Learning English: Achievement and Proficiency (LEAP)

TARGETED STRATEGIES TO ACCELERATE SAE PROFICIENCY

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INTRODUCTION

This resource provides strategies to support students' language development and progress through the LEAP Levels. Teachers can use the strategies to intentionally address students' identified language needs, accelerate their development of Standard Australian English (SAE), and move them on in their level of 'Learning English: Achievement and Proficiency' (LEAP).

CONTENT ORGANISATION

Aspects of language

Strategies in this resource address the following key aspects of language. Colour is used to indicate the aspect being addressed as follows:

- cohesive devices (yellow)
- sentence structure (orange)
- verbs and verb groups (green)
- circumstances (blue)
- nouns and noun groups (maroon)
- evaluative language (purple).

An overview of content is provided at the beginning of each aspect for quick identification of the learning sequences. An introduction to each language aspect describes its threads and explains associated forms and functions with examples.

Participants, processes and circumstances

Colour is also used to identify at the word level which aspect of language is being demonstrated. At times, this includes aspects that are not considered in the levelling process.

Targeted strategies to accelerate SAE proficiency, particularly at sentence level grammar (sentence structure), often involve explicitly teaching the 3 components of a clause:

Functional components of a clause	Form typically expressed by
a central process: what's going on?	a verb/verb group
one or more participants: who or what is involved?	a noun/pronoun/ noun group or adjective/adjective group
(optional) extra details of the circumstances surrounding the process: when, where, how, why did it happen?	an adverb/adverbial group, prepositional phrase or a noun group

Two of the components of a clause also directly correspond to 2 aspects of language, which are included in the levelling process at the word and word group level:

- verbs and verb groups (processes): here, the focus is both on function (different types of processes) and accuracy of grammatical form (eg tense). The table also shows the typical 1:1 relationship between form and function
- circumstances: here, the focus is on function, what meaning is being added about the process and the table shows that various forms can express this function.

Participants are not identified as part of the levelling process. Rather there is a focus on the form: *nouns and noun groups* since the ability to build and manipulate noun groups is key in developing academic SAE. Maroon (not red) is used for nouns and noun groups because they can be used to express either participants or circumstances, as indicated in the table.

Proficiency bands

Following the introduction to the language element, learning sequences with targeted strategies are provided for 4 proficiency bands:

- LEAP Levels 1–4 and leaping to levels 5–6
- LEAP Levels 5–6 leaping to levels 7–9
- LEAP Levels 7–9 leaping to levels 10–12
- LEAP Levels 10–12 leaping to levels 13–14.

A chart, at the beginning of each band, provides: the number and name of learning sequences, the language in focus, and the genre/s used within each sequence.

HOW TO USE THIS RESOURCE

1. Begin by assessing students to identify their current LEAP Level and specific areas in need of development.
2. Set tailored targets and learning goals.
3. Based on identified needs and learning goals, go to the relevant aspect of language.
4. Use the overview of the content to identify where the band matching your target level begins and turn to that page.
5. Use the chart to identify a learning sequence that addresses your language focus.
6. Follow the sequence or adapt for your context. Strategies and texts may need to be adapted to be age-appropriate for your students. Adaptations may also be necessary to ensure they are supporting the development of curriculum knowledge.
7. Refer to explanations in the introduction to the selected aspect of language to build your knowledge as required.

HIGH-IMPACT STRATEGIES

This resource supports the implementation of the following high-impact strategies in Literacy and Numeracy First (DECD, 2018a):

- targeted differentiated teaching
- clear learning intentions
- explicit teaching and
- ongoing feedback.

It particularly focuses on 2 literacy improvement strategies:

- development of oral language for academic purposes
- strengthening writing through meta-knowledge of language.

Furthermore, it supports 2 high-impact strategies for EALD students:

- translanguaging[1]: actively encouraging students to draw on, make connections with, and use their first language/s (L1s) or dialects to develop Standard Australian English proficiency. Many learning sequences use Unite for Literacy free digital picture books, narrated in a variety of languages.
- multiple exposures: using multimodal resources and providing students with multiple opportunities to encounter, engage with, and elaborate on new knowledge, language and skills.

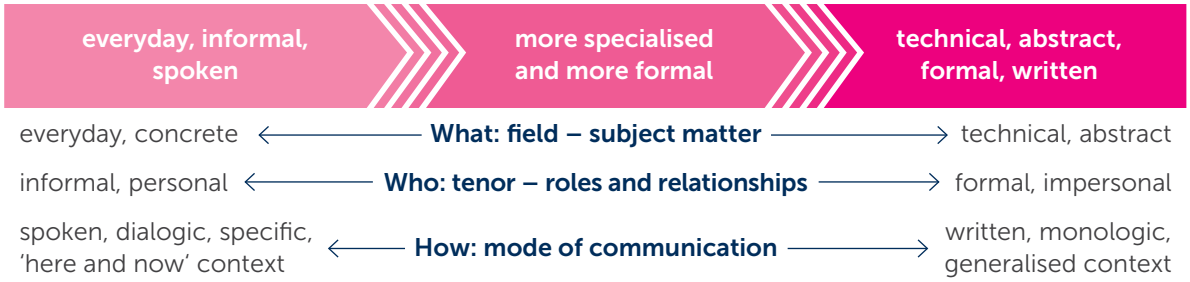
Learning sequences are also informed by Myhill's (2018) LEAD principles for effective explicit teaching of grammar/language:

- Link the grammar being introduced to how it works in mentor texts.
- Explain the grammar through examples, not lengthy explanations.
- Authentic texts used as models.
- Design-in high-quality discussion about grammar and its effect.

LANGUAGE AND CONTEXT – PURPOSE, AUDIENCE AND REGISTER

As students' proficiency in SAE develops across the LEAP Levels, there is an increasing focus on the development of academic language and the ability to operate successfully in a wider range of contexts or registers. The register continuum is a valuable reference for discussing choices in texts and their appropriateness and effectiveness for given contexts, including specific purposes and audiences.

Register continuum



Tier 1, 2 and 3 vocabulary

The development of EALD learners' vocabulary across the LEAP Levels can also be connected to the 3-tiered system developed by Beck, McKeown & Kucan (2013):

1. Tier 1 words are basic and high-frequency words used in everyday conversation. While assumed to be familiar to most students, EALD students will often need this vocabulary explicitly taught as part of building knowledge of the field.
2. Tier 2 words are those used by 'at standard' students in academic contexts. They are words that can be used across contexts to add clarity and/or precision. These words appear more frequently in written texts than in oral language. Whether a word is considered to be Tier 2 or not will differ depending on the year level. Given their importance in academic success and transferability across topics and curriculum areas, they warrant a great deal of attention.

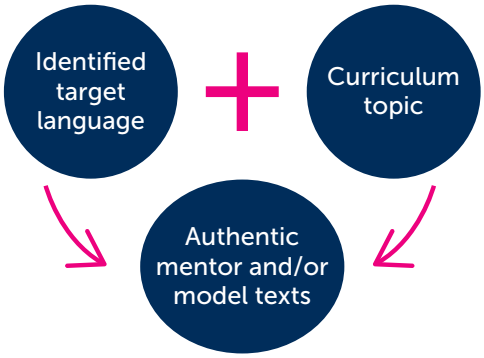
[1] For more on translanguaging, see 'What is translanguaging?', EAL Journal, available at http://TLinSA.2.vu/translanguaging (accessed October 2020)

3. Tier 3 words are those that relate to specific fields of knowledge. They have specialised meanings according to the curriculum area and convey technical, subject and topic-specific knowledge, such as the sciences. These words need to be taught in the context of the curriculum area tasks specific to building content knowledge on a particular topic.

See also the department's *Best Advice* paper: Vocabulary (DECD, 2016).[2]

CONTEXTUALISED LEARNING

Explicitly teaching about language is best done where language use occurs in authentic dialogue about a curriculum topic. The starting point for planning then is the identified target language in the context of relevant curriculum learning. Key mentor and/or model texts can then be identified or developed to ensure that they provide important curriculum content and the identified language features.

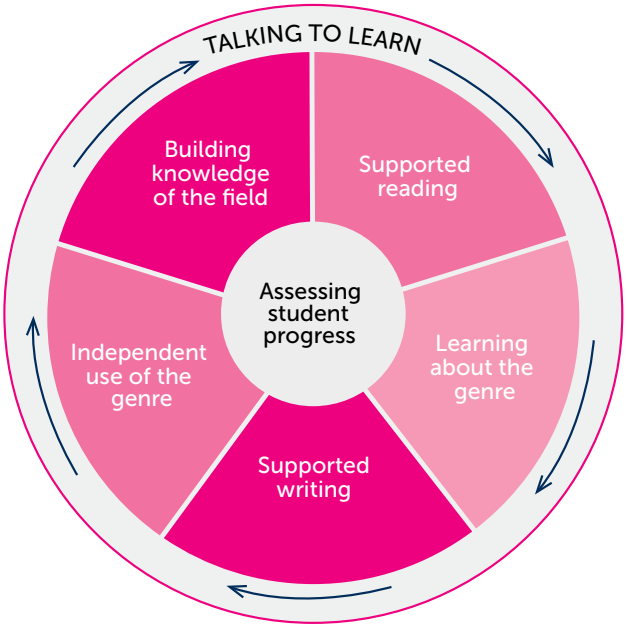


TEACHING AND LEARNING CYCLE

The learning sequences should be implemented within an intentionally planned teaching and learning cycle, enabling teachers to integrate oral language ('talking to learn'), reading and writing practices to develop deep learning and understanding of genre. This provides EALD students with time and multiple exposures to new language, skills and knowledge.

The diagram in the next column shows how the teaching and learning cycle is situated in dialogic processes, which lead to understanding about content, text and language (DECD, 2018b). Many of the strategies here involve group and pair work because 'talk is a critically important tool in securing meaningful learning about language' (Myhill, Jones, Watson & Lines, 2016:5).

[2] http://TLinSA.2.vu/Big6vocab



Teaching and learning cycle
(Adapted from DECD, 2018b:13)

Carefully sequenced learning is essential for students to develop enough knowledge, skills and understanding to transfer their learning:

> **The movement from surface learning—the facts, concepts and principles associated with a topic of study—to deep learning, which is the ability to leverage knowledge across domains in increasingly novel situations, requires careful planning.**
> (Fisher, Frey, Hattie & Thayre, 2017:18)

Building knowledge of the field

Developing content knowledge for specific learning areas should include activating prior knowledge, hands-on activities, exploratory learning – talk accompanying action, learning to hear, and trying out new vocabulary. This is also the time for engaging learners' interest in the topic: it is vital for engagement and motivation for learning to be inclusive of students' cultural experiences and welcome the use of home languages in these initial discussions.

Supported reading

When learning to read is located in learning about curriculum topics, there is a clear context and purpose for reading which improves both engagement and comprehension. It is a time to refer back to questions about the learning topic and develop knowledge and understanding in both the content and the language required to access and utilise the content. Reading procedures, such as shared reading, guided reading and close reading, can focus on specific strategies needed to comprehend learning area texts, for example, the structure, language and key vocabulary

of an information text in science. Talking about learning area texts and responding to reading through writing journals and other daily activities prepares students for composing their own writing in the target genre.

> **The key point is that through talk and writing, students are able to build a richer representation of the content of the texts they read and deal with the question that vexes every writer: How can I find a way to say that so others will understand?** (Duke, Pearson, Strachan & Billman, 2011:78)

Learning about the genre

Ensure that students understand that genres have particular purposes and are written with a specific audience in mind. Wherever possible, connect the target genre to outside of school examples, so students understand they are learning to use language 'like a scientist' or 'like an historian'.

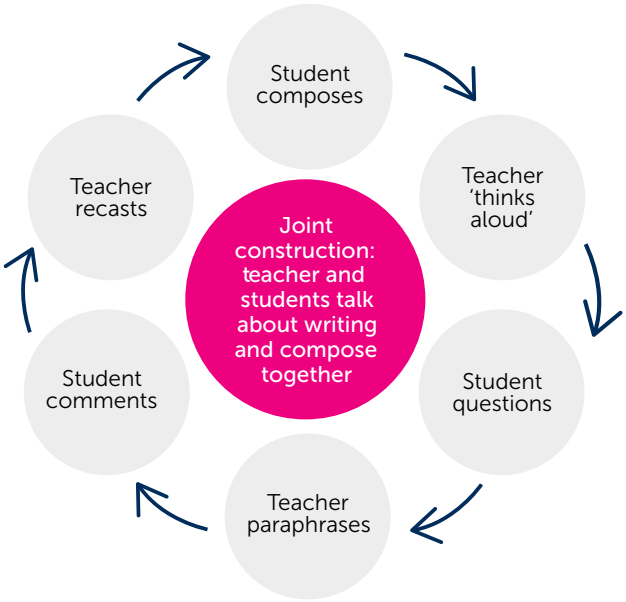
Provide multiple examples of the target genre and support students to identify the generic features they need to incorporate into their writing. Make the target genre the focus of dialogue in the classroom, so students can determine what they need to know and learn to shape their content knowledge using the target genre. Many of the language activities described in this document will be situated in this part of the teaching and learning cycle, as EALD learners in particular will require repeated opportunities to learn and practise new language structures.

Students learning English need to know how written English differs from spoken English (Gibbons, 2011). By explicitly teaching language at word, sentence and text level, you build each student's repertoire of language resources:

> **Showing learners the grammatical choices writers make, and the grammatical choices they can make as writers, can alter the way their writing communicates and their understanding of the power of choice.** (Myhill, 2018)

Supported writing

Support students to incorporate all they have learned about content, genre and language into a new text through joint construction, prior to students writing independently. Time invested in this process is essential if students are to move from 'talk about content and texts' to the denser and highly structured language required to purposefully write about content for an intended audience. The diagram in the next column represents the process, which can occur over several sessions, beginning with the teacher modelling through 'think aloud' (Rossbridge & Rushton, 2014).



Elements for supporting students in joint construction
(Adapted from DECD, 2018b:15)

The joint construction process is highly interactive and involves a gradual release of responsibility as the teacher hands over the writing to the students:

> The teacher's role is to support the composition of the text through the use of strategies which focus the students' attention on their language choices when expressing their ideas. While the focus of the joint construction is on composing a written text, it is spoken language which is central to the activity ... (Rossbridge & Rushton, 2014:4)

Independent use of the genre

As students prepare to write independently:

- jointly construct success criteria and annotate examples of the target genre at different levels so that students can have clear goals
- maintain high expectations for all students and be available to support small groups who require additional assistance
- incorporate opportunities for students to reflect and evaluate the writing process so they can name what they have learned and what they want to improve on next time.

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COHESIVE DEVICES: INTRODUCTION

Spoken and written texts that connect and flow well for a reader/listener utilise various cohesive devices, including:

- reference items: pronouns and demonstratives/pointers
- text connectives
- orientations to the message.

Reference items

This includes using an element of language to refer to something in a shared physical context (Pass *it* to *him*); a shared cultural context (*The* queen is *our* longest serving monarch); or to another part of the text, such as a word, word group or larger section of the text. These *reference items* connect or tie parts of a text together, making it cohesive. The main elements considered here are pronouns and demonstratives.

Text connectives

These connect sentences and paragraphs and show the logical development of ideas across the text. They function to:

- organise a text
- connect adjacent paragraphs and sentences in logical relationships (see Resource 5: Text connectives and logical relationships for examples).

Orientations to the message

The opening of a text (a title and/or introduction), the opening of a stage/paragraph (sub-heading or topic sentence) and the openings of sentences help orient a reader. They assist the reader to predict and follow the development of ideas across the text. The connection between these openers at whole text level, at paragraph level, and at sentence level (including clause level) is what makes a text flow and gives it coherence.

Sentence openers

Decisions about what is placed at the beginning of a sentence are determined by the topic, the genre and the register of the text. As students gain control of language and an increasing range of genres and registers, they begin to manipulate the elements of a sentence, adopting genre patterns, and consciously choosing how to orient their audience to the message.

Topic, circumstances and subordinate clauses

Initially, sentence openers orient only to the topic or the action (in the case of a procedure). Then circumstances and later subordinate clauses are brought to the front of the sentence to orient readers/listeners to details of time and place and, later, to manner, condition, cause and contingency. These rearrangements of the sentence do not require a change in grammar.

Passive voice

Passive voice and nominalisation also allow alternative orientations to the message. However, both require changes to the grammar of the clause. In the passive voice, the clause is rearranged so that the 'done to' rather than the 'doer' of the action comes before the verb and so becomes the subject of the clause.
See the examples on page 3.

To form the passive voice with simple tenses:

- the person or thing that is 'done to' is brought to the front of the clause
- an auxiliary 'to be' verb is added to denote the tense (present, past or future)
- the *-ed* (en) participle form of the verb is used
- if the 'doer' is included, then 'by' is added to precede the 'doer'.

Present:	**Active**				**Passive**		
My mother	takes	my brother	.	My brother	is taken	by	my mother	.
actor/doer	verb	done to		done to	verb	'by'	actor/doer	
Past:	**Active**				**Passive**		
My mother	took	my brother	.	My brother	was taken	by	my mother	.
actor/doer	verb	done to		done to	verb	'by'	actor/doer	
Future:	**Active**				**Passive**		
My mother	will take	my brother	.	My brother	will be taken	by	my mother	.
actor/doer	verb	done to		done to	verb	'by'	actor/doer	

To change the verb group to the passive voice for the continuous aspect:

- select auxiliary 'to be' according to the subject and tense: *am*, *is*, *are*, *was* or *were*, *will be*
- add the auxiliary *being*
- use the past participle, for example, *taken*.

For example: *I **am being taken** by my mother*; *she **was being taken** by mother*; *they **will be being** taken by my mother.*

To change the verb group to the passive voice for the perfect aspect:

- select auxiliary 'to have' according to the subject and tense: *have*, *has*, *had*, *will have*
- add the auxiliary *been*
- use the past participle, for example, *taken*.

For example: *I **have been taken** by my mother*; *he **had been taken** by my mother*; *they **will have been taken** by my mother.*

Nominalisation

Nominalisation allows a writer/speaker to move beyond orienting to people, concrete objects and circumstance to orient to abstractions. It also allows an orientation to an action/event or a quality through a change in grammatical form, eg from verb to noun or adjective to noun. This change in grammatical form then requires subsequent grammatical changes to create a new sentence:

- Many fish **died** after the factory illegally **dumped** their chemicals and **polluted** the river.
  - > The **death** of many fish resulted from illegal **dumping** of chemicals that polluted the river.
  - > Water **pollution** resulting from illegal chemical **dumping** caused a marked increase in fish **deaths**.
- The story is neither **credible** nor believable.
  - > The **credibility** of the story has been called into question.

LEVELS 1–4 AND LEAPING TO LEVELS 5–6

LEVELS 1–4		
Learning sequence	**Language in focus**	**Genres**
1. Pronouns referring to animals and things	• subject pronouns: *it*, *they* • object pronouns: *it*, *them* • possessive pronouns: *its*, *theirs*	• descriptions and descriptive reports
2. Pronouns referring to people and things	• subject pronouns – who is doing the action? • object pronouns – who/what actions are done to? • possessive pronouns – whose is it?	• narratives (picture books, fables and simple retells) • personal recounts
3. Reference to point out which one	• demonstratives and pointers: *this*, *that*, *these* and *those*	• narratives • oral interactions
LEAPING TO LEVELS 5–6		
4. Text connectives to create sequence	• simple text connectives and circumstances of time	• personal recounts • narratives (picture books, fables and simple retells)

1. Pronouns referring to animals and things

Engage

- Introduce a topic, such as polar bears. Display pictures and ask students to describe features from the pictures, beginning sentences with 'Polar bears …' or 'A polar bear …'.
- Read a simple text, such as *Polar Bears Rock!*[1], that continually repeats the noun group.

Explicitly teach: I do – we do – you do

- Repeat using a text, such as *A Waddle of Penguins*[2], that begins each page with 'Penguins' and then refers back to them using pronouns (*they*, *their*) or pointers (*these* birds).
- Display a chart such as the one below of pronouns that refer to things:

	Subject	**Object**	**Possessive**
Singular: 1	it	it	its
Plural: 2+	they	them	their/theirs

- Explain that there are many different pronouns and that, to begin with, you will focus only on the subject pronouns used at the beginning of sentences (before the verb).
- Point out the pronouns that begin sentences or appear before the verb (subject pronoun: *it*, *they*). Explain that the author can refer to the topic without using its name all the time.
- Model circling the pronoun and linking it to the noun/noun group. Students repeat.
- Students match the correct pronoun card: 'it' and 'they' to pictures and/or nouns/noun groups, eg penguins – *they*, a penguin – *it*.
- In pairs, students complete cloze activity on a familiar text, filling in deleted subject pronouns.
- Provide a text that continually repeats the topic and have students identify when to use a pronoun and which pronoun to use.

[1] McGuffee P (2015) *Polar Bears Rock!*, Unite for Literacy, available at http://TLinSA.2.vu/McGuffee2015 (accessed October 2020)
[2] McKay W (2019) *A Waddle of Penguins*, Unite for Literacy, available at http://TLinSA.2.vu/McKay2019 (accessed October 2020)

2. Pronouns referring to people and things

Suggested model text

Goldilocks and the three bears[3] or any familiar story/ fable, including those from students' first languages (L1s).

Subject pronouns – who is doing the action?

Engage

- Read a simple version of a familiar story, where each page/segment begins with character's name.
- Students sequence pictures of a familiar story.

Explicitly teach: I do – we do – you do

- Display the text and point out the first words on each page/segment. Explain that the repetition connects the parts of the story and tells the reader they are going to hear more about these characters.
- Students join in reading, chorusing the character names, at the beginnings of each page/segment.
- Point out the pronouns at the beginning of sentences (subject pronouns), explaining that these refer to the characters without using their name all the time. Ask students how this is done in L1.
- Model and then involve students in circling the pronoun and drawing a line to the noun, eg:

  One day Goldilocks was walking in the forest.

  She saw a house and knocked on the door.

  She went inside.
- Ask students if they have different words to refer to males and females and/or singular or plurals in L1. Display Resource 1: Pronoun chart. Point out the many different pronouns to refer to people and things. Explain that, to begin with, the focus will be on subject pronouns used at the beginning of sentences. Go through the chart with students adding examples from L1.

Students can add L1 equivalents, where they exist and/or make their own chart to show how pronouns work to refer to people in their L1.

The difference between 'you and I' or 'you and me' is not formal/informal or correct/ incorrect. It is whether it is subject or object, eg it is correct to say, 'You and I will be in trouble' because it is correct to say, 'I will be in trouble.' It is correct to say, 'That might happen to you and me' because it is correct to say, 'That might happen to me.'

- Students match the correct pronoun cards to pictures and/or names of the characters, eg Goldilocks – she; The three bears – they; Father – he.
- Read other texts with students, identifying pronouns and to whom they refer.
- Students read a text to a partner and together identify the pronouns and to whom they refer.
- Students complete a cloze activity on a familiar story, filling in deleted subject pronouns.

Object pronouns – who/what actions are done to and possessive pronouns: whose is it?

Explicitly teach: I do – we do – you do

- Use the same text, and similar processes as above to explore object and possessive pronouns in Resource 1: Pronoun chart. For example:
  - > Who or what actions are done to? (object), eg Goldilocks tried Baby Bear's porridge and she ate **it** all up. Baby Bear cried. Mother Bear comforted **him**.
  - > Whose is it? (possessives) such as 'my' in *my porridge*, *my chair*, *my bed*.
- Explore how these pronouns change when moving from dialogue to narrator voice, eg She tried Mother Bear's porridge, but her porridge was too cold; She tried Father Bear's chair but his chair was too big. Baby Bear looked at his chair. It was broken.

[3] British Council (2015) 'Goldilocks and the three bears', Daily Motion, available at http://TLinSA.2.vu/Goldilocks (accessed November 2020)

3. Reference to point out which one

Engage

- Place a large bowl on a table near you and a medium bowl further away.
- In pairs, students share which bowl they think is Father Bear's and which is Mother's. Ask a student to point to Father Bear's bowl. Ask the student 'This bowl?' Student repeats 'This one' and all students repeat, 'This bowl. This bowl is Father Bear's bowl'. Ask another student to point to Mother Bear's bowl, repeating the process, but this time using 'That bowl'. Having students point to the bowl introduces them to the function of the 'pointer' in the noun group.

Explicitly teach: I do – we do – you do

- Introduce a chart of demonstrative pronouns and explain when they are used:
  - for items in close proximity *this* (one), *these* (more than one)
  - for items at a distance *that* (one), *those* (more than one).
- Students make up sentences using demonstrative pronouns in spoken and written contexts.
- In pairs, students ask and answer questions like 'Which toy(s) do you like best?', eg I like *this/that* one; I like *these/those*.

4. Text connectives to create sequence

Engage

- Display a familiar narrative or a model recount that begins with a focus on time.
- Underline the beginning of the first sentence, pointing out that it doesn't begin with the character/person. Ask what it begins with, eliciting 'time/when'.
- Discuss why an author would begin that way, eg helps bring the reader into the story/recount, lets them know when the events happened, and prepares them for the type of text they will read.
- Provide a range of familiar stories/fables, online or in books. Students identify and record the various ways that narratives with a focus on time begin. Create an anchor chart.
- Create another anchor chart of ways that recounts begin with a focus on time. Compare the charts.

Explicitly teach: I do – we do – you do

- Provide a simple model text and underline the beginnings of sentences that focus on time. Ask students if they notice any patterns, eg sentences start new paragraphs, a comma after the time word/phrase.
- Discuss how this helps the reader to understand the order and timing of events.
- Students resequence a cut-up model text and discuss what helped them.
- Create a set of 'time' sentence starters, including those that can open or start:
  - a whole-text (Long ago; On the weekend)
  - a new or next part of the text (The next day; Then; Soon; Next; After lunch; Later).
- If appropriate to the learning goal, point out that some of these are adverbial phrases giving the circumstances of time and others are text connectives, logically connecting and sequencing the events in time.
- Model how to choose a 'whole-text opener' to begin a recount or narrative and then a 'new part' opener to continue your story.
- Students use these for whole-class or small group round-robin storytelling (retelling a familiar story, recounting class events of the day), either orally or as a joint construction of a written text.

LEVELS 5–6 LEAPING TO LEVELS 7–9

LEVELS 5–6 LEAPING TO LEVELS 7–9		
Learning sequence	**Language in focus**	**Genres**
5. Sentence openers in procedures and protocols	• orienting to: > circumstances and subordinate clauses of time and condition > circumstances of manner	• protocols and procedures
6. Sentence openers in procedural recounts	• text connectives to sequence • passive voice to remove doer	• procedural recounts
7. Sentence openers in sequential explanations	• passive voice • openers that link back to previous sentence for flow	• sequential explanations
8. Text organisation in arguments	• signposting for the reader: > whole text openers > paragraph openers > text connectives	• expositions: arguments

5. Sentence openers in procedures and protocols

Engage

- Refer to 'Project 8: Procedure texts'[4], one of many activities for multicultural classrooms.
- Provide a range of protocols (class rules, how to borrow a library book/play a game, emergency evacuation) and procedures (recipes, art and craft activities, instructions for science experiment) in English and L1.
- Students identify what they have in common, eg they all tell you how to do something; may have pictures and include lists, dot points or numbers to show sequence.
- Focusing on the English texts, draw out that instructions usually start with a verb (action process) and that this is the grammar pattern used to give commands.
- Students compare this pattern to the pattern in L1 texts.[5]

Explicitly teach: I do – we do – you do

- Highlight processes/verbs in green. (If students are familiar with the parts of the clause, analyse clauses for participants, processes and circumstances as described in Sentence structure Levels 1–4.)
- Draw attention to places in the text where something other than a process is used to begin the sentence, eg *Gradually* add the liquid ingredients.
- Discuss why the pattern might be changed, eg because it is important for success or safety that the step is done at a particular time or in a particular manner.

  There may also be places where, rather than giving a command, statements are made because some information is needed about the step.

[4] See Heugh et al (2019), available at http://TLinSA.2.vu/Project8ProcedureTexts (accessed November 2020).
[5] See also Verbs and verb groups 3 'Action processes'.

- Students rearrange the command and discuss the changed effect and possible outcome, eg 'Add the liquid ingredients gradually' – you might pour them all in before you read '*gradually*' and the mixture could be lumpy.
- Create an anchor chart of alternative sentence openers appropriate to the topic.
- Classify these as circumstances or subordinate clauses and by the type of information they provide, eg time: *immediately* – ***When** the dough has risen*; manner – *quickly*; condition – ***If** the mixture is too sticky*.

6. Sentence openers in procedural recounts

Engage

- Explore the purpose of procedural recounts to record how a process was carried out.
- Using a familiar procedure, provide a model of a procedural recount, initially using active voice. (See Resource 2: Changing sentence openers, which provides an example of 3 texts about making compost: a procedure and 2 procedural recounts, one in active voice and the other in passive.)
- Students examine the differences in the grammatical choices between the original procedure and the procedural recount. Colour-coding at least the beginnings of sentences is helpful.
- Elicit 4 main changes:
  - > a doer (participant) has been added in front of the verb
  - > commands have changed to statements
  - > the verb is in past tense since the action has been done[6]
  - > text connectives added to show the sequence of actions and organise the text, replacing the numbers used to sequence steps in the procedure.
- Students jointly or independently write a procedural recount of a familiar procedure.
- Discuss how the patterns of a procedure and a procedural recount match their genre purpose.
- In pairs, students examine the 2 procedural recounts in Resource 2. Share observations and reflections on choices, patterns and effects.
- Explore the purpose of procedural recounts in many curriculum areas, eg to record how a process was carried out so that a reader understands what was done and can repeat the process. As such, the 'doer' of the actions is irrelevant and is usually omitted. This happens, for example, in science experiments.
- Explain that we can remove the 'doer' from a sentence by changing the grammar (using passive voice).

Explicitly teach: I do – we do – you do

- Model making the changes to the beginning of a class procedural recount, explaining and showing visually the steps involved.[7]

  I added the liquid.

  The liquid was added ~~by me~~.
- Students write 2 to 3 sentences on cards, rearrange sentences and verbalise steps.
- In pairs or individually, students rewrite remaining sections of the text.
- Students independently write a procedural recount in passive voice and annotate/explain choices.
- Students underline, colour-code and annotate (name the kinds of) sentence openers.

Sentence openers in commands and statements

In statements, the opener includes everything before the verb. In commands, the opener includes the verb and anything that precedes it.

- Students write procedural recounts in active and/or passive as relevant to the purpose and audience for other procedures they have followed: as a class, in small groups, pairs, or individually.

[6] See Verbs and verb groups for more ideas about focusing on past tense.
[7] See 'Passive voice' on pages 2–3 and the Glossary for more details about active and passive voice.

7. Sentence openers in sequential explanations

Engage

- Watch, without audio, a video of a process being studied, such as a YouTube clip on recycling glass.[8]
- Ask students what they see happening and scribe responses. Guide using:
  - > the simple past tense – what happened? People put glass bottles and jars into a recycling bin. Rubbish collectors picked them up, OR
  - > present continuous – what is happening? Someone is putting glass in a recycling bin. Rubbish collectors are picking it up.
- Provide a written explanation of the same process, such as How glass is recycled.[9]
- Students discuss differences, first in small groups, then whole-class sharing. During whole-class sharing:
  - > elicit that the written explanation uses simple present tense to show that this is what always happens
  - > contrast this to the tense used in student responses to questions about the video.
- In the recycling guide, after the first step, it doesn't say who is taking the glass or doing other actions: there are no people in the pictures or the text. Discuss why the first doer is included, eg because they want us to put our glass in a recycling bin.

Passive voice

Explicitly teach: I do – we do – you do

- Explain that in many schooling subjects, and in the wider community, when a process is explained we are usually more interested in what was done than who did it. For example, if we want to learn how glass is recycled or how milk gets from the cow to our table, we don't need to know that a truck driver picks up the recycling or the milk. So, the grammar patterns change to remove the doer and focus on what is done: passive voice.
- Model making the changes to the beginning of the scribed text, explaining and showing visually the steps involved.

  Consumers throw glass into a recycling bin.

  Glass is thrown into a recycling bin ~~by consumers~~.
- In pairs, students write the next 2 to 3 sentences and physically rearrange the sentence, verbalising the steps they are taking.
- Students, in pairs or individually, rewrite remainder of the text.

Openers that link back to create flow

Engage

- Display models of a range of sequential explanations, eg milk production, digestion, respiration, water cycle, life cycle.
- Point out that many visuals in sequential explanations are flowcharts and that these match the purpose: explaining a series of steps to create or produce something.
- Ask students how the visual texts accompanying a range of explanations show the flow, eg numbered steps, arrows connecting pictures, repetition of things from one picture to the next.
- Explain that the language patterns of explanations also create flow and sentence openers have an important role in this.

Metaphors for flow

The metaphor of dominoes or of chaining could be used – where the beginning of one sentence links back to the end of the previous one so we see a chain of events.

Flow in explanations

The flow in explanation texts is achieved by taking the new information given at the end of one sentence (or clause) and using it to begin the next sentence (or clause).

In Resource 3: Sentence openers to create flow this is mainly achieved by changing the noun group (adding or deleting elements) to pick up previously mentioned ideas, eg taken to a recycling centre – At the centre, the glass is washed to remove any labels and dirt – The clean glass.

On 2 occasions the noun group is part of a circumstance of place: *At the centre*; *At the bottle factory*.

Subordinate clauses could also be used as openers to create flow: *Once the glass has been sorted ...*

[8] For example, Recycle Devon (2010) The smashing story of recycling glass, available at http://TLinSA.2.vu/SmashGlass (accessed November 2020).

[9] 'How glass is recycled', available at http://TLinSA.2.vu/RecycleGlass (accessed November 2020).

Explicitly teach: I do – we do – you do

- Provide students with jumbled sentences from a model explanation that flows well, eg the text in the right column of Resource 3 where sentence openers create flow.
- Students reconstruct the text, discussing what helped them to do so, underlining/circling and drawing arrows to show the connection.
- Display Resource 3 and compare the flow of a text written in active voice and one written in passive voice. Discuss the patterns and their effects. Point out that the passive voice allows us to focus on the 'glass' in the beginning of each sentence and to connect back to previous ideas and carrying them forward to create flow.
- Use arrows to show the connection between the last parts of one sentence and the beginning parts of the next sentences.
- Create a cloze activity, deleting parts of the openers that link back for students to complete, eg:

  Next, the bottles and jars are taken by a truck to the recycling centre.

  At _____, bottle tops and lids are removed before the glass is washed to remove any labels and dirt.

  The _____ is then sorted into different colours.

  Once _____, it is crushed into small pieces.

  The _____ are sent by truck to a bottle factory.

  At _____, the crushed glass is mixed with some silica sand and then put into a big furnace, where it melts and turns into a liquid.

  Finally, the _____ flows out of the furnace.
- Provide students with an explanation written in active voice, eg the left-hand column of Resource 3, and model rewriting the first 1 to 2 steps of the process in passive voice and to ensure good flow. Have students continue the process in pairs.
- Students draw a flow chart of a familiar process involving humans and write an explanation in the passive voice, ensuring they maintain the pattern of flow.

'This' as a sentence opener to refer back and carry an idea forward could also be highlighted.[10]

8. Text organisation in arguments

Whole text – structure

Engage

Suggest a culturally inclusive metaphor to students, eg an author takes a reader on a journey. Some texts, like arguments, have:

- a text opener (introductory paragraph/s) that provides a map showing us where we are headed, the route we will take, and some places we will stop along the way
- paragraph openers (text connective and/or topic sentence) that are like signposts telling us where we are on the map
- sentence openers (text connectives, circumstances and subordinate clauses) to signal how we are getting from one place to another or one idea to another
- a final paragraph (conclusion) that tells us our journey has finished: it is a brief reminder of the places (ideas) we have visited and where we are now.

Explicitly teach: I do – we do – you do

- Introduce the text structure of a 3 reason argument, such as Resource 4: Animals should not be kept in zoos, by reading the introduction of a model text and using 'think alouds' to demonstrate how you are taking note of the author's signposts to set yourself up for the journey.
- Then read just the first sentence of the first reason (body) paragraph, modelling how you continue to notice signposts and signals to follow the map.
- Read the first sentence of the second reason paragraph and invite students to identify the signposts and what they are telling you.
- Students read just the first sentence of the third reason paragraph to a partner, identify the signposts and discuss what they are telling the reader.
- Read the conclusion and model 'think alouds'.

[10] See Verbs and verb groups 13 'Relating processes: expanding choices' – 'Grammatical changes when using a causal relating verb'.

- Annotate the text to show how topic sentences connect back to the 'map' provided in the introductory paragraph: teach and use the meta-language of 'text opener: introduction'; 'paragraph opener: topic sentence' and 'sentence opener'. Make the connection that each of these openers orients the reader to the message at various levels of the text. (Resource 4 uses colour to show connections between the arguments introduced in the opening paragraph, topic sentences and conclusion, as well as underlining for text connectives or simple alternatives that act as signposts.)
- Provide the same or a similarly organised argument, cut into paragraphs. Students reconstruct it, noting what helped them to do so.

Paragraphs to group and develop ideas

- Provide sets of the 3 reason paragraphs (Resource 4) as jumbled sentence strips (keep the topic sentences coloured coded). In small groups, students match sentences to appropriate topic sentence and order sentences to create 3 paragraphs.
- Introduce a fork[11] as a visual metaphor that can be used to understand the structure of a 3 reason argument text at the whole text level and paragraph level.
- Display a large fork image and write the position statement on the handle and the 3 reasons on the prongs.
- Use 3 smaller forks and write one of the reasons on each handle and the elaborating ideas, examples or evidence on the prongs.
- Students read another argument text and use one large and 3 smaller forks to note-take (backward plan/map) the arguments.
- In small groups, students use a large and smaller forks to plan their own argument texts, oral or written.

[11] Adapted from Exley, Kirven & Mantei (2015:126–129).

LEVELS 7–9 LEAPING TO LEVELS 10–12

LEVELS 7–9 LEAPING TO LEVELS 10–12		
Learning sequence	**Language in focus**	**Genres**
9. Text connectives when elaborating ideas	• text connectives • *this*, *these*, *that* and text connectives for logical development of paragraphs • efficient text structure using nominalisation and orientations to guide the reader • orientation to cause and contingency	• expositions: arguments, discussions • factorial and consequential explanations
10. Sentence openers and text connectives for structure and orientation		
11. Openers and connectives for cause and contingency		

9. Text connectives when elaborating ideas

In genres such as arguments, discussions, factorial and consequential explanations; body paragraphs tend to begin with a point/topic sentence, followed by elaborating sentences (to expand, extend or give examples) and may conclude with a sentence that links back to the topic or leads on to the next point. (This pattern is often referred to as PEE/L or TEE/L.)

Revise

Discuss the various ways paragraphs develop an idea by elaborating on the main point/topic of the paragraph, such as:

- expand (say the same thing in more detail)
- extend (give additional information)
- exemplify (give an example)
- explain (provide causes/effects).

Explicitly teach: I do – we do – you do

- Locate or write example paragraphs related to your topic of study.
- Model and jointly identify words in elaborating sentences that signal their functions and show the development of ideas and their logical connection.
- Annotate as shown in the examples from 2 topics below:

Annotated examples of developing the topic sentence

Bold has been used for demonstrative **this** and yellow highlight for text connectives.

Explain/define

The Industrial Revolution was the period from about 1760 to sometime between 1820 and 1840. (Topic/Point)

The term, 'Industrial Revolution', refers to the transition from earlier technology to new manufacturing processes. (Elaboration)

Expand/explain

An advantage of early technology in farming was that very little pollution was produced. (Topic/Point)

This was because there were no fuel-powered machines to pollute the atmosphere since the power came from the hard work of human's animals. (Elaboration)

Annotated examples of developing the topic sentence (continued)

Extend

However, a disadvantage of **this** stage of farming development may have meant that not everyone was employed. (Topic sentence) As a result, some people may not have been able to feed and clothe themselves properly. Subsequently, **this** may have led to more crime and more social problems. (Elaboration extending idea showing possible consequences)

Exemplify/give examples/evidence

One theory is that Aboriginal people came from Asia. (Topic sentence) There is some evidence to support **this**. For example, groups of people in Asia today who have physical resemblances to some Aboriginal people and who may be part of the same original racial group. (Elaboration)

- Read examples without cohesive devices and discuss the effect this has. Draw out their important role in connecting ideas, creating flow and providing orientation for reader.
- Point out that referring back and forth in texts becomes more complex as texts become longer with more complex ideas.
- Explain that pronouns and demonstratives (this/that/these) often refer to complex participants or large segments of text.
- Deconstruct texts by circling demonstratives and connecting to relevant pieces of text. For example, in the examples above, each 'this' is used to refer back to the whole idea contained in the previous sentence.
- Students annotate paragraphs from other texts classifying/explaining the various functions of the sentences and the words used to signal this to the reader, such as the example below:

Canteens also have a traffic lights method: green light foods are ..., orange light foods are ..., and red light foods are ...

This method of food identification is ...

- In pairs students match sentences to the appropriate topic sentences and then place sentences into order for logical development of the ideas.
- Set up a cloze activity where the signal words have been removed. Students determine the logical connection between the ideas and insert an appropriate signal.
- Create a set of 'text connective' cards. Students sort into various logical relations, eg showing cause-effect, adding information, contrasting, clarifying or exemplifying, showing condition or concession. Turn this into an anchor chart and add to it as students encounter more in texts they read. See Resource 5: Text connectives and logical relationships.
- Create a series of statements related to a topic being studied. Pick and read a statement at random and model/jointly construct (oral or written) selecting a text connective from the chart to begin an elaboration of the idea.
- Remind students to use the text connective chart in group discussions to help shift to academic language in their dialogic talk and to hold each other accountable.
- Make the flow and logical development of ideas within paragraphs a key focus when providing feedback and in peer and self-assessment.
- Students annotate own texts to highlight where they have used demonstratives or text connectives, justifying their choices.

See learning sequence 8 'Text organisation in arguments', particularly the 'fork' metaphor on page 11. Elaborations on the prongs could be 'classified' and text connectives placed on top of each prong to show how the point is developed and how the elaborations are connected and flow.

10. Sentence openers and text connectives for structure and orientation

Links to other genres

The activities in this sequence could be adapted to teaching the structure of:

- factorial explanations, eg factors contributed to an event such as WW1 or a phenomenon such as climate change or unemployment
- consequential explanations, eg consequences of an event or phenomenon such as European settlement of Australia, climate change, regular exercise.

Engage

- View short videos about a topic of study such as the pros and cons of playing competitive sport, eg U14 FC Barcelona console their heartbroken opponents[12] or The benefits of competitive sports for kids[13].
- Provide each student with 4 post-it-notes (8 if generating ideas for and against).
- Watch the videos again. Drawing from the video or their own experience/knowledge, students note down 3 to 4 good things about the chosen topic (a word or phrase for each idea on a separate post-it-note). Add 3 to 4 bad things for a focus on a discussion.
- If students are struggling to generate ideas, suggest they consider other perspectives, eg What might a parent say? A friend or sibling? A teacher or coach?
- Model grouping similar ideas, using a 'familiar' topic such as school uniform.

Benefits of school uniform

- In small groups, students share their ideas and group those that are alike, aiming to end up with 3 to 5 groups of good things (and 3 to 5 groups of bad things).
- Make explicit that each group of ideas will now form the basis of a paragraph.
- Point out that in sorting ideas into groups, they may have had 1 to 2 isolated post-it-notes that they chose to discard. Alternatively, they may see them as important and worthy of development.
- Explain that they now need a 'heading' word or phrase for each group (likely an abstract noun or nominalisation). For the school uniform example, these could be: savings, cost, financial/economic benefit.

Explicitly teach: I do – we do – you do

- Explain that we can use these headings words/phrases to succinctly create:
  - > a text opener (introduction) that previews the overarching ideas
  - > paragraph openers (topic sentences) that clearly preview the paragraphs.

[12] Good Play Guide (2018) 'Are competitive sports doing more harm than good to children's mental health?', available at http://TLinSA.2.vu/GoodPlayGuide (accessed October 2020). The video, U14 FC Barcelona console their heartbroken opponents, is part way down the page.

[13] Hawkins N (2014) The benefits of competitive sports for kids, available at http://TLinSA.2.vu/Hawkins2014 (accessed October 2020)

- Model/jointly construct an introduction and topic sentences using headings words.
- List simple text connectives: *Firstly*, *Secondly*, *Thirdly* and generate alternatives on an anchor chart.
- Using the headings and the anchor chart, groups construct an introduction and topic sentences.

Example introduction and topic sentences using 'heading' word/phrases

Recently there has been much discussion about the compulsory wearing of school uniform. While some argue for freedom of choice, there are many good reasons for wearing school uniform. These include **time and cost savings**, **a sense of belonging** and **an increased focus on learning**.

One argument for school uniforms is **cost saving**.

In addition, school uniforms create **a sense of belonging and school pride**.

A third benefit is **a greater focus on learning**.

11. Openers and connectives for cause and contingency

Engage

- Display a model text related to the genre/topic of study, eg Resource 6: The legacies of Ancient Rome for modern society.

  Resource 6 has been analysed and annotated to show a variety of cohesive devices working across the text, which could also be focused on as revision.

  Revise text structure and orientations at the whole text and paragraph level, using activities such as those outlined in learning sequence 8 'Text organisation in arguments'.
- Display 3 versions of a paragraph from the model text, eg Resource 7: Moving from informal to formal language.

  Point out that each paragraph begins with the same topic sentence but that the elaborations are expressed differently. Students read and discuss the differences in effect of the 3 versions. Which do they think is better/best and why? Which is more spoken-written? Which flowed and developed the ideas better? Which sounded more 'expert'? Where would the 3 versions be on the register continuum?

Explicitly teach: I do – we do – you do

- Model identifying and underlining sentence openers (what precedes the verb) in the first few elaborating sentences of version 1 in Resource 7.
- Jointly identify the sentence openers in the next few elaborating sentences.
- In pairs, students continue identifying the sentence openers in the remaining elaborating sentences of version 1 and the elaborating sentences in version 2 and 3.
- Discuss what this analysis shows and whether it supports their original judgements.
- Using Resource 7, illustrate the main points:
  - > sentence openers shift from a focus on humans, to one on abstractions, including cause and contingency
  - > the ideas flow better in the third version since it logically develops the explanation of the legacy and its consequences: sentence openers typically refer back to a previous idea and develop it further, focusing on cause and contingency
  - > these shifts in language choices, shift the versions toward the written-end of the continuum.
- Model and jointly construct taking notes on a series of related events and asking questions:
  - > Why did this happen? What was the cause/reason for this? What happened because of this? What did it enable/allow/lead to?
  - > What conditions led to this? What was this contingent on?
  - > What would have happened without this/without these conditions?
- Model and jointly construct putting these ideas into a paragraph with a focus on orienting to cause and contingency.
- Provide groups with another spoken-like paragraph. You could differentiate by giving some groups a paragraph without cause and contingency (harder) and others a paragraph with cause and contingency at the end of the clause (easier). Students rework it to improve flow and shift up the register continuum. Groups share and compare their reworked paragraphs, explaining and justifying their changes.
- Students work in pairs to generate notes for a paragraph, asking each other questions such as those above, and then in pairs or individually write the paragraph. Students share their paragraph with another pair and discuss choices and suggested improvements.

LEVELS 10–12 LEAPING TO LEVELS 13–14

LEVELS 10–12 LEAPING TO LEVELS 13–14		
Learning sequence	**Language in focus**	**Genres**
12. Strategic orientations and text organisation	• text and paragraph openers as orientations • text organisation and efficient orientations using nominalisation • manipulation of text connectives and alternatives • orientation to angle (perspective), contingency and cause • orientation to abstraction through passive voice and nominalisation	• expositions: arguments, discussions • factorial and consequential explanations • reviews, evaluations

12. Strategic orientations and text organisation

Text and paragraph openers as orientations

Links to other genres and curriculum areas

The activities in this sequence could be adapted for use in most curriculum areas to teach the structure of:

- factorial explanations, eg factors contributed to an event, such as WW1 or a phenomenon such as climate change or unemployment
- consequential explanations, eg consequences of an event or phenomenon, such as European settlement of Australia, climate change, regular exercise
- evaluative texts, eg reviews/evaluations that evaluate features or components of a product, process, performance, artwork or literary text.

Engage

- Provide students with only the introduction of a model text that uses text connectives and topic sentences to structure the text, eg Resource 8: Discussion/argument: Should children play computer games?
- Read the introduction and then, in small groups, students use evidence to discuss:
  - > what genre it is
  - > what they expect it to contain and do.

Resource 8 has been analysed and annotated to show a variety of cohesive devices working across the text, which could also be focused on as revision and/or taken up in sequences to follow.

Explicitly teach: I do – we do – you do

- Facilitate whole class sharing to confirm that, from reading only the introductory paragraph, they can predict that the text:
  - > is a discussion genre, looking at 2 sides of an issue (signalled by words such as: *debate*, *benefits and risks*; *those who are against*; *whereas*, *those who are for*)
  - > will elaborate on the benefits and concerns in a series of body (argument) paragraphs, before coming to a conclusion (which side it falls on) and/or a recommendation
  - > in elaborating on the benefits: we expect to hear about leisure time with friends and the development of skills and attributes; elaborating the risks: we expect to hear about the use of time and money and exposure to violence.

- Provide the remainder of the text, cut into paragraphs for students to reconstruct, using language in the text to justify decisions, eg the order in which the arguments were previewed and/or text connectives or alternatives that structure the text (*Furthermore*, *On the other hand*, *Some of the greatest positives*, *In support of the parents' concerns*).
- Students look for other words that signal the text is a discussion and which side is being dealt with.

Text organisation and efficient orientation using nominalisation

Engage

- Display a discussion topic pertaining to a curriculum area for which you have already built students' field knowledge, eg 'Should mining be continued in SA?' The topic should consider various views, eg environmental, economic, Aboriginal and local/social perspectives.
- Each student is given 8 post-it-notes on which they write words or phrases to represent 3 to 4 reasons for and 3 to 4 reasons against, each reason on a separate post-it-note. They should consider various viewpoints, eg what others might argue.
- In small groups, students share ideas and group-related ideas, to end up with 3 to 5 groups for and 3 to 5 against. (If students need further help, scaffold using the arguments around school uniform in 10. Sentence openers and text connectives for structure and orientation.)
- For each group of ideas, students need to find a 'heading' word or phrase that encapsulates the point: this will likely be an abstract noun or nominalisation.

Explicitly teach: I do, we do, you do

- Explain that we can use these headings words/phrases to succinctly create:
  - > a text opener (introduction) that previews the overarching ideas
  - > paragraph openers (topic sentences) that clearly preview the paragraphs.
- Refer students to the introduction of Resource 8 and identify nominalisations used to preview the arguments.
- Discuss the effects of previewing ideas in the introduction using more 'spoken-like', denominalised forms: it becomes long and rambling.

Without nominalisations: spoken-like	With nominalisations: written-like
People **worry** that players **spend** too much time and money playing the games and that some of the games are too **violent** and it's not good for players **to be exposed to** that.	Against: **concerns** about the **use** of time and money and **exposure** to **violence**.

- Model/jointly construct an introduction to the discussion topic, using the encapsulating nouns/phrases, eg social benefits, skill development, exposure to violence, health problems.
- Students revisit Resource 8 and locate where the previewed ideas from the introduction are taken up in the following paragraphs, using arrows (or colour-coding) to show connections.
- Paragraph 4 begins with a broader topic of 'health and habits', which allows the author to deal with the previewed issues of time, money and violence, before extending the idea to physical health problems in paragraph 5.
- Discuss why an author might do this: what is the effect? eg avoids being too formulaic in taking up previewed ideas; it is difficult to preview everything in a discussion, especially if you are going to have more than 2 arguments for each side.
- Point out that the text is well organised and orients the reader well through the introduction and paragraph openers using alternatives beyond Firstly, Secondly, etc.
- Explain that we can use an understanding of the noun group to create paragraph openers that organise the text in this way. Display a blank chart to create topic sentences for arguments/discussions (see chart example on page 18).

Using noun groups to build topic sentences[14]					
1		2	3	4	5
Sequences the paragraphs		**Describes the importance/ value**	**Classifies what kind/ type**	**The focus noun (thing) – provides the angle on the topic**	**Qualifier links to the topic**
Pointer	**Numerative**				
a the	one (of the) additional another subsequent last, final	greatest major significant critical essential crucial	physical emotional economic	*good things – pros* advantage benefit gain value reason/argument (for) positive outcome *bad things – cons* risk problem (negative) impact argument (against) disadvantage cost drawback downside	• of playing computer games • afforded by gaming • from being a player • arising from playing computer games • resulting from computer games

- Begin with column 4 to explain that:
  > a discussion text is organised around the 'good things' and 'bad things' of each side. We talk about a topic like this informally, but when we formally discuss it—orally or in writing—we need to shift from Tier 1 (everyday language) to Tier 2 (high-utility academic language used across topics and across disciplines), often using abstract nouns. Generate words such as those in the focus noun column above.

  Examples of Tier 2 abstract nouns used to organise how a topic is dealt with in other genres:
  - ***cause***: factor, reason, trigger, catalyst, impetus
  - ***effect***: result, outcome, impact, consequence
  - ***part***: element, feature, aspect, component
  - ***technique***: strategy, device.

- Work through columns 1 to 3 in sequence and then column 5 with students, pointing out the attributes of each of the columns in relation to the abstract nouns that provide the angle on the topic.
  > In front of this noun, we can indicate where we are in the sequence of arguments, using pointers and/or numeratives (column 1). These are the sequencers. Invite examples suitable to the chosen topic.
  > After the sequencer, we can describe the importance or 'value' (column 2). Add words to that column, pointing out that some of these are more or less appropriate according to the topic and subject area. Discuss which ones might not be appropriate for the context of your given focus genre/assessment task.
  > For some contexts/topics we may be able to add a classifier (column 3). Add examples, stopping to reflect on which ones might be appropriate for your topic.
  > After the focus noun (column 4) we can add a qualifier that links to the topic (column 5). Add examples.
  > Once we have created our expanded noun group, we can simply add a relating process (is/are) and then add our heading/encapsulating noun/noun group or a synonymous noun group, and expand around that if we choose to (*social benefits*, *leisure time with friends*, *social benefits of spending time with friends*). See the first 2 examples below:

  Examples creating variety in structure

  1. Some of the greatest **positives** of playing computer games **are** the social **benefits**.
  2. A further **benefit** that comes with playing computer games **is** the **development** of skills and attributes.
  3. The **development** of skills and personal attributes **is** a further **benefit** afforded by playing computer games.
  4. **In addition**, playing computer games **leads to** increased **development** of skills and personal attributes.

[14] See also Nouns and noun groups 15 'Nominalisation: encapsulating speech, thought and key threads'.

- Model/jointly construct topic sentences using the 'Using noun groups to build topic sentences' chart and 'headings/encapsulating noun groups' as in the examples on page 18.
- Point out that:
  > topic sentences like this can also be reversed to create variety of structure. Once we establish a pattern, we often play with it in paragraph 3 or 4 (see example 3).
  > we can also choose to use a text connective, but this then requires a 'causing' process to connect the point with the question/topic (see example 4).
- In pairs, students construct topic sentences using their headings and the 'Using noun groups to build topic sentences' chart, experimenting with manipulating the order of the sentence and/or using text connectives for effect.

Manipulation of text connectives

Engage

- Revise the role of text connectives to make explicit the logical connections between ideas within a paragraph, highlighting them in texts, or inserting them in cloze activities.
- Point out that, while text connectives are typically placed at the beginning of a sentence, they can be shifted further into the sentence: *Therefore*, the government must take immediate action. The government, *therefore*, must take immediate action. The government must, *therefore*, take immediate action.
- Discuss the effects of these shifts and why an author would choose a particular option, drawing out that it depends what they want to orient the reader to and what might support the flow of the text.

Resource 8 has an example of a text connective moved further into the sentence, so the reader is oriented to contingency: *Without appropriate supervision and limits*, *however*, ...

Orienting to angle, contingency and cause[15]

Explicitly teach: I do – we do – you do

- Use a model discussion text that considers the topic from the point of view of various stakeholders, such as Resource 8. Jointly identify the various groups represented, noting whether they are for or against the topic and put findings in a table in order to map the different points of view in a text, eg:

For		Against	
Whose view?	**What are they saying?**	**Whose view?**	**What are they saying?**
Those who are **for** the games	talk of the **benefits** of leisure time with friends and the development of coordination skills and attributes such as concentration and perseverance	Those who are **against** the games	cite **concerns** about the use of time and money and exposure to violence
According to the players, **In their opinion**, Some young players	• the most **favourable aspect** is enjoying time with their friends • it is a safe leisure activity • feel that they are learning to be more responsible	For parents of computer game-playing children, They The parents They	• there are **concerns** about their children's health and the habits they are forming • fear that the children spend a great deal of their time and money on these games to the point of an unhealthy addiction • worry that their children are missing out on the benefits of physical exercise and fresh air • are anxious about the level of violence

[15] See also Circumstances 9 'Role and angle to add perspective'; and Verbs and verb groups 20 'Saying and mental processes to cite and attribute to sources'.

- Students examine the model text and add further voices and points of view to the table above.
- Drawing on the evidence in the table, students discuss whether the issue has been considered in a balanced or biased way. For example comments may include:
  > both sides look at a group of people closely involved: players vs parents
  > both sides include some experts and some research/evidence
  > the parents have a lot of concerns but the players mainly talk about having fun.
- Have students focus on where the various groups are located in the sentence, drawing attention to the fact that they are typically at the beginning of the sentence, or at least part of the sentence opener.
- Discuss why an author would choose to do this, drawing out that the reader is then oriented to whose views/arguments are presented.
- Students experiment with removing whose perspective it is or placing it at the end to the sentence and discuss the effect.
- Model and jointly analyse/classify the language resources used to include the various perspectives. These could be colour-coded to represent stakeholders perspectives. Generate other examples to create a class chart:

Circumstances of angle (me)	Circumstances of angle (someone else)	Quoting/attributing to other authorities
From personal viewpoint	**Attributing view to others**	**Others**
According to my view	According to	Authorities on the subject claim that
As I see it	As … see it	Feedback from X highlights that
As I understand it	From the perspective of	Experts in the field believe that
From my viewpoint	From the standpoint of	Most people are of the opinion that
In my opinion	In the view of	Most students feel that
To my way of thinking	In X's opinion	Public opinion suggests that
		Research shows that

- Students continue to add examples as they come across them in other texts.
- Students identify circumstances in Resource 8 and categorise, eg:

Text extract with other circumstances bolded	Type of circumstance
In support of the parents' concerns, a number of paediatricians and chiropractors state that, ***due to an increased sedentary lifestyle***, ***with hours spent in front of a screen***, they are seeing an increase in children with physical problems, particularly related to neck, back and eyes. Additionally, ***despite the positive claims of the players***, some child psychologists report evidence that children who spend many hours playing computer games have difficulties interacting socially.	angle cause contingency: condition contingency: concession
It is apparent that this is a complex issue, with evidence falling on both sides. ***In moderation and with appropriate content***, gaming can be beneficial. ***Without appropriate supervision and limits***, however, playing these games can be harmful.	 contingency: condition contingency: condition

- In small groups, students remove the circumstances, read the extract and discuss the impact: What has been lost? What effect does this have for the reader? eg supporting evidence is lost (cause and contingency: condition); links to previous arguments are lost so arguments no longer pitted against one another and up to reader to connect and decide; the conditions under which statements are true is lost, creating broad, sweeping statements and again losing connection to evidence presented.
- In pairs, students rearrange sentences so that cause and contingency are at the end of the sentence and again discuss the impact, eg *In support of the parents' concerns*, a number of paediatricians and chiropractors state that they are seeing an increase in children with physical problems, particularly related to neck, back and eyes *due to an increased sedentary lifestyle*, *with hours spent in front of a screen*. Additionally, some child psychologists report evidence that children who spend many hours playing computer games have difficulties interacting socially, *despite the positive claims of the players*.

- As a class, discuss findings: there is no longer a focus on the circumstances, they lose their importance and potency. The focus is more on the people and not on more abstract elements such as cause. The noun groups in most of these circumstances are built around a nominalisation: lifestyle, claims, moderation, supervision, limits, orienting to an abstraction rather than people.[16]

Orientation to abstraction through passive voice and nominalisation

Explicitly teach: I do – we do – you do

- Provide students with 3 versions of a text such as in Resource 9: Register continuum.
- Students read the texts and, in small groups, place versions on the register continuum.
- Groups report back and justify their placements according to language patterns in the texts with specific examples.
- Ensure students move beyond vague descriptions, such as more spoken-like or informal: direct them to examine:
  - > sentence (and clause) openers – the part before the verb group
  - > nominalisations in each text, comparing number and place in the clause
  - > whether the text is in active or passive voice (does the 'doer' precede the verb?)

Register continuum		
Text 1 – active voice	**Text 2 – passive voice**	**Text 3 – nominalisations**
sentence openers often short and mostly orient to people	sentence openers both short and longer and mainly shift focus/ orientation away from people and to abstract ideas	orientations are much longer as orients to angle, cause and contingency (with abstract ideas in these) and then to people or abstract ideas
text connectives are everyday spoken-like (Also, But, So)	text connectives are common written examples: In addition, However, Therefore	text connectives are less common written examples: Additionally (however – moved further into sentence), Consequently
4 subordinate clauses as clause openers (*because*, *even though* and 2 x *if*)	3 subordinate clauses as clause openers (cause: *because* – now expressed through verb: *caused*)	no subordinate clauses as nominalisation means ideas are now packaged in circumstances
4 nominalisations: health, activity and 2 x gaming – gaming used twice as a clause opener	14 nominalisations: health, concern, increase, activity, studies, difficulties, limits, amount and 2 x level, violence and gaming – many used as clause or sentence openers	16 nominalisations: support, concerns, lifestyle, increase, claims, evidence, difficulties, moderation, gaming, content, supervision, limits, restrictions, use, exposure, violence – at least one used in every opener
162 words	166 words	115 words – text is shorter and more densely packed

- Students annotate text to create a resource, such as the table of the register continuum above.
- Model shifting sentences along the register continuum, eg use nominalisations to change subordinate clause to circumstance.
- Use 'think alouds' to show steps involved.

[16] See related teaching and learning activities in the Circumstances 9 'Role and angle to add perspective'; 10 'Compacted details of cause and effect'; and 11 'Compacted details of cause and contingency'.

Subordinate clauses and nominalisations[17]

Subordinate clause with element to be nominalised bolded	Nominalisation (noun group)
Even though *logging* ***provides*** *jobs*, logging should be stopped.	**provision** of jobs
Although *people* ***fear*** *we* ***will become*** *a nanny state*, children must be protected.	**fear**, **threat**, the **feared threat**
Because *logging* ***offers*** ***more jobs*** *for the area*, approval was granted for the logging company to commence operation.	increased local **employment opportunities**
Since *they are* ***motivated*** *to find and keep part-time jobs to earn money to spend on computer games*, young players feel they are developing greater responsibility.	**motivation**
If *the sea levels* ***continue to rise***, many islanders will become displaced persons.	**continuation** of the **rise** in sea levels
Unless *the government* ***acts*** *immediately*, the damage will be irreversible.	immediate government **action**

- In a sentence using a subordinate clause as sentence opener, identify what can be nominalised and form possible nominalisations as in the table above.
- From a list of prepositions (see Circumstances: Resource 1), choose one with the same meaning as the subordinating conjunction. You may like to create an anchor chart such as the one below:

Conjunction	Prepositions
Even though	Despite
Although	In spite of
Because	Due to
Since	As a result of
If	In the case of
Unless	Without

- Repackage information from the subordinate clause into a prepositional phrase – the preposition followed by a noun group built around the nominalisation, as demonstrated below:

Circumstances of contingency, cause and condition, using nominalisations
Despite *the* ***provision*** *of jobs*, logging should be stopped.
In spite of *the* ***fear*** *of becoming a nanny state*, children must be protected. ***In spite of*** *the* ***feared threat*** *of becoming a nanny state*, children must be protected.
Due to increased local employment opportunities, approval was granted for the logging company to commence operation.
As a result of *their* ***motivation*** *to secure part-time employment to fund their gaming*, young players feel they are developing greater responsibility.
In the case of *a* ***continuation*** *in rising sea levels*, many islanders will become displaced persons.
Without *the government's immediate* ***action***, the damage will be irreversible.

[17] See also Circumstances 11 'Compacted details of cause and contingency' for more examples of shifting from subordinate clauses to circumstances.

Resource 1: Pronoun chart

Pronouns referring to people: personal pronouns

		First person	Second person	Third person	
				Female	Male
Subject:	**singular**	**I** thanked Grandma	**you** thanked Grandma	**she** thanked Grandma	**he** thanked Grandma
	plural	**we** thanked Grandma	**you** thanked Grandma	**they** thanked Grandma	
Object:	**singular**	Grandma thanked **me**	Grandma thanked **you**	Grandma thanked **her**	Grandma thanked **him**
	plural	Grandma thanked **us**	Grandma thanked **you**	Grandma thanked **them**	
Possessive:	**singular**	**my** Grandma	**your** Grandma	**her** Grandma, the cat is **hers**	**his** Grandma, the cat is **his**
	plural	**our** Grandma	**your** Grandma	**their** Grandma, the cat is **theirs**	

Pronouns referring to things: impersonal pronouns

	Singular	Plural
Subject	**it** jumps over the fence	**they** jump over the fence
Object	the dog jumps over **it**	the dog jumps over **them**
Possessive	the dog wags **its** tail	the dogs wag **their** tails that food is **theirs**

Note: Possessive pronouns have no apostrophe. It's = it is.

Pronouns pointing to people or things: demonstratives

	Singular	Plural
Close/near	this	these
Distant/far	that	those

Accepted use of 'singular they'

Because there is no singular gender-neutral pronoun in Standard Australian English, 'they' has become accepted usage in some instances. It is acceptable to use 'they' for either a singular male or a female, rather than he/she, which is usually awkward and unnecessary. For instance, using 'they' to refer back to a 'generalised' singular person such as a student, eg *When a student reaches this level, they …* Also, there may be sensitivities around gender identity and/or a person may elect to not identify as either masculine or feminine, and so the pronoun 'they' may be used instead.

Resource 2: Changing sentence openers

Procedure	Procedural recount with doer (active)	Procedural recount without doer (passive)
How to make compost **(How to do it)** To make compost: • ***Collect*** some horse manure from stables. • ***Clear*** a patch of ground in your garden away from the house. • ***Use*** bricks to build three walls of a bay to hold the composting materials. • ***Place*** a first layer of newspaper to stop weeds coming up through the compost. • ***Make*** a second layer using horse manure. • ***Add*** the kitchen scraps. • Next ***add*** the lawn cuttings. • ***Repeat*** the layers using shredded paper in place of the newspaper. • When all the available materials have been used, ***add*** a little bit of soil to the top of the compost heap so that fruit rats are not attracted to the vegetables. • Gently ***water*** the top for 15 minutes. • As the heap reduces in size over the next week, ***continue to add*** layers of mulched weeds, lawn cuttings and vegetable scraps from the kitchen. • After a few weeks, ***dig over*** the compost heap with a garden fork so that air can get into the rotting material. • Now, ***clear*** a second patch of ground next to the first bay and ***build*** a second bay to hold the turned compost. • After three months, ***sift*** the oldest compost and ***put*** it on the garden.	**How I made compost** **(How I did it)** First, I ***collected*** some horse manure from the local stables and then I ***cleared*** a patch of ground in our garden away from the house. I ***used*** bricks to build three walls of a bay to hold the composting materials. Next, I ***put down*** a first layer of newspaper to stop weeds coming up through the compost and then I ***made*** a second layer using horse manure. After that I ***added*** the kitchen scraps. Then I **added** the lawn cuttings. I **repeated** the layers using shredded paper in place of the newspaper. When all the available materials ***had been used***, I ***added*** a little bit of soil to the top of the compost heap so that fruit rats were not attracted to the vegetables. I gently ***watered*** the top of the heap for 15 minutes. As the heap ***reduced*** in size over the next week, I ***continued to add*** layers of mulched weeds, lawn cuttings and vegetable scraps from the kitchen. After a few weeks, I ***dug over*** the compost heap with a garden fork so that air could get into the rotting material. Then I ***cleared*** a second patch of ground next to the first bay and ***built*** a second bay to hold the turned compost. After three months, I ***sifted*** the oldest compost and I ***put*** it on the garden.	**How compost was made** **(How it was done)** To begin, some horse manure ***was collected*** from the local stables and then a patch of ground in the garden away from the house ***was cleared***. Bricks ***were used to*** make three walls of a bay to hold the composting materials. An initial layer of newspaper ***was put down*** to stop weeds coming up through the compost and then a second layer ***was added***, using horse manure. After, kitchen scraps and lawn cuttings ***were added***. The layers ***were repeated*** using shredded paper in place of the newspaper. When all the available materials ***had been used***, a little bit of soil ***was put*** onto the top of the compost heap so that fruit rats were not attracted to the vegetables. The top of the heap was gently watered for 15 minutes. As the heap ***reduced*** in size over the next week, layers of mulched weeds, lawn cuttings and vegetable scraps from the kitchen ***were*** continually ***added***. After a few weeks, the compost heap ***was dug over*** with a garden fork so that air could get into the rotting material. At this point, a second patch of ground next to the first bay ***was cleared*** and a second bay to store the turned compost ***was built***. After three months, the oldest compost ***was sifted*** and ***put*** on the garden.

Resource 3: Sentence openers to create flow

Sentence openers focusing on doers and disrupting the flow	Sentence openers creating flow
Recycling glass bottles Recycling glass is an important way to use fewer natural resources. Many people put their glass bottles and jars into recycling bins. Have you ever wondered what happens to that glass in the recycling process? First, people put their used bottles and jars in a recycling bin. Next, a council worker comes and empties the recycling bin into a truck and the truck driver takes it all to the recycling centre. Then someone has to take all the bottle tops and lids off so that a big machine like a giant dishwasher can wash the glass and remove any labels and dirt. After that, a machine sorts the glass into different colours before another machine crushes the glass into small pieces. If the glass was green or brown, the tiny pieces get tipped into a truck and when the truck is full, another truck driver takes it all to a bottle factory. The factory workers mix the crushed glass with some silica sand and then they put it into a big furnace, where it melts and turns into a liquid. Finally, another machine makes it into bottles. Recycled glass is as pure and as strong as new glass, so glass can be recycled many times.	**Recycling glass bottles** Recycling glass is an important way to use fewer natural resources. Many people put their glass bottles and jars into recycling bins. Have you ever wondered what happens to that glass in the recycling process? The process begins when people put their used bottles and jars in a recycling bin. Next, the bottles and jars are taken by a truck to the recycling centre. At the centre, bottle tops and lids are removed before the glass is washed to remove any labels and dirt. The clean glass is then sorted into different colours. Once the glass is sorted, it is crushed into small pieces. The pieces of green or brown glass are sent by truck to a bottle factory. At the bottle factory, the crushed glass is mixed with some silica sand and then put into a big furnace, where it melts and turns into a liquid. Finally, the hot liquid glass flows out of the furnace and into a machine that makes it into bottles. Recycled glass is as pure and as strong as new glass, so glass can be recycled many times.

Resource 4: Animals should not be kept in zoos

I strongly believe that animals should not be kept in zoos because it is wrong to take animals from their homes in the wild. Even though some zoos might take better care of animals than others, no zoo can make animals feel like they are at home. **When animals are in their natural habitats, we can learn more about how they live**. **Zoos do not really care about animals because they just breed babies and then sell them to make money**. **Also, animals become extremely angry and frustrated when they are trapped in cages**.

My first reason why animals should not be kept in zoos is because zoos don't teach us much about animals. The animals there do not act the way they would in the forest, jungle or ocean, where they belong. We can learn more about animals in their natural habitats by reading books or watching wildlife programmes on TV, not by observing them trapped in a zoo cage.

Additionally, animals should not be kept in zoos because zoos help animals breed but then they just keep the babies or sell them. If the zookeepers really cared about stopping animals from becoming extinct, they would set the babies free in the wild. It is a terrible thing to keep an animal locked up in a cage for its entire life.

Finally, animals are clearly not happy in zoos. They want to be free to walk, run, fly, climb, hunt and have families. They don't want their babies to be taken away from them and put in a different cage or sold to a different zoo. Animals get angry and frustrated because they cannot leave the zoo, which makes them do strange things like pace up and down, lick the bars of their cages, rock back and forth and bob their heads. Scientists know that these things mean that the animals are extremely miserable, as this is not normal behaviour for the animal.

These are the reasons why keeping animals in zoos is horrible and wrong. **We can't learn about their natural way of living**, **babies are born and kept in zoos** and **they are cruelly forced to live in cages for their whole life**.

Resource 5: Text connectives and logical relationships[18]

Additive: adding information	Comparative: comparing and contrasting	Consequential: showing reason: cause and effect	Conditional: showing condition or concession	Temporal: indicating time, sequencing ideas	Elaborative: clarifying or exemplifying
above all	alternatively	accordingly	all the same	after/afterwards	as a matter of fact
additionally	but	as a consequence	despite this	at the same time	by this I mean
along with that	elsewhere	as a result	even so	at this point	for example
also	however	because of this	even though	before that	for instance
as well	in contrast	consequently	however	earlier	in fact
apart from that	in the same way	due to that	if only for	finally	in other words
besides	instead	for that reason	if not for this	first/firstly (second ...)	in particular
equally	likewise	hence	in that case	in conclusion	in short
furthermore	much as	in that case	in spite of this	in the end	namely
in addition	on the contrary	owing to that	instead	in short/in summary	or rather
indeed	on the other hand	so	nevertheless	lastly	that is
moreover	rather than	thereby	on condition that	later	these include
on top of that	similarly	therefore	on the contrary	meanwhile	to be more precise
what's more	yet	thus	otherwise	previously	to illustrate
		to this end	still	to begin/to start with	to put it another way
			though	to conclude/ sum up	
				until then	

[18] Adapted from Derewianka (2011:153–154) and Humphrey, Love & Droga (2011:136).

Resource 6: The legacies of Ancient Rome for modern society

The Ancient Romans invented technology and building methods to adapt their harsh environment. Many of their inventions and technologies have become legacies to modern society. A legacy is when an object or idea is passed down through generations. In other words, today we are still using many of the technologies and building methods invented by the Ancient Romans such as **reclaiming marsh areas**, **building roads** and **aqueducts**.

One important legacy of the Ancient Romans is **the ability to reclaim marshland**. The Romans had a lot of marshy areas and quite a lot of water. *Because of **this*** they invented ways to drain the marsh so they could use it to build on, for example, by inventing aqueducts which allowed for useless marshland to be reclaimed and used for farming or to build towns. Similar methods are still used today. *Without **this** invention*, the suburbs around West Lakes would still be marshy swamp land.

Another significant legacy passed on by the Ancient Romans is **road-building technology**. The Romans built many towns and cities and the only way to connect them was with roads. **These** roads were important for the army and the people to move from one town to another quickly and easily. *Consequently*, the Romans built roads as straight as possible. *To help them do this*, they adapted a small device called a 'groma', which was a piece of wood with a cross cut into the top of it. A piece of rope sat in the cross and a small stone, called a plumb was attached to the end. The men who used these devices were the first surveyors. They marked out the path of the road with sight markers. *Although the tools of surveyors and engineers today are more developed*, they are based on many of the same methods used by the Ancient Romans.

The invention of the aqueduct is perhaps **the most important legacy left to us by the Ancient Romans**. The cities and towns spread across Ancient Rome needed water for their houses, public baths and fountains. However, **this** water had to be carried long distances from lakes and rivers. *In order to solve **this** problem*, the Romans invented and built aqueducts. The first one was made from concrete and was very large. Our modern society still uses **this** idea to carry water to our houses, schools, shops, factories and offices. We use metal or plastic pipes to give us cold and hot water in our taps. The Romans also did this except that their pipes were made from lead and they had a huge boiler for hot water. *Since water will need to be carried from large natural water sources in the future*, aqueducts will definitely continue to be a legacy.

These legacies show that the Ancient Romans have contributed to our world today. It is true that they invented technology and methods of building, which were ahead of their time. Many of the same ideas and techniques they used to adapt their environment and make their life easier also make our life easier today.

Comment on openers

Text opener orients to:

- the Ancient Romans and their inventions
- that these have become legacies (defining legacy)
- provides 3 examples (coloured).

Each of these 3 examples (coloured) is then in turn referred to in a topic sentence and explained.

Each topic sentence also has an **expanded noun group as participant** that refers back to the Ancient Romans and the idea of legacy and links this to the example. The initial elements of the noun group also work as alternatives to 'organising text connectives' such as *Firstly* (One), *Secondly* (Another) and *Finally* (the most important).

Text connectives and **this/these** are also used to connect and develop ideas. The text connective 'Consequently' also orients to cause-effect.

Circumstances and *subordinate clauses* have also been used as sentence openers to orient the reader to causes and contingencies.

Resource 7: Moving from informal to formal language

Everyday, informal, spoken	More specialised and more formal	Technical, abstract, formal, written
without cause and contingency	**with cause and contingency at end of clause**	**cause and contingency as sentence opener**
1. One important legacy of the Ancient Romans is the ability to reclaim marshland. The Romans had a lot of marshy areas and quite a lot of water. They invented ways to drain the marsh so they could use it to build on, for example, by inventing aqueducts. Then they could reclaim useless marshland and use it for farming or to build towns. We still use similar methods today. The suburbs around West Lakes were once marshy swamp land.	*2. One important legacy of the Ancient Romans is the ability to reclaim marshland.* The Romans had a lot of marshy areas and quite a lot of water. They invented ways to drain the marsh ***because of this*** so they could use the land to build on. Their most successful invention was the aqueduct. Useless marshland could be reclaimed ***with their new technology***, and then be used for farming or to build towns. Similar methods are used today. The suburbs around West Lakes would still be marshy swamp land ***without this invention***.	*3. One important legacy of the Ancient Romans is the ability to reclaim marshland.* The Romans had a lot of marshy areas and quite a lot of water. ***Because of this***, they invented ways to drain the marsh so they could use it to build on. The most successful invention was the aqueduct. ***With their new technology***, useless marshland could be reclaimed and used for farming or to build towns. Similar methods are still used today. ***Without this invention***, the suburbs around West Lakes would still be marshy swamp land.
Orienting to people and concrete things	**Beginning to shift to focus on abstract things**	**Orienting to abstractions, cause and contingency**

Resource 8: Discussion/argument: Should children play computer games?

Recently, there has been a great deal of debate about computer games and the associated benefits and risks for young people. Those who are **for** the games talk of the **benefits** of leisure time with friends and the **development** of **coordination** skills and attributes, such as **concentration** and **perseverance**. Whereas, those who are **against** the games cite **concerns** about the **use** of time and money, adverse **health affects** and **exposure** to **violence**.

Some of the greatest **positives** of playing computer games are the social **benefits**. *According to the players*, the most **favourable aspect** is the enjoyment they experience: spending time with their friends. ***In** their opinion*, it is a safe leisure activity where they can delight in the friendly rivalry of competing, trying to better and out-do their friends. In addition, since they are motivated to find and keep part-time jobs to earn money to spend on computer games, some young players feel that they are learning to be more responsible.

Furthermore, *from the point of view of many child psychologists* playing computer games can be **beneficial**, as it often leads to increased **development** in several key areas. Research has shown that children who regularly play computer games have better hand-eye coordination and reflex responses compared to children who never or rarely play these games. The regular players also appear to perform better under pressure and show higher levels of concentration and perseverance. As a result, they demonstrate increased resilience.

On the other hand, *for parents of computer game-playing children*, there are **concerns** about their children's health and the habits they are forming. They fear that their children spend a great deal of their time and money on these games to the point of an unhealthy addiction. The parents also worry that their children are missing out on the benefits of physical exercise and fresh air. Likewise, they are anxious about the level of violence in many of the games and the negative impact this may have.

In support of the parents' concerns, a number of paediatricians and chiropractors state that, *due to an increased sedentary lifestyle, with hours spent in front of a screen*, they are seeing an increase in children with physical **problems**, particularly related to neck, back and eyes. Additionally, *despite the positive claims of the players*, some child psychologists report evidence that children who spend many hours playing computer games have difficulties interacting socially.

It is apparent that this is a complex issue, with evidence falling on **both sides**. *In moderation and with appropriate content*, gaming can be **beneficial**. *Without appropriate supervision and limits*, however, playing these games can be **harmful**. It appears to be yet another case where too much of a good thing is not a good thing. Consequently, restrictions should be put in place to address the issues of excessive use of time and money and exposure to violence.

Notes re analysis

Text opener previews arguments **for** and **against** in expanded noun groups built around **nominalisations**.

Each topic sentence also has an expanded noun group that refers back to a **benefit** or **concern** and links to the specific example. Topic sentences begin by signalling which side of the debate we will read about using, eg:

- initial element of a noun group: Some of the greatest **positives**
- an organising text connective: Furthermore; On the other hand
- a circumstance of angle: *In support of the parents' concerns*.

Text connectives are used within paragraphs to connect and develop ideas with one example of manipulating orientation to the message. *Without appropriate supervision and limits*, however, ...

Circumstances and subordinate clauses used as sentence openers to orient the reader to:

- angle, eg *According to players*,
- cause: since they are motivated ..., *due to an increased* ...
- contingency, eg *with hours spent* ..., *despite the positive claims* ..., *In moderation and with* ..., *Without appropriate supervision* ...

Resource 9: Register continuum

Text 1	Text 2	Text 3
Parents worry about their children's health. Paediatricians and chiropractors support this concern. They say that, because children are less active and spend hours in front of a screen, they are seeing more children with problems with their necks, backs and eyes. Also, even though the players and some psychologists say that playing computer games is a positive social activity, the paediatricians and chiropractors say that some people have studied this and seen that children who spend many hours playing computer games have problems interacting with others socially. If parents limit how much time children play these games and which games they play, and governments make sure the games aren't too violent, then gaming can be good. But, if parents don't supervise their children and don't limit how much and what they play, then gaming can be harmful. So, parents have to restrict how much time and money their children spend on computer games and governments must restrict how violent the games are.	The health of their children is a concern to parents. This concern is supported by paediatricians and chiropractors, who say that an increase in the number of children with neck, back and eye problems is being caused by hours in front of a screen. In addition, even though playing computer games is seen as a positive social activity, by the players and some psychologists, the paediatricians and chiropractors say that, in several studies, difficulties interacting with others socially has been shown to be triggered by children spending hours playing computer games. If the time children play these games and which games they play is limited by parents and the level of violence is controlled by governments then gaming can be positive. However, if children are not supervised by parents and limits are not set on how long or what they play, then gaming can be harmful. Therefore, the amount of time and money children spend on computer games and the level of violence has to restricted.	In support of the parents' concerns, a number of paediatricians and chiropractors state that, due to an increased sedentary lifestyle, with hours spent in front of a screen, they are seeing an increase in children with physical problems, particularly related to neck, back and eyes. Additionally, despite the positive claims of the players some child psychologists, report evidence that children who spend many hours playing computer games have difficulties interacting socially. In moderation and with appropriate content, gaming can be beneficial. Without appropriate supervision and limits, however, playing these games can be harmful. Consequently, restrictions should be put in place to address the issues of excessive use of time and money and exposure to violence.

Learning English: Achievement and Proficiency (LEAP)
TARGETED STRATEGIES TO ACCELERATE SAE PROFICIENCY

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SENTENCE STRUCTURE: INTRODUCTION

The clause

Developing sentence structure begins with understanding the clause and its components:

Functional group name	Meaning/function	Form – class of word/s typically used
a central **process**	**what's going on?**	typically expressed by a verb/verb group
one or more **participants**	**who or what is involved?**	typically expressed by a noun/noun group or adjective/adjective group
(optional) extra details of the **circumstances** surrounding the process	**when, where, how, why did it happen?**	typically expressed by an adverb/adverbial group, prepositional phrase (can be expressed by a noun group)

Simple sentences

Grammatically simple sentences contain only one central verb group (process) and, therefore, only one clause. Simple sentences can be basic, developed or sophisticated, eg:

- Some animals *could die*.
- Last year, thousands of poor animals *were treated* badly in zoos around the world.
- Recent studies of animals in captivity *have led to* an appeal for an immediate closure of substandard zoos.

Compound sentences

These have 2 or more main (independent) clauses of equal or coordinated status, usually joined by a coordinating conjunction. Compound sentences can also be basic, extended or sophisticated as shown in the following examples, where the clauses are separated by 2 forward slashes:

- Kim is an actor, // Pat is a teacher, // **and** Sam is an architect.
- People can become obsessed by games // **and** spend far too much time and money.
- In many countries around the world, zoos lack sufficient funding // **and**, as a consequence, animals suffer in terrible, cramped areas.

Complex sentences

These are grammatically complex, having a main clause and at least one subordinate (dependent) clause. The examples provided show the shift from basic through developed to sophisticated, and the different grammatical resources used. The subordinate clauses in the examples shown on this page are italicised.

Subordinating conjunctions

- I took my umbrella ***because*** *it was raining*.
- ***If*** *an animal is in a good zoo*, then it will have a good life ***since*** *there are no hunters*.

Relative pronouns

- My idea of a perfect zoo is one similar to the Dubbo Zoo, ***where*** *animals are able to run free*.
- My brother, ***who*** *recently passed away*, loved that piece of music.

Non-finite verb forms

- ***To prevent*** *extinction*, breeding programs have been implemented.
- ***Bidding*** farewell to the remains of my home, I trudged away in search of safety.

LEVELS 1–4 AND LEAPING TO LEVELS 5–6

LEVELS 1–4		
Learning sequence	**Language in focus**	**Genres**
1. Parts of a clause: simple sentences	• parts of a clause: > action > who or what is doing the action? > who or what is the action done to? > extra details (*where* and *who with*)	• descriptive statements
2. Simple sentences: add detail with circumstances	• extra details: circumstances of place, time and/or accompaniment	• recounts
LEAPING TO LEVELS 5–6		
3. Compound sentences: join clauses with coordinating conjunctions	• coordinating conjunctions *and*, *but* and *so*	• narratives
4. Complex sentences with *because*, *so that* and non-finite *'to + verb'*	• subordinating conjunctions *because* and *so that* • non-finite *'to + verb'*	• recounts

Suggested mentor texts

Books (bolding indicates that the sequence is based around this text)	**Learning sequence**
Lester A (1985) *Clive Eats Alligators*, Lothian Children's Books	**1**
Carle E (1969) *The Very Hungry Caterpillar*, Penguin Putnam	1

1. Parts of a clause: simple sentences

Metalanguage

- At these lower levels, it is not necessary for students to know and use the metalanguage of clause, participant, process and circumstance. The aim is to have them understand the meaning and patterns in a clause by using the functional questions and the colours and/or shapes:
  - > green and/or circles/ovals for processes – green for go, and circles move easily, so they show 'action' and can be rolled back and forth along a timeline to explore tense
  - > red and/or rectangles for participants – red for stop, and rectangles with flat bottoms help represent a static thing
  - > blue and/or clouds for circumstances – show the environment/details surrounding the process.
- Make up 3 posters, as follows:
  - > **What's happening? – Processes**
    doing, saying, thinking, feeling, having, being
    This job is done by verbs and verb groups.
  - > **Who or what is involved? – Participants**
    Who or what is doing, saying, thinking, feeling, having, being?
    Who or what is being done to, receiving, etc?
    This job is usually done by nouns, noun groups, including pronouns, adjectives and adjectival groups.
  - > **Is there any other detail about the process? – Circumstances**
    When? Where? How? Why? As what? In whose view?
    This job is usually done by adverbs or prepositional phrases. It can also be done by noun groups.

Engage

Read a text written in simple sentences.[1]

You can use several texts to focus on action before moving to who/what is involved and then to circumstances. Alternatively you could introduce all the elements in one text.

Identify action processes

Action processes are the most concrete and everyday: they are easier for students to make links to first languages (L1s). Initially, avoid examples with relating processes (eg Whales **are** big; Kangaroos **have** pouches) since many languages do not use them.[2]

Explicitly teach: I do – we do – you do

- Display selected sentences from the text.
- Use functional questions to identify the process (what is happening?) and highlight or circle these in green. For example:

  Animals in Motion[3]

  > Read a sentence and ask, 'What do these animals do?'
  >> – Orangutans **swing**.
  >> – Whales **breach**.
  >> – Kangaroos **hop**.

  Weather[4]

  > Read a sentence and ask, 'What happens?' 'What's the action?'
  >> – Lightning **flashes** in the sky.
  >> – Rain **falls** on the ground.
  >> – Wind **blows** through the grass.

  Clive Eats Alligators (Playing page)

  > Read a sentence and ask, 'What is he or she doing?'
  >> – Clive **is painting**.
  >> – Celeste **is dressing up**.
  >> – Ernie **makes** a dinosaur.
  >> – Nicky **builds** a tree-house.
  >> – Rosie **swings** on the swing.
  >> – Tessa **digs** in the sandpit.
  >> – But Frank **plays** chess with Roger.[5]

Identify who or what is doing the action

Once you have identified the process, use it to ask: 'Who or what is doing the action?' Highlight or box answer in red.

Animals in Motion

- Ask: 'What swing/breach/hop?'
  > **Orangutans** swing.
  > **Whales** breach.
  > **Kangaroos** hop.

Weather

- Ask: 'What flashes/falls/blows?'
  > **Lightning** flashes in the sky.
  > **Rain** falls on the ground.
  > **Wind** blows through the grass.

Clive Eats Alligators (Playing page)

- Ask: 'Who is painting/is dressing up/makes/builds/swings/digs/plays?'
  > **Clive** is painting.
  > **Celeste** is dressing up.
  > **Ernie** makes a dinosaur.
  > **Nicky** builds a tree-house.
  > **Rosie** swings on the swing.
  > **Tessa** digs in the sandpit.
  > But **Frank** plays chess with Roger.

Identify who or what the action is done to

- Explain that some clauses/sentences have 2 participants. One 'who or what' doing the action and another 'who or what' the action is being done to.
- Direct students to sentences that have not yet been fully colour-coded and ask 'who or what' after the process to see if there is another 'who or what' involved in the action. If yes, highlight the answer red.

  Clive Eats Alligators (Playing page)

  > Ask:
  >> – 'Ernie makes what?' or 'What does Ernie make?' **Ernie makes a dinosaur**.[6]
  >> – 'Nicky builds what?' or 'What does Nicky build?' **Nicky builds a tree-house**.

  > Ask: 'Rosie swings what?' or 'What does Rosie swing?' **Rosie swings** on the swing. (no 2nd participant/no 'done to')

[1] The 3 texts used in this learning sequence gradually increase in complexity. The 6 books in Alison Lester's collection are mostly a series of simple sentences. *The Very Hungry Caterpillar*, while more complex, is useful for circumstances of time and teaching days of the week.

[2] See Verbs and verb groups 5 'Action and relating processes'.

[3] Billings HW (2015) *Animals in Motion*, Unite for Literacy, available at http://TLinSA.2.vu/Billings2015 (accessed November 2020)

[4] Francis A (2013) *Weather*, United for Literacy, available at http://TLinSA.2.vu/Francis2013 (accessed November 2020)

[5] 'But' is used here as a text connective, not as a conjunction to join 2 clauses.

[6] Be sure to highlight that 'a' is part of the group when answering the question.

> Point out that our sentences can have different colour patterns and we don't always have or need a second who or what.

Extra details about the action

Revisit sentences to identify and colour-code remaining parts of the clause.

Weather – circumstances: where?

- Use the process to ask 'Where?', eg Where does it flash/fall/blow? Highlight in blue.
  > Lightning flashes in the sky.
  > Rain falls on the ground.
  > Wind blows through the grass.

Clive Eats Alligators – circumstances: where? and who/what with?

- Ask:
  > 'Where does Rosie swing?' Rosie swings on the swing.
  > 'Where does Tessa dig?' Tessa digs in the sandpit.
  > 'Who(m) does Frank play chess with?' But Frank plays chess with Roger.

Original text in *Clive Eats Alligators* used relating processes to describe where Rosie and Tessa are ('Rosie is on the swing.' and 'Tessa is in the sandpit.') rather than tell what they do.

2. Simple sentences: add detail with circumstances

You can generate all the charts for different kinds of circumstances first, or focus on one and have students practice using that to create a clause/sentence before moving on to the next.

- Generate lists of action processes and create anchor charts relevant to a particular topic/s, eg *what we do on the weekend*, *at recess/lunch*; *ways that we/animals move*; *classroom routines, art, sport*; etc. Use the lists to create a set of 'green' action cards.
- Develop with the students an anchor chart: 'Circumstances of time – when?' and list common examples, eg *on the weekend*, *on Sunday*, *at recess*, *at lunchtime*, *today*, *this morning*, *this afternoon*, *after lunch*, *last night*, *at 3 o'clock*.
- Students add examples to personal bilingual glossary.
- Students recount what they did during recess/lunch. Explain that when we recount an event we usually begin with a circumstance of time, telling the reader/listener when this happened. Display the phrase 'At recess/lunchtime'.
- Students turn and talk. Starting with the time phrase, they share one thing they did.
- Students tell the whole group what their partner did.
- Record these sentences and use them to identify the action and the doer, etc. Create regular routines, where students share both orally and in writing one thing they did on the weekend, after school or at school, choosing an appropriate circumstance of time to begin.
- Develop an anchor chart: 'Circumstances of place – where?' and list common examples for everyday events and/or school topics. For example: *to the shops*; *to the temple/mosque/church*; *at the shops*; *in the park*; *at home*; *my friend's house*; *at the door*; *inside*; *outside*; *in the garden*; *on the oval*; *in the trees*; *in the sea*; *in the jungle*; *in the bush*; *on the ground*.
- Extend activities/routines from above adding 'where' the action was done.
- Develop an anchor chart: 'Circumstances of accompaniment' and list common examples, eg *with mummy and daddy*, *with my dog*, *with class 3G*, *with the Principal*, *with all the little children*.

LEAP Levels do not include accompaniment because they are not useful indicators of development in language proficiency. However, it is still beneficial to teach students to add this detail.

- Extend activities/routines from above, adding 'with whom' the action was done.
- Provide students with visual prompt cards for: When? Where? Who with? In pairs or small groups, students share what they did, while others listen for these details. If a detail is not included, a listener should ask for the missing detail, eg *When did you go? Who did you go with? Where did you play?*
- Engage students in various games/activities where they build sentences using the various parts of a clause and colour-code these. Students can be in L1 groups and use L1 and English to complete the task.

Teachers have used red, green and blue Unifix cubes to have students analyse the parts of their own or others' sentences and to compare the patterns and encourage them to add to and build sentences. Others have used dice, with 2 green sides asking what is happening; 2 red asking 'who or what'; and 2 blue asking for extra details. Children throw the dice and select an appropriate card to build a simple sentence.

3. Compound sentences: join clauses with coordinating conjunctions

Engage

- Display and read a familiar story rewritten so that only simple sentences are used, eg *Once upon a time, there was a little girl. Her name was Goldilocks. She had golden hair. One day, Goldilocks was walking in the forest. She saw a house. It was the three bear's house. Goldilocks knocked on the door. Nobody came. She opened the door. She went inside. Nobody was there. She saw three bowls on the table. She was hungry. She* … etc.
- Discuss how the story sounds, eliciting responses such as: sounds boring; it's jerky; like a list; it's lots of short sentences with only little bits of information in each.
- Point out that stories and our writing sound more interesting and flow better if we use different kinds of sentences – some short and simple, and some longer sentences with more than one idea.
- Explain that simple sentences have one idea or one message but compound sentences link 2 ideas in one sentence using a coordinating conjunction.

Explicitly teach: I do – we do – you do

You may begin with **and** only, or introduce **and**, **but**, **so**, making their meanings explicit.

Different connections made by coordinating conjunctions:

- *and* connects 2 similar ideas
- *but* connects 2 different ideas
- *so* connects ideas, telling us that one thing happened because of the other.

- Model with the first 3 sentences, 'thinking aloud' to see which sentence is best on its own and which could be joined, eg *Once upon a time, there was a little girl. Her name was Goldilocks* ***and*** *she had golden hair.*
- Read original and new comparing effect and point out the changes to punctuation.
- Jointly reconstruct the next few sentences, experimenting and discussing which ones to join, listening for the effect and making changes to punctuation, eg *One day, Goldilocks was walking in the forest* ***and*** *she saw a house. It was the three bear's house.*
- Students jointly reconstruct remainder of the text with a partner, in small groups or with you, experimenting and discussing which ideas to join, listening for the effect and making changes to punctuation.
- Make up strips of card for students with clauses (from a familiar text/topic) and with coordinating conjunctions **and** or **and then**. Repeat/extend with **but** and **so**. You could also make up sentence strips and conjunctions using the Goldilocks story.[7]

I went to the show	**and**	my sister came too.
It was 1.00pm	**and**	I ate my lunch.
I went on holiday	**and**	I went in the pool.
Sit down	**and then**	take out your books.
Peel the banana	**and then**	cut into thick slices.
I went to the show	**but**	my sister couldn't go.
I wanted another ride	**but**	I felt sick.
I didn't have any money	**so**	I couldn't go on another ride.
It was dark	**so**	I had to go home.

Links to punctuation

Students at these levels often use coordinating conjunctions to join ideas in run on sentences, eg *I went to the show* ***and*** *I got on a ride* ***and then*** *I had an ice cream* ***but*** *I felt sick after that* ***so*** *I couldn't go on any more rides.* Model highlighting verbs groups, checking how many between full stops. If more than 3, find where to place a full stop and delete the conjunction.

4. Complex sentences with *because, so that* and non-finite *'to + verb'*

Focus on 'because'

Engage

- Display familiar sentences using **so**. Using cards, display familiar sentences that could be joined by the conjunction.
- Revise that **so** connects ideas telling us that one thing happened because of the other. Point out that when we use **so**, the reason comes first and then what happened.

Reason	Conjunction	What happened
I didn't have any money	**so**	I couldn't go on another ride.

[7] Alternatively, Reading Australia unit teacher resource 'The Big Book of Old Tom' has teacher notes and activities for teaching simple and compound sentences under the Examining section. Although written for year 2 students, older students will engage with the text and cartoons on YouTube. Reading Australia unit available at http://TLinSA.2.vu/raOldTom (accessed November 2020); Gross Y (2015) Old Tom Cartoons 08, ABC TV, available at http://TLinSA.2.vu/OldTomCartoons (accessed November 2020).

- Remove 'so' and move what happened to the front and the reason to the end.
- Students turn and talk to share a conjunction they think could join the ideas now.
- Write the word **because**, displaying one letter at a time, for them to check or revise their guess.

What happened	Conjunction	Reason
I couldn't go on another ride	**because**	I didn't have any money.

- Students jointly reconstruct other sentences.

Explicitly teach: I do – we do – you do

- Draw attention to causal relationships in any texts being read across the curriculum and engage students in discussions about sentence construction and conjunctions showing these relationships.
- Model adding a reason to a simple sentence with **because** to create complex sentences, eg:
  - > We will not go outside today **because** it is raining.
  - > We will go swimming **because** it is hot.
- Point out that in speech, we often use **because** to answer questions in incomplete sentences, eg:
  - > Why were you late for class? **Because** he had my ball.
- Teach and model full sentences for writing, eg: I was late **because** Sam had my ball.
- With similar activities teach other ways to join ideas giving reasons.

Focus on 'so that'

- Make explicit that an auxiliary (can/could/won't/wouldn't) is added in the clause following 'so that':

What we did	Conjunction	Reason – why?
We went to the pool	**so that**	we could have a swim.
We are going to the shops	**so that**	we can buy some food.
We ran	**so that**	we wouldn't be late.
I'm eating now	**so that**	I won't be hungry later.

- Discuss its meaning. For example, that we do something to make a future event possible or to avoid a future event.
- Point out that 'that' is often omitted, but can be reinserted, eg We went to the pool so (that) we could have a swim.

Focus on non-finite 'to + verb'

Model joining a reason with **to** + verb, eg:

- We went to the pool **to have** a swim
- We ran **to get** there in time.

Identifying 'to + verb' as joining a new clause

To test whether the 'to + verb' is being used to join a non-finite clause put the words 'in order' before it. If it makes sense, then the verb is the beginning of a non-finite clause, eg He climbed up // (in order) to get a better view. We used column charts // (in order) to compare our data.

Subordinating conjunctions 'because', 'when' and 'if'

In addition to a focus on causal connections, develop activities to join clause pairs by identifying the relationship between the ideas and which conjunction would best work.

LEVELS 5–6 LEAPING TO LEVELS 7–9

LEVELS 5–6 LEAPING TO LEVELS 7–9		
Learning sequence	**Language in focus**	**Genres**
5. Subordinating conjunctions: cause, time or condition	• subordinating conjunctions of: > time: when, after, until, while > condition: *if*	• descriptive reports • sequential and causal explanations • arguments
6. Relative pronouns: *which* and *where*	• relative pronoun *which* or *where* to add related ideas[8]	• descriptive reports • sequential and causal explanations

Suggested mentor text

Book	**Learning sequence**
Blabey A (2009) *Pearl Barley and Charlie Parsley*, Penguin Australia, Picture Puffin[9]	5

5. Subordinating conjunctions: cause, time or condition

Subordinating conjunctions of cause and time

Engage

- Read a learning area text and on a second read, stop and highlight the conjunctions.
- Create a list and classify them according to:
  - > the relationship between the ideas/clauses, eg adding, time, contrast, cause-effect, condition
  - > the way that they connect clauses:
    - – coordinating conjunctions connect 2 main clauses (compound)
    - – subordinating conjunctions connect a subordinate clause to a main clause (complex).
- Brainstorm to add to the list and create a class conjunction chart (see Resource 1: Conjunction chart). Explain that there are several ways to form complex sentences: using a subordinating conjunction is the most common.
- Discuss that conjunctions can have more than one meaning, eg *as* can mean:
  - > time: 'at the same time': *As the bus arrived, it started to rain.*
  - > cause: 'because': *As it was raining, she took an umbrella*.
  - > time and cause, particularly in an explanation: *As the warm air rises, it begins to cool.*

Explicitly teach: I do – we do – you do

- Select complex sentences from a teaching text, eg *A Waddle of Penguins*.[10]
- Write individual clauses on cards; making separate subordinating conjunction cards:

Main clause	Subordinating conjunction	Subordinate clause
penguin wings have changed into flippers	**so that**	*these birds fly though the water, not the air*
they waddle, hop and slide on their bellies	**when**	*they are on land*
penguins make their nests on the ground	**since**	*they can't fly like other birds*
penguin parents feed and protect their fluffy chicks	**until**	*the little ones grow new feathers*
penguins can swim in icy ocean waters	**because**	*adult feathers are waterproof and warm*

[8] To move to Levels 7–9, it is also important that students continue to develop simple sentences, adding circumstances and expanding noun groups.

[9] See also the Reading Australia (nd) 'Pearl Barley and Charlie Paisley', teacher resource, Copyright Australia, available at http://TLinSA.2.vu/raPearlBarley (accessed October 2020).

[10] McKay W (2019) *A Waddle of Penguins*, Unite for Literacy, available at http://TLinSA.2.vu/McKay2019 (accessed October 2020)

- Provide each group of 3 to 4 students with a set of cards. Students spread them out on their table.
- Read aloud one of the clauses, eg *penguins can swim in icy ocean waters* (be sure to choose one where there is a clear choice for the connecting clause).
- Students find a clause that is a connected idea, eg *adult feathers are waterproof and warm*.[11]
- Share alternatives before choosing one as a class. Read the 2 clauses again.
- Students listen and groups share how the ideas are connected, eg adding, time, contrast, cause-effect, condition. Record answers on a mini whiteboard and hold up.
- Once the class has agreed, groups identify a conjunction card and use it to join the clauses in this relationship and share.
- If a group has begun their sentence with a subordinating conjunction, eg *Because adult feathers are waterproof and warm, penguins can swim in icy waters*, point out that the subordinate clause can be placed in front of the main clause. The conjunction goes with it. Sometimes we call it a binding conjunction: it is bound to the subordinate clause.

Links to punctuation and intonation

Point out that when the subordinate clause comes in front of the main clause, we need to put a comma between the clauses. When speaking, we use intonation: the way we read a sentence beginning with a subordinate clause indicates that we are orienting/giving background information and have not yet reached the main clause.

- Students experiment with rearranging the sentence they made, adding commas and reading with correct intonation.
- Students make sentences with the remaining cards, checking that they have chosen a suitable conjunction to express the relationship between the ideas and experimenting with the order of clauses.
- Create cloze passages from familiar texts, deleting the conjunctions.
- In pairs, students insert an appropriate conjunction and annotate their choices, classifying as coordinating or subordinating and identifying the logical relationship between the ideas.
- Give students a simple clause related to class topic/text, eg *The performance continued*, then have them choose a subordinating conjunction and add a subordinate clause to complete the sentence (orally or written), eg:

The performance continued	**when**	the ringmaster returned.
	because	the trapeze artist was not seriously hurt.
	after	everyone returned to their seats.

- Students rearrange, placing the conjunction at the beginning, and discuss the effect.

Suggested mentor text – *while* and *when*

See the exploring section of the teacher resource for Pearl Barley and Charlie Parsley. The first half of the book follows a pattern: '*While* Pearl Barley ..., Charlie Parsley ...', to highlight the differences between the 2 characters. The second half uses 'when' to emphasise ways the characters complement and support one another: '*When* Pearl Barley ..., Charlie Parsley ...'.

As, *when* and *while* and tense

These conjunctions are often used to combine simple past and past continuous tenses. *When* is used when an ongoing event (*dusting*) is interrupted by another (*heard* a knock) or the second event finishes quickly (*Fern was holding the pig when her brother came into the room.*). *While*, *as* or *just as* can be used to join 2 simultaneously ongoing events. The clause following the conjunction is the subordinate clause and is seen as background to the main clause.[12]

Subordinating conjunctions of condition[13]

Engage

- Students choose a pet they would recommend; list positives about it and share with a partner.

Explicitly teach: I do – we do – you do

- Read *Which Pet Would You Get?*[14]

[11] There are several correct options here, eg *so that*, *since*, *because*.

[12] See also Verbs and verb groups 10 'Tenses and complex relationships of time' – 'Different tenses in narratives'. Note the use of conjunctions: *when* and *while* in complex sentences combining simple past and past continuous.

[13] See also Verbs and verb groups 14 'Adding modals to persuade'.

[14] Locke L (2010) *Which Pet Would You Get?*, Unite for Literacy, available at http://TLinSA.2.vu/Locke2010 (accessed October 2020)

- Discuss the connection between the 2 ideas in the table below and how/why this type of sentence would be useful in an argument.

Subordinating conjunction	Subordinate clause	Main clause
If	you would like a quiet pet,	you could get a rabbit.
	you would like a playful pet,	you could get a puppy.
	you would like a shy pet,	you could get a turtle.
	you would like a cuddly pet,	you could get a cat.

- Students work with a partner to rearrange other sentences, articulating the changes they are making. Point out that when the 'If' clause comes first, 'then' can be added in front of the main clause. Change the auxiliary 'could' to 'should', 'must' or 'have to' and discuss how it strengthens the statement.[15]
- Extend activities orally. In pairs, student A states what kind of pet they would like and B responds. *'Well if you would like a... pet, (then) you could/ should get a...'.*
- Students use the pattern to create 3 to 4 sentences about their chosen pet and then share with a partner.
- Read *A Secret Pet*[16] and display a few sentences:
  - > If I had a pet, I would give it clean water for drinking and a big bowl for bathing.
  - > If I had a pet, I would find it a warm place for sleeping.
  - > If I had a pet, I would give it the right food.
- Discuss the pattern used and how/why it would be useful in an argument.
- In small groups, students choose a secret pet and innovate to create their own text. Students read their text for others to guess their secret pet.
- Provide examples of how the pattern could be changed and discuss how the changes could affect an argument:
  - > If I/you had a pet cat, I/you could cuddle it. (Positive things you could do with it.)
  - > If I/you had a pet dog, it could protect you. (Positive things it could do for you.)
  - > If you had a pet rabbit, you would have to clean its smelly cage. (Negative things you would have to do.)
- Make and display an anchor chart with examples of the various patterns.
- Students choose a pet they would like and one they wouldn't. Create 2 to 3 sentences for each.

6. Relative pronouns: *which* and *where*

Revise

Discuss the pattern of sentence openers in an explanation, in which what is introduced as new information at the end of one sentence, becomes the 'given' orienting information in the next sentence opener.[17]

Engage

- Display and read an explanation text that maintains this pattern by often simply repeating the end of one sentence to begin the next. The example below is from a student's explanation of the respiratory system:

> The oxygen enters our body through the oral cavity or the nasal cavity. In the cavities, the air is filtered, heated and moistened by the cilia and mucous. The air travels down the pharynx and into the larynx. The larynx can vibrate the vocal cords to make sounds. From the larynx, the air travels to the trachea. The trachea is lined by the cilia. The cilia continue to clean the air. The air passes to the bronchi tubes. The bronchi tubes enter the lungs. From the bronchi tubes the air passes to the bronchiole. The bronchiole tubes have many branches like a tree. The branches have alveoli in them. The alveoli collect oxygen from the air we inhale. The oxygen then travels to the capillaries. The capillaries transport the oxygen to the rest of the bloodstream.

- Discuss the effect of this pattern, eliciting responses such as 'it is too repetitive'.
- Explain that, instead of repeating the thing or place we want to give more information about, we can use a relative pronoun ('which' for a thing and 'where' for a place). This will relate the new information back to the old, creating a subordinate clause to create a second type of complex sentence. (The first or most common type is with a subordinating conjunction.)

Explaining the term *relative pronoun*

- A pronoun that is standing in place of something else.
- It relates 2 pieces of information: relates a new piece of information back to the thing it stands in place of.
- Point out that the relative pronoun is always right next to the thing or place it relates back to.

[15] See also Evaluative language 7 'Expanded vocabulary to evaluate with varied intensity' – 'Modality to strengthen or soften arguments'.
[16] Hartman H & Ollikainen N (2013) *A Secret Pet*, Unite for Literacy, available at http://TLinSA.2.vu/Hartman2013 (accessed October 2020)
[17] For an example, see Cohesive devices Resource 3: Sentence openers to create flow.

Explicitly teach: I do – we do – you do

- Model 'thinking aloud' steps:
  - > identify repeated information/or what the new information relates back to
  - > determine if it is a thing or place
  - > delete the repeated information and replace it with the appropriate relative pronoun
  - > replace the full stop with a comma, for example:

    The oxygen enters our body through the oral cavity or the nasal cavity~~. In the cavities,~~ where the air is filtered, heated and moistened by the cilia and mucous.

    The air travels down the pharynx and into the larynx~~. The larynx,~~ which can vibrate the vocal cords to make sounds.
- Jointly rework other sentences, with students articulating the steps.
- In pairs, students rework other sentences.
- During reading, stop and ask:
  - > 'what?' to identify what the relative pronoun 'which' relates back to, eg *What hunt and eat them?*
  - > 'where?' to identify what the relative pronoun 'where' relates back to, eg *Where are they cleaned and sorted?*
- With sentences using relative pronouns, model and have students use steps to:
  - > identify and circle the relative pronoun
  - > identify and underline what it stands in place of
  - > draw an arrow to connect the 2:

    Penguins have to watch out for orca whales and sea lions, which hunt and eat them.

    When the air and the water cool, they form drops of water, which then fall to the earth as rain.

    Next, the bottles and jars are taken by a truck to the recycling centre, where they are cleaned and sorted.
- Students look for relative pronouns in texts they are reading. They ask themselves questions to determine what the new information is relating back to. They follow the steps to annotate examples and add to a class collection.

Which or that?

Either can be used to add more information about a thing. However, *that* is more commonly used to add an embedded clause as a qualifier in a noun group. *Which* is more commonly used to add a subordinate clause.[18]

Using 'which clauses' to link cause-effect

Demonstrate using the relative pronoun 'which' to elaborate on an idea by adding what happens as a result: *It rains heavily for long periods in the wet season, which causes the rivers to overflow*; *The metal spoon heated up, which resulted in the butter melting and the bead falling off*. Reinforce that 'which' relates back to the whole clause.[19]

[18] See Nouns and noun groups 11 'Embedded relative clauses to specify which people, places or things'.

[19] See also Verbs and verb groups 13 'Relating processes: expanding choices' – 'Grammatical changes when using causal relating verb'.

LEVELS 7–9 LEAPING TO LEVELS 10–12

LEVELS 7–9 LEAPING TO LEVELS 10–12		
Learning sequence	**Language in focus**	**Genres**
7. Less common subordinating conjunctions	• less common conjunctions of time, cause and condition: *while*, *until*, *once*, *since*, *ever since*, *as*, *as if*, *like*, *except for*, *except that* • conjunctions of concession: *although, even though, even if, though*	• narratives, reviews • consequential explanation • biographies
8. Relative pronouns: *which*, *where*, *who*, *whose* and *whom*	• related ideas: revising *which* and *where* and focusing on *who*, *whose* and *whom*	• narratives • biographies • explanations, responses • interpretations, evaluations
9. Non-finite clauses: -ing and -ed verb forms	• elaborations using -ing and -ed verb forms	

Model texts

All learning sequences at these levels use examples taken or adapted from 3 model texts:

Resource 2: Review of digital graphic novel *The Wormworld Saga*

Resource 3: Qin Shi Huang, the first Emperor of China

Cohesive devices – Resource 6: The legacies of Ancient Rome for modern society

7. Less common subordinating conjunctions

Explicitly teach: I do – we do – you do

- Revisit and extend teaching and learning activities in previous section, now including less common subordinating conjunctions: *while*, *until*, *once*, *since*, *ever since*, *as*, *as if*, *like*, *except for*, *except that*, particularly focusing on the relationship of concession: *although*, *even though*, *even if*, *though* (see Resource 1: Conjunction chart).
- Read a passage of a curriculum-related text. On a second read, students identify and highlight conjunctions.
- Classify them according to:
  - > relationship between ideas/clauses: adding, time, contrast, cause-effect, condition/concession, manner, comparison
  - > the way that they connect clauses:
    - – coordinating conjunctions connect 2 main clauses (compound)
    - – subordinating conjunctions connect a subordinate clause to a main clause (complex).

Links to punctuation and intonation

Point out that when the subordinate clause comes in front of the main clause, we need to put a comma between the clauses. When speaking, we use intonation: the way we read a sentence beginning with a subordinate clause indicates that we are orienting/giving background information and have not yet reached the main clause.

- Students work in groups to identify conjunctions and the logical relationships created between ideas in other topic-related passages.
- Students find at least one alternative conjunction which would make the same meaning.
- Display examples of the same conjunction used to express different logical relationships and discuss the different meanings being created. Develop charts showing analysis such as the one on the following page (see Resource 2 and Resource 3 for full texts).

Conjunction highlighted	Logical relationship	Alternative
While visiting his grandmother, Jonas escapes.	**Time:** two events happened at the same time	*Whilst*, *When*
While Jonas was timid, he showed courage.	**Contrast:** two seemingly opposing qualities	*Even though*, *Although*
While Qin was a harsh leader, he made many positive reforms.	**Concession:** acknowledge a negative aspect, before positive evaluation	*Although*, *Even if*, *Though*, *Whilst*
Conjunction highlighted	**Logical relationship**	**Alternative**
This has been used since Roman times.	**Time:** it has been used for this duration. It wasn't used before this time period	*Ever since*, 'hadn't been used' *before*
Since water needs to be carried from natural water sources, aqueducts are still used today.	**Cause:** for this reason, this still happens	*Because*, *As*
Conjunction highlighted	**Logical relationship**	**Alternative**
Although the tools today are more developed, they are based on Roman technology.	**Concession:** acknowledge further developments, before link to Roman invention	*Though*, *Even though*, *Whilst*
Although Jonas was timid, he showed great courage.	**Contrast:** two seemingly opposing qualities	*Even though*, *While*
Conjunction highlighted	**Logical relationship**	**Alternative**
Attach the tube as shown in the diagram.	**Contrast:** how the action should be done	*like*
As Jonas shines the torch, the reader sees what he is seeing.	**Time:** two events happened at the same time	*When*
As the Romans had a lot of marshy areas, they wanted to find ways to drain the land.	**Cause:** for this reason, they wanted to do that	*Because*, *Since*

- Create cloze passages from familiar texts, deleting the conjunctions.
- In pairs, students insert appropriate conjunctions and annotate their choices, identifying the relationship expressed.
- Students write a simple clause related to the topic of learning on a piece of card, eg *Roman-invented technology is still used today*, then have them choose a subordinating conjunction card and expand the sentence, orally or in writing, to create a complex sentence, eg:

Roman-invented technology is still used today	**even though**	their empire fell long ago.
	except that	it has been further improved.
	although	they may look different.

8. Relative pronouns: *which*, *where*, *who*, *whose* and *whom*

Revising 'which' and 'where'

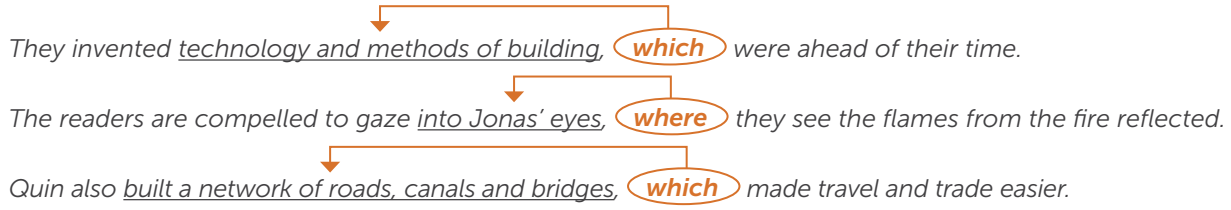
Explicitly teach: I do – we do – you do

- Provide examples without relative pronouns to model 'think aloud' steps to:
  - > identify the repeated information
  - > determine if the thing you want to refer back to is a thing or a place
  - > delete the repeated information and replace with appropriate relative pronoun
  - > replace the full stop with a comma, for example:

    *Jonas escapes into an incredible fantasy world~~.~~ ~~In that fantasy world~~, **where** he must face his fears.*

    *They adapted a small device called a 'groma'~~.~~ ~~A groma~~, **which** was a piece of wood with a cross cut into the top of it.*
- In pairs, students rework other sentences.

- Provide students with examples of sentences using relative pronouns (see the examples below) and model steps to:
  - > identify and circle the relative pronoun
  - > identify and underline what it stands in place of, noting that at times it relates back to a bigger idea or the whole previous clause
  - > draw an arrow to connect the 2:



- During close readings of curriculum texts, model and have students ask questions to identify what the relative pronoun relates back to: *What were ahead of their time?*; *Where do they see the flames reflected?*; *What made travel and trade easier?*
- Point out that the relative pronoun is always right next to the thing or place it relates back to. If we want to elaborate on the first element of a clause, then the clause needs to be 'interrupted' by the relative clause. For example:

  These methods of building were invented by the Romans. They are still used today.

  These methods of building, which are still used today, were invented by the Romans.

Punctuation

Teach the use of commas before and after an interrupting clause, which work like brackets. Make the link with intonation: the pause and changed inflection indicate that this is an aside interrupting the main clause. During reading, reinforce that we can skip that information. Students read sentences without interrupting clause to get the main idea and then go back to see added elaborating information.

Colour-coding relative pronouns

Here, where the focus is on sentence structure and combining clauses, we have used the aspect's orange colour-code. However, if you were colour-coding to identify the parts of a clause (participants, processes and circumstances), *which* and *who* would typically be colour-coded red as they generally stand in place of the subject participant. *Where* would typically be blue because it generally relates to a circumstance of place.

Focus on 'who', 'whose' and 'whom'

Explicitly teach: I do – we do – you do

- Explain that in texts that continually refer to and provide information about people, relative clauses are a useful resource to connect elaborating information.
- Provide students with examples of sentences with and without relative clauses such as those provided below:

With relative pronouns	Without relative pronouns
The story revolves about Jonas, a vulnerable boy, **who** readers meet on his last day of primary school.	The story revolves about Jonas, a vulnerable boy. Readers meet him on his last day of primary school.
The Wormworld Saga will completely engage lower secondary readers, **who** will love this visual journey.	*The Wormworld Saga* will completely engage lower secondary readers. They will love this visual journey.
The graphic novel award was given to Lieske, **whose** skilful interplay of text and image was commended by the judges.	The graphic novel award was given to Lieske. His skilful interplay of text and image was commended by the judges.

- Discuss the effect of using a relative pronoun or not, eliciting comments such as:
  - > without it, the text is more basic and repetitive: shifts the focus too much onto the readers, doesn't flow as well
  - > with it, the text flows, sounds more sophisticated, packs the information in more tightly, seems less repetitive.

- Make explicit the use of *who*, *whom* and *whose* and provide or develop with students' explanations and examples such as those provided below:

> ***Who*** refers to someone who will be the subject of the clause that follows (equivalent pronouns: *I*, *he*, *she*, *they*, *we*):
>
> Jonas must face his own fears, ~~when he~~ escapes into an incredible fantasy world.
>
> *Jonas, **who** escapes into an incredible fantasy world, must face his own fears.*
>
> ***Whom*** refers to someone who will be the object of the clause that follows. It often follows a preposition: *to*, *for* or *by* (equivalent pronouns: *me*, *him*, *her*, *them*, *us*):
>
> Readers have been positioned to form an intimate connection with Jonas. They now have a strong empathy ~~for him~~.
>
> *Readers have been positioned to form an intimate connection with Jonas, **for whom** they now have a strong empathy.*
>
> ***Whose*** is the possessive form so will be used to refer to someone who owns something (equivalent pronouns: *my*, *his*, *her*, *their*, *our*):
>
> The reader's gaze is drawn to a close-up of Jonas. ~~His~~ eyes reflect the flames of the fire.
>
> *The reader's gaze is drawn to a close-up of Jonas, **whose** eyes reflect the flames of the fire.*

- Students look for examples in curriculum texts and add them to class lists.
- During reading, stop and ask 'who, whose or whom?' to identify to whom the relative pronoun relates, eg Who escapes into an incredible fantasy world? Whose eyes reflect the flames of the fire? For whom does the reader now have a strong empathy?
- Model then jointly combine sentences using explanations and examples on anchor charts.
- Point out that the relative pronoun is always right next to the thing it relates back to. So, if we want to elaborate on the first element of the main clause, then the main clause needs to be 'interrupted' by the relative clause. The relative clause—below in orange—interrupts the main clause in black, and highlights that this enables the relative pronoun to immediately follow the noun it relates to.[20]

  Margaret reluctantly accepted the medal. She was very humble. she = **who**:

  *Margaret, **who** was very humble, reluctantly accepted the medal.*

  He wanted to thank Margaret. He owed his life to her. to her = **to whom**:

  *He wanted to thank Margaret, **to whom** he owed his life.*

  Margaret battled on through. Her courage was inspiring. her = **whose**:

  *Margaret, **whose** courage was inspiring, battled on through.*

- Experiment with putting the elaborating relative clause at the end to see that it doesn't work, eg:
  Jonas must face his own fears, ~~when he~~ escapes into an incredible fantasy world.
  *Jonas must face his own fears, **who** escapes into an incredible fantasy world.*
- Establish that the relative pronoun must immediately follow the person/thing it relates to, which means that it needs to 'interrupt' the main clause:
  *Jonas, **who** escapes into an incredible fantasy world, must face his own fears.*
- Make up card sets of relative clauses that can be combined to make sentences. These could be topic-related or using, for example, Resource 2 or Resource 3. Provide cards with the relative pronouns: Who? Which? Where? Whose? Whom?
- Students then join the sentences using the correct relative pronoun. This creates complex sentences with dependent relative clauses. Note that they may have to make further changes to the sentence strips as they combine the clauses.

[20] See notes about related punctuation and intonation in previous learning sequence.

- In groups of 3, students create sentences with interrupting clauses on cards, cutting the main clause in 2 parts to insert the relative clause and demonstrating how the interrupting clause can be removed to get the main idea and reinserted to give the elaborating idea.

Purposes of relative clauses in Resource 3: Qin Shi Huang, the first Emperor of China

Relative clauses can elaborate:

- with more information about a thing: ***which*** *is the origin of the word 'China';* ***which*** *included an army of 8000 clay soldiers and horses, as well as real chariots and weapons*.
- with more information about a person, including their motivation or a comment: ***whose*** *intention was to conquer other states;* ***who*** *is remembered for the way he unified the country of China*. Here, both examples are interrupting clauses, which interrupt a main clause to give some background information.
- on the whole previous clause, explaining its effect – what resulted from it: ***which*** *made travel and trade easier;* ***which*** *gave protection from possible invasions from the North*.

9. Non-finite clauses: -ing and -ed verb forms

Different forms of non-finite clauses[21]

- The infinitive 'to' verb form, eg ***To control*** *the animals, he used a gentle voice*.[22]
- The -ing (present participle) verb form, eg *Jonas and Raya are pictured high up on a hill,* ***looking*** *down upon Raya's kingdom*. In **finite** clauses, the -ing participle form is preceded by an auxiliary (helper) to denote tense and create the continuous/ongoing aspect, eg *was looking*, *is looking*, *will be looking*.
- The -ed/en (past participle) verb form, eg ***Pictured*** *high up on a hill, Jonas and Raya look down upon Raya's kingdom*. In **finite** clauses, the -ed/en participle form is preceded by an auxiliary (helper) to denote tense and to create the completed/perfect tense, eg *has pictured*, *had pictured*, *was pictured*, *were pictured*.
- The -ing form of the auxiliary (having or being) verb, eg ***Being pictured*** *high on a hill, portrays their power over the kingdom;* ***Having pictured*** *Jonas and Raya high on a hill, the artist has portrayed their power over the kingdom*.

Engage

- Explain that students will be learning how to combine clauses more concisely and for better flow (smoothness/fluidity).
- Model and then jointly analyse sentences with non-finite clauses, using 'think alouds' to explain and justify, eg:
  Thinking about my parents' predicament, I decided to investigate residential aged care.
- Identify how many ideas/clauses there are: Every clause has a process. There are 2 processes here, so there must be 2 clauses. Highlight verbs green:
  Thinking *about my parents' predicament, I* ***decided to investigate*** *residential aged care.*
- Determine where the clause boundaries lie, eg the first idea is *thinking about my parents' predicament*. It ends at the comma and then you have the second idea: *I decided to investigate residential aged care*. Your intonation changes, so that helps show the 2 parts. Physically cut the sentence, or use double slashes:
  Thinking *about my parents' predicament, // I* ***decided to investigate*** *residential aged care.*
- Discuss and record other ways the 2 ideas (clauses) could have been written, eg:
  I thought about my parents' predicament ***and*** *decided to investigate residential aged care.*
  After *I thought about my parents' predicament, I decided to investigate residential aged care.*
  I thought about my parents' predicament, ***which*** *made me decide to investigate residential aged care.*
- Compare and discuss why an author might have chosen to begin with the non-finite clause, eg it makes the thinking background to the decision; cause-effect is implied but not stated – leaves it to the reader to make the connection, which then engages the reader more; makes it seem that the thinking about the parents is still going on as they decide and begin to investigate.

Explicitly teach: I do – we do – you do

- Classify clauses as main or subordinate: The first clause doesn't make sense on its own: it's telling when or why they decided to investigate. (You could use a conjunction at the beginning, like 'because' or 'after' thinking about my parent's predicament.) Because it is 'incomplete' and cannot stand alone, it must be subordinate: background to the main idea. The second clause is the main idea: it makes sense on its own too.
  Thinking *about my parents' predicament =* subordinate
  I ***decided to investigate*** *residential aged care =* main

[21] See also the introduction to Verbs and verb groups 'Grammatical accuracy: control of the verb group and tense' – 'Elaborated tenses'.
[22] See 4 'Complex sentences with *because*, *so that* and non-finite '*to + verb*''.

- In pairs, students analyse a different sentence. They 'cut' it and then place the main clause on one side of a table (physical or digital) and the subordinate clause on the other side.

Main clause	Subordinate clause
I **decided to investigate** residential aged care.	(After) **Thinking** about my parents' predicament,
I **headed** north to my home and the sun.	**Feeling** cold and lonely,
the ringmaster **controlled** the animals' movements.	**Using** his voice gently,
Jonas **escapes** into an incredible fantasy world.	While **visiting** his grandmother,
Jonas and Raya **are pictured** high up on a hill	**Looking** down upon Raya's kingdom,
there **was** a small stone.	**Attached** to the end,

- Make explicit that these are a third type of subordinate clause. In summary, 3 resources can be used to create subordinate clauses:
  1. subordinating conjunctions (see Resource 1)
  2. relative clauses
  3. non-finite clauses.
- Discuss patterns they see in the subordinate clauses, eliciting observations such as:
  - > verbs mainly have -ing endings
  - > verb is at the beginning of the clause – but it's not a command as in **Use** your voice gently
  - > the subordinate clause is often before the main clause, but could be after it
  - > there is no subject/participant doing the process.
- Ask what the term 'finite' means to them: what word associations can they make, eg final, definite, finished, opposite of infinite.
- Explain that most clauses are finite clauses: they are definite in that we know:
  - > who or what the subject participant is or who or what the process relates to
  - > whether the process has happened (past); happens/is happening (present), or is yet to happen (future).
- Using examples, point out that non-finite clauses are not definite because, without going to the main clause to find out, we don't know:
  - > who or what the process relates to
  - > whether the process has happened, is happening, or will happen.
- Make explicit that non-finite clauses have no subject participant and no tense.
- Return to examples in the table above and ask 'who' or 'what' to identify the subject participants in the subordinate clauses. Point out that we can only find this out by going to the main clause, eg:
  - > who is/was/will be thinking about their parents? – I
  - > who is/was/will be using his voice gently? – the ringmaster
  - > what is/was/will be attached to the end? – a small stone.
- Point out that we don't know what tense to ask questions to identify the participant.
- Provide examples where the tense of the main clause has been changed. Point out that the tense of the non-finite clause remains unchanged:

Non-finite subordinate clause	Main clause	Tense
Using his voice gently,	the ringmaster **controlled** the animals' movements.	Past
	the ringmaster **was controlling** the animals' movements.	Past
	the ringmaster **had controlled** the animals' movements.	Past
	the ringmaster **is controlling** the animals' movements.	Present
	the ringmaster **controls** the animals' movements.	Present
	the ringmaster **will control** the animals' movements.	Future
	the ringmaster **will be controlling** the animals' movements.	Future

- Model creating non-finite clauses by removing the 2 elements that non-finite clauses do not have: subject participant and tense. Use 'think alouds' to work through the steps involved. Begin with colour-coded sentences to help see patterns and what is removed or changed, as in the examples on the following page.

Clauses must have the same subject

When pruning a clause to a non-finite, it must have the same subject as the main clause to begin with, so that the subject of the non-finite clause can be retrieved from the main clause.

Example 1: one main, one subordinate clause

Subordinate clause	Main clause
When he changed from King to Emperor,	he also changed his name to Qin Shi Huang.

- Since there is a subordinate clause, we will prune it to make it non-finite because we need to have a main clause.
- A non-finite clause doesn't have a subject participant, so it can be removed:

Subordinate clause	Main clause
When ~~he~~ changed from King to Emperor,	he also changed his name to Qin Shi Huang.

- A subordinate clause also has no finite tense, so verb form needs to change. Because there is no auxiliary to remove, we change the verb to the -ing form:

Subordinate clause	Main clause
When ~~he~~ ~~changed~~ changing from King to Emperor,	he also changed his name to Qin Shi Huang.

- We can now choose to keep the conjunction, or to remove it to have: Changing from King to Emperor...
- Reflect on why an author might choose to use non-finite clauses in a biography, eliciting that biographies typically have the person in focus as the repeated subject throughout the text, and non-finites allow the writer to remove the subject in the non-finite clause, reducing repetition and creating flow.
- Discuss which other text types this would also be relevant to, eg narratives, personal recounts and reflections.

Example 2: two main clauses

- Here there are 2 main clauses, so either can be pruned.

Main clause	Main clause
The readers look over Jonas' shoulder	and follow the line of torchlight into the hideout.

- If we choose to make the first main clause subordinate clause, we can remove the subject and change the verb form. In the second clause, the conjunction is then removed.
- Because the subject participant (the readers) has been removed from the first clause, it must be added back into the second, which now becomes the main clause:

Subordinate non-finite clause	Main clause
~~The readers~~ Looking over Jonas' shoulder,	~~and~~ **the readers** follow the line of torchlight into the hideout.

- If we choose to make the second main clause the subordinate clause, nothing needs to change in the first clause, apart from adding a comma. In the second, the conjunction and the subject are removed and the verb form changes to -ing:

Main clause	Subordinate non-finite clause
The readers look over Jonas' shoulder,	~~and~~ ~~(they)~~ following the line of torchlight into the hideout.

- Discuss the effects of each choice on the reader and why we might make the choice as a writer, eg more streamlined, easily flow from one event to the other, 2 events happen simultaneously.

Example 3: auxiliary with past participle

- In this example, the pronoun as subject is removed, as well as the auxiliary to remove the tense:

Main clause	Subordinate non-finite clause
The Wormworld Saga is an online graphic novel.	~~It was~~ **created** by digital artist, Daniel Lieske.

- Discuss the effects of combining the 2 ideas in one sentence and point out that the author now has the option to change the order of the clause and orient the reader to the creator: *Created by digital artist, Daniel Lieske, The Wormworld Saga is an online graphic novel*.

Example 4: interrupting relative clause

This relative clause can also be pruned by removing the relative pronoun as the subject and adjusting verb form to remove the tense.

Beginning of main clause	Interrupting relative clause	End of main clause
A small stone,	(~~which~~ ~~is~~ called a plumb)	was attached to the end.

- Students work in pairs to create other non-finite clauses, thinking aloud to articulate the steps involved and their decisions, including why they would make that choice.

Trimming to create non-finite clauses in Resource 3: Qin Shi Huang, the first Emperor of China

- Trimming clause and deleting conjunction so that the logical relationship is implied: ~~When he changed~~ ***Changing*** *from King, to Emperor;* ~~Because he murdered~~ ***murdering*** *anyone who disobeyed him*.
- Trimming the clause and keeping (or replacing) the conjunction to make logical relationship explicit: (when? time?) ***while*** ***touring*** *Eastern China;* (how? means?) ***through*** ***creating*** *laws,* ***building*** *roads and canals* ***and*** ***protecting*** *the people from invasion*.
- Trimming to remove relative pronoun: ~~which meant~~ ***meaning*** *first Emperor of China*.

LEVELS 10–12 LEAPING TO LEVELS 13–14

Sentence fragments for effect in narrative or persuasive texts is also a feature of Levels 11–12 and beyond.[23]		
LEVELS 10–12 LEAPING TO LEVELS 13–14		
Learning sequence	**Language in focus**	**Genres**
10. Complex sentences crafted for precision and effect	• subordinating conjunctions • relative clauses • non-finite clauses • projection	• issue analyses • factorial and consequential explanations • expositions: arguments, discussions, debates • investigations
11. Densely packed, sophisticated simple sentences	• nominalisation • relating processes, particularly causal relating	

10. Complex sentences crafted for precision and effect

Explicitly teach: I do – we do – you do

- Revisit activities related to subordinating conjunctions in Levels 7–9 leaping to 10–12. To support students leap to Levels 13–14, include written-like conjunctions: ***whereas***, ***rather than***, ***wherever***, ***whenever***.
- Read a curriculum text, such as Resource 4: Model text: PE issues analysis. Discuss the purpose of the text and the role and relationship between the reader and writer – who was this written by/for and why? Where does this place it on the register continuum? How does that influence the language choices?
- On a second read, stop to jointly identify the number of clauses (ideas: happenings or states) in each sentence, using 'think alouds' to explain and justify thinking, eg How many clauses are there? What guides can we use? Create a class anchor chart: Guides to identifying clauses in a sentence, including details such as those below. Create additional anchor charts with annotated examples, such as those on the following pages.

Guides to identifying the number of clauses and how they are connected

Each clause contains a verb/verb group, expressing the process. This means every time we have a new process (verb group), we have a new clause. The following features are guides that can help to identify where a clause ends:

- punctuation and intonation (pausing and changes of intonation patterns) are signals that a new clause may be beginning
- the presence of any of the resources for connecting coordinate clauses:
  - > coordinating conjunction, eg *and*, *but*, *so*, *or*, and *then*
  - > projection (direct/quoted speech) where a clause is projected by a thinking or saying process to quote what was said or thought inside quote marks, eg *She **said**/**thought**, 'It is enough!'*
- the presence of any of the resources for connecting subordinate clauses:
  - > subordinating conjunction, eg *even though*, *except that*, *whereas*, *rather than*
  - > relative pronouns, eg *who*, *which*, *whose*, *whom*, *where*
  - > non-finite verb forms: *to*, *-ing*, or *-ed*
  - > projection (indirect/reported speech or thought): where a clause is projected by a thinking or saying process to report what was said or thought. 'That' or a 'wh' question word, or 'if', typically follows the thinking/saying process, eg *She **said** **that** it was enough. She **wondered** **if** it is was enough.* The clause with the thinking or saying process (*She **said***; *She **wondered***) is called the projecting clause since it projects what was said or thought.

[23] See NAPLAN Writing: Narrative Marking Guide *In the distance* (p.60) and *The Deep Blue Nothing* (p.68) as models. National Assessment Program (2010) 'Writing: Narrative Marking Guide', Australian Curriculum Assessment and Reporting Authority, available at https://www.nap.edu.au/_resources/2010_Marking_Guide.pdf (accessed November 2020)

Example 1

Some consider // Australia's image as a successful elite sporting nation to be critical, // justifying the greater funding for elite sports, // whereas others believe // that the nation's long-term sporting success is dependent on strong support for grassroots sports. //

- Classify the clauses according to resources used. Ask what kinds of clauses/resources have been used to connect the ideas and annotate, eg:

Clause	Text	Clause type
1.	Some **consider** //	**Projecting clause** telling us someone thinks something
2.	(**that**) Australia's image as a successful elite sporting nation to be critical, //	**Projected clause** telling what is thought
3.	**justifying** the greater funding for elite sports, //	**Non-finite clause** adding a resulting thought
4.	**whereas** others **believe** //	**Subordinating conjunction**, signalling that another group think otherwise
5.	**that** the nation's long-term sporting success **is** dependent on strong support for grassroots sports. //	**Projected clause** telling what is thought

- Reinforce metalanguage for grammatical resources used: students add terms to their bilingual glossary; match terms, explanations and examples; annotate drafts to identify resources used; and discuss purpose and effect.
- Investigate whether the clauses could be rearranged in any way, eg:
  Some **believe** // **that** the nation's long-term sporting success **is** dependent on strong support for grassroots sports // **whereas** others **justify** the greater funding for elite sports, // **as** they **consider** // (**that**) Australia's image as a successful elite sporting nation to be critical. //
- Discuss the effect of doing so. Why might an author choose one arrangement over another? Elicit that delicate choices reflect audience and purpose. For example, either of 2 statements (clauses): *Children must be protected; We don't want a nanny state*, could be the main clause when using a conjunction of concession – *Although*. The choice of which to make the subordinate clause is determined by what the author wants to concede or orient the reader to and which statement they want to have the most impact. To an audience of parents, the sentence would be *Although we don't want a nanny state, children must be protected*. To an audience of civil libertarians, the sentence would be *Although children must be protected, we don't want a nanny state*.

Example 2

Consequently, the report by head of the Independent Sports Panel, David Crawford, << (~~which was~~) released in November 2009 >>, comes as no surprise.

Point out that, despite so many commas, there are only 2 clauses here: there are only 2 processes: 2 ideas/chunks, one inserted within another:

- << released in November 2009 >> is an interrupting clause, adding more background information about the report. As an interrupting clause, it has commas around it, like brackets. It is an example of a non-finite clause created by trimming a relative clause.
- a comma is also used to mark off the text connective (Consequently), and the name of the head (David Crawford).[24]

Example 3

It questions // why a majority of federal funding goes towards the elite level of low-participation sports, // rather than being directed to the grassroots level of high-participation sports. //

Point out that the first clause is a saying process (It questions), projecting what is being asked, with the projected clause beginning with a 'wh' question word.

Example 4

Between 2007 and 2008, a majority of the ninety million dollar funding [[provided by the Australian Sports Commission]] went towards Olympic sports, // which, according to Keane (2009), unfortunately left grassroots sports in strife. //

- Point out that, while there are 3 verb groups in this sentence, there are only 2 units of meaning with the first unit containing an embedded clause.[25] The first unit of meaning could be summarised as: at some time, something went somewhere, ie: *Between 2007 and 2008, a majority of the ninety million dollar funding [[provided by the Australian*

[24] Placing a name alongside a noun group in this way is technically termed: apposition.
[25] See also Nouns and noun groups 11 'Embedded relative clauses to specify which people, places or things'.

Sports Commission]] went towards Olympic sports, //. The embedded clause within the square brackets [[ ]] is part of the noun group answering the question: 'What went towards Olympic sports?' It is essential information to qualify or specify which ninety million dollar funding is being referred to and from where it came.

- The second clause is a subordinate relative clause which elaborates by commenting on the effect of the action. This clause is interrupted by a circumstance of angle (*according to Keane (2009)*) and a comment adverb (*unfortunately*) placed between the subject of the clause (*which*) and the verb/process (*left*): *which, according to Keane (2009), unfortunately left grassroots sports in strife* //

Explicitly teach: I do – we do – you do

- Display some related ideas as single clauses, such as those below (number them for ongoing discussion):
  1. The strife for grassroots sports is exemplified through Hockey South Australia.
  2. Hockey South Australia requires three million dollars.
  3. The money is needed for additional pitches.
  4. Additional pitches are needed for two reasons:
     5. there is increasing player demand
     6. they can't secure international tournaments without them.
- Model/jointly connect ideas in a sentence with multiple dependent clauses, using metalanguage in 'think alouds' to explain and justify choices.
- Talk about clauses 1 and 2 and ask how they could be combined. Ask what device could be used to elaborate rather than repeat, eliciting the answer 'a relative pronoun'. Now ask which relative pronoun relates back to a thing (rather than a person), eliciting the answer 'which':

> The strife for grassroots sports is exemplified through Hockey South Australia~~.,Hockey South Australia~~ ***which*** requires three million dollars.

- Ask how this new sentence can be combined with clause 3: what resource could be used when a reason/purpose is added? Elicit either a subordinating conjunction (*so that*) OR a non-finite clause beginning with 'to/in order to'. A new verb is also required, for example, *build*, *prepare*, *develop*, *have*, *provide*. There are also other possibilities: have students try some different options and see the effect.

> The strife for grassroots sports is exemplified through Hockey South Australia~~.,Hockey South Australia~~ ***which*** requires three million dollars~~. so that they can develop additional pitches. OR~~ **in order to** provide additional pitches.

- Students might say that the second sounds more formal and authoritative, as it doesn't use the personal pronoun 'they' and uses a less common conjunction.
- Ask students if the following 3 clauses can also be combined with or built onto the sentence above. Clauses 5 and 6 provide reasons for why the additional pitches are required: once again, these are reasons or purposes requiring either a subordinating conjunction (*so that*) OR a non-finite clause beginning with 'to/in order to'. Clause 4 now no longer needs to state 'for two reasons': by choosing a new verb, one can explain how more pitches will relate to increasing player demand. Verbs could be: *meet*, *match*, *cater to*, *accommodate*.
- Work with students to trial different options and see the effect.

> The strife for grassroots sports is exemplified through Hockey South Australia~~.,Hockey South Australia~~ ***which*** requires three million dollars~~. so that they can develop additional pitches. OR~~ **in order to provide** additional pitches~~. Additional pitches are needed for two reasons: so that they can meet increasing player demand OR~~ **to accommodate** increasing player demand ~~They can't~~ and secure international tournaments ~~without them~~.

- Again, the newly formed sentence sounds more formal and authoritative, as it doesn't use the personal pronoun 'they' and uses the more formal 'in order to'.
- Since the last clause is adding another reason, we could simply use 'and'. We will have to delete the subject, so that it matches the non-finite clause we are joining it to (~~They can't~~ and secure international tournaments ~~without them~~.).
- Once sufficient examples have been worked through as a class, students work in pairs to combine related ideas/clauses, thinking aloud to articulate steps involved and decisions.
- Students display and explain their final version and compare versions developed by other groups, discussing the effect of different choices and when/why one might be more appropriate.

11. Densely packed, sophisticated simple sentences

Engage

- Provide 3 versions of a paragraph (one active, one passive voice and one nominalised version) on a curriculum topic such as those provided in Resource 5: Shifting from active to passive voice and nominalisation.

- In pairs, students read the paragraphs, discuss differences and place on the register continuum.
- Students justify placements using examples of language choices in the paragraphs.
- Discuss in which contexts (purpose, everyday or technical field, roles and relationships and mode of communication) each would be most appropriate.
- Groups identify verbs and noun groups in a designated paragraph and then jigsaw analysis. Groups use the shared analysis to discuss/annotate the effects, as in Resource 5.
- Elicit/make explicit that the most spoken-like text is in the active voice; the middle text uses passive voice which creates distance by focussing on what is done rather than the 'doer/actor'; and the most written-like text uses nominalisation to remove humans and take a more abstract perspective.
- Explain that you will focus on nominalisation in order to comprehend and produce academic texts using technical, abstract and specialised 'written-like' language forms, in order to communicate complexities of curriculum content. These texts are precise and densely packed.

Explicitly teach: I do – we do – you do

- Introduce a text relevant to a curriculum topic, such as water scarcity.
- Provide one copy of the text between 2 students.
- In pairs:
  - > student A reads one allocated paragraph, while student B listens to get the gist
  - > as student A rereads, student B attempts to represent the ideas in visuals and notes
  - > reverse roles for a second allocated paragraph
  - > discuss and clarify meanings, using both the written text and visuals/notes before a whole class sharing.
- Discuss how densely packed the information is in the written text, making explicit the role of nominalisation.

Nominalisation

Some criteria/tests to identify a nominalisation:

- it must be a noun
- when rewording more simply, another word form (verb, adjective, conjunction, etc) is used in place of the noun, eg **scarcity** = water is very scarce; **changes** (the changes in the climate) = change (the climate is changing); **result** (the result of an imbalance) = because (there is an imbalance)
- using a noun increases the level of abstraction.

Some words are somewhat arguable as to whether they are nominalisations, such as those coloured but not bolded in the extract below. As we unpack their meaning, we may initially use a more everyday noun, but as we unpack it further we find we need a verb, adjective or quantifier/measure, eg drought = a time period when it hasn't rained, or there hasn't been enough rain; resources = things you are supplied/can access and use; levels = amount, how much. Purple has been used for adjectives and measures here, since they often provide evaluation or vary the intensity of the evaluation.

- Revise and develop a class definition and key understandings[26] about nominalisations.
- Identify and colour-code **nominalisations**[27] and underline the noun groups they are part of.

Water scarcity and water stress

What is water scarcity?

Water **scarcity** is the **imbalance** between water **availability** and **demand** for fresh water, leading to water **shortages**. This often occurs in arid and semi-arid regions affected by droughts and **changes** in climate. Water **scarcity** is closely linked with **poverty** and with unclean water and **lack** of **sanitation**.
(Ashton, Heckler & Jones, 2012:6)

What is water stress?

According to the World Water Council water **stress** is the **result** of an **imbalance** between water **use** and water resources. Water **stress** causes the **decrease** in the **quantity** and **quality** of fresh water. A **decrease** in water **quantity** is caused by **over use**, while fresh water **quality** is affected by **eutrophication** (a process in which the oxygen levels are depleted), **pollution** and increasing levels of salt in the water.
(Ashton et al, 2012:7)[28]

[26] See also Glossary and the introduction to Nouns and noun groups 'Nominalisation'.

[27] There is often debate about what constitutes a nominalisation: you may not identify all of those in the focus text, or you may identify other abstract nouns, such as environment.

[28] Ashton K, Heckler A & Jones C (2012) *Water for life: Investigating water as a global issue*, Geography Teachers' Association of Victoria Inc (Global Education Project Victoria), available at http://TLinSA.2.vu/Water4Life (accessed December 2020)

- Create a table with 2 columns and record in the left column some noun groups from the focus text. In the right column jointly unpack the nominalisations.

Noun group	Unpacking the noun groups: saying it in everyday conversations
water **scarcity**, **imbalance** between **availability** and **demand**	**don't have enough** fresh water for all the things people **need** to do in their daily and work life
water **shortages**	there **isn't enough** water for people to use for drinking, cleaning and for agriculture and workplaces
closely linked with **poverty**, unclean water and **lack** of **sanitation**	not having enough water is closely linked with people **being poor**, **having to use** unclean water and **not being able to wash**, **clean** and **remove** sewage, etc **to be hygienic**

- Identify and discuss:
  - > what now expresses what was the nominalisation (bolded above)
  - > how the grammar has changed as the ideas are unpacked (more words, more verbs/clauses)
  - > effects of changes, and when/why we would choose to pack or unpack issues, eg pack issues into introductions, topic sentences and summaries and unpack them in the body of the paragraph as we explain, elaborate and exemplify.
- Explore the number and composition of clauses, making explicit the complexity of ideas and vocabulary, in contrast to simpler structures (simple sentence: one verb group, one clause):
  - > Water **stress** causes the **decrease** in the **quantity** and **quality** of fresh water.
  - > According to the World Water Council, water **stress** is the **result** of an **imbalance** between water **use** and water resources. (Ideas packed in noun groups built around **nominalisations**.)

Complexity in written vs spoken-like language

Language at the written end of the register continuum has increased technicality, abstraction and density. It typically has:

- fewer but longer clauses, as ideas that are expressed across several shorter clauses in spoken language are compacted: nominalising verbs thereby reduces the number of clauses
- few action processes, with actions expressed as nominalisations: use water = water use
- more relating processes, as it deals with relationships between abstract ideas (is) often causal relationship (causes).

- Students discuss, as if in an everyday conversation, issues related to curriculum topic (for example, the issues in Resource 4). Capture more informal and spoken-like expressions.

Issues expressed in spoken-like conversations
People are saying too much money is being given to top sportspeople and not enough goes to local sports clubs.
Yeah, and if the local sports clubs don't have enough money to support young people to start playing sports, then how is Australia going to keep being as successful as it has been?
And why is so much money being given for elite sports that only a few people play, instead of to local clubs where so many more people play?

- Discuss how these could be shifted to be more written-like, abstract and compacted. Model and jointly work through and articulate the steps taken, eg:
  1. Identify action and saying process and any everyday descriptions of quantities or qualities (adjectives).
  2. Form nominalisations of these where possible. This may involve a two-step process of initially shifting to a more precise or technical term and then to a nominalisation:

Issues expressed in spoken-like everyday conversations	More precise or technical terms	Nominalisations in noun groups
People are saying that too much money is being given to top sportspeople and not enough goes to local sports clubs.	discussing/debating distributed/delegated unequal/unbalanced	**discussion/debate** **distribution/delegation** **inequality/imbalance**

Issues expressed in spoken-like everyday conversations	More precise or technical terms	Nominalisations in noun groups
Yeah, and if the local sports clubs don't have enough money to get young people playing sports, then how is Australia going to keep being as good as it has been in sport?	lack/have in/sufficient involved in/participating continue to be successful	a **lack** of **funds** **involvement/participation** **continuation, success**
And why is more money being given for elite sports that only a few people play, instead of to local clubs where so many more people play?	greater funding allocated low numbers participating high numbers participating	greater **allocation** of **funds** lower **participation rate** higher **participation rate**

Purple has been used for measures and adjectives that provide evaluation or vary the intensity of the evaluation. See also Evaluative language.

3. Use nominalisations and more precise, technical terms to repackage information into longer noun groups (typically with nominalisations as key noun).
4. Find a new verb to be the new process: as most verbs in the spoken-like versions will have been nominalised—or used to perform other functions—a new verb will usually be required. Typically, it will be a relating (often a causal relating) process.

Issues expressed in spoken-like everyday conversations	Rewritten using nominalisations
People are saying that too much money is being given to top sportspeople and not enough goes to local sports clubs.	Current **debate** centres around the issue of the **imbalance** in the **distribution** of **funds** to elite sports compared to local, grassroots sports clubs.
Yeah, and if the local sports clubs don't have enough money to get young people playing sports, then how is Australia going to keep being as good as it has been in sport?	Without sufficient **funding** of grassroots sports teams, enabling them to initiate and foster **involvement** of young players, // the continued sporting **success** of Australia is at **risk**.
And why is more money being given for elite sports that only a few people play, instead of to local clubs where so many more people play?	One questions // why a greater **allocation** of **funds** is directed to elite sports with their low **participation** rate, // when a lesser amount is allocated to grassroots sports despite their higher **participation** rate.

- Experiment with arrangement of ideas for greatest impact for given audience and purpose. For example, the last example above could be rewritten as:
  - > *One questions // why, with their low participation rate, a greater allocation of funds is being directed to elite sports, // and a lesser amount allocated to grassroots sports despite their high participation rate.*
  - > *The question has to be asked, // why, despite their high participation rate, does grassroots sports receive a lesser allocation than elite sports, which has a far lower participation rate?*

Resource 1: Conjunction chart

Coordinating conjunctions

Timing – sequence	Show cause and effect	Adding	Comparing/contrasting
• and then	• and so • so • and thus • for	• and • not only … but also	• but/but not • or/either … or • neither … nor • yet • else/or else

Subordinating conjunctions

<table>
<tr><th>Timing
(When?)</th><th>Show cause and effect
(Why?)</th><th>Adding
(And what else?)</th><th>Contingency – condition
(If what?)</th><th>Comparing/ contrasting
(Compared with what?)</th></tr>
<tr><td rowspan="3">• after
• before
• as/just as
• once
• while
• when
• whenever
• as soon as
• until
• now that
• as long as
• since
• every time</td><td rowspan="3">• because
• so that
• in order that
• in order to/to
• since
• as
• in case
• lest</td><td>• as well as
• besides
• along with
• apart from
• on top of
• in addition to</td><td>• if
• even if
• as long as
• on condition that
• unless
• if only
• whether</td><td rowspan="3">• like/just like/like when
• while
• whilst
• as
• as if
• as though
• whereas
• although
• except that
• compared with
• rather than
• instead of
• the way that</td></tr>
<tr><td>Manner/means
(How?)</td><td>Contingency – concession
(Although what?)</td></tr>
<tr><td>• by
• through
• with
• as</td><td>• although
• in spite of
• despite
• even though</td></tr>
</table>

The examples provided above are only coordinating or subordinating conjunctions if they connect 2 clauses in the same sentence. Many of the examples can be used for other functions.

Resource 2: Review of digital graphic novel *The Wormworld Saga*[29]

The Wormworld Saga is the first online, graphic novel by German digital artist, Daniel Lieske. This unique vertical narrative is read **by scrolling** down to view the framed images and text placed within an illustrated background. The story revolves around Jonas, a vulnerable boy, **who** readers meet on his last day of primary school. **While** visiting his grandmother, Jonas escapes through his hidden trapdoor into an incredible fantasy world, **where** he must face not only his own fears but also some sinister creatures.

In this narrative, words and images tell the story from Jonas' perspective, both past and present. Speech bubbles show young Jonas' unfolding thoughts and dialogue. In conjunction, blue text boxes narrate the story through the voice of an older Jonas. To add to this narration, the action is often viewed through Jonas' eyes. For example, in chapter 1, **when** Jonas returns to his secret headquarters, the readers look over Jonas' shoulder and follow the line created by the torch light into the hideout. This point of view, and the accompanying speech bubble 'Everything's like I left it. Good.' (Chapter 1, 2013), lets the readers into Jonas' secret world. Throughout the text, the continuing pattern of words and images reveals Jonas' inner world. Because of this, readers feel **as if** they are journeying along with Jonas.

In addition, Lieske's use of over-sized, expressive eyes captures the readers' gaze, **so that** they feel Jonas' emotions. For instance, **when** Jonas confronts his worst fear, fire, he is drawn as an extreme close-up, and looks directly at the readers. The readers are compelled to gaze at Jonas, **where** they see the flames from the fire reflected in his eyes. Lieske's choice of intimate, social distance emphasises the full force of Jonas' terror.

Lieske also skilfully uses the technique of drawing from different angles **to illustrate** the growth in Jonas' character. In chapter 1, readers look down on Jonas **sitting** alone on a park bench, **appearing** tiny and lost. The low angle emphasises Jonas' feeling of powerlessness about what awaits him after primary school. In comparison, in chapter 3, Lieske draws Jonas and Raya high up on a hill **looking** down upon Raya's kingdom. This high angle shows them in a position of strength.

The Wormworld Saga is a creative and enchanting story about facing one's fears. It teaches that, with persistence and courage, one can achieve great heights. Lieske's excellent use of text and image will completely engage readers from middle primary to lower secondary, **who** will all love this visual journey.

Comments on complex sentences

Subordinating conjunctions

Time: **while** and **when** to orient the reader to a particular instance in the novel

Manner: **by**

Comparison: **as if**

Cause/reason: **so that**

Relative pronouns

Who to add elaborating ideas about people

Where to add elaborating ideas about places

Non-finite verb forms

'*to + verb*' form: cause: purpose '-ing' participle form: creates flow/fluidity by pruning repeated subject, eg ... readers look down on Jonas ~~who is~~ **sitting** alone on a park bench~~. He~~ **appears**~~-~~**ing** tiny and lost.

[29] *The Wormworld Saga* by Lieske D is a digital graphic novel, available at http://TLinSA.2.vu/Wormworld (accessed November 2020).

Resource 3: Qin Shi Huang, the first Emperor of China

The birth of a prince

Qin Shi Huang was born Prince Zheng in the state of Qin, in 259BC. At that time, China was made up of 7 unstable states that were always fighting for power. This period from 403BC to 221BC was known as the Warring States Period. During his childhood, Zheng was educated on the history of the 7 states and on warfare.

At the age of 13, Prince Zheng became King of Qin following the death of his father. At first, King Zheng ruled with the help of a Regent but at 22, the ambitious Zheng, ***whose*** *intention was to conquer other states*, took full control. The wars with the other states lasted for several years **until** Zheng achieved his goal.

Becoming an emperor

In 221BC, King Zheng united the 7 states and renamed the nation Qin, ***which*** *is the origin of the word 'China'*. ***Changing*** *from King to Emperor*, he also changed his name to Qin Shi Huang, ***meaning*** *first Emperor of China*. This marked the end of the Warring States Period and the beginning of the Imperial Period and the Qin Dynasty.

Achievements

Qin, ***who*** *is remembered for the way he unified the country of China*, developed new laws, a common currency, a system of measurement and a writing system. Qin also built a network of roads, canals and bridges, ***which*** *made travel and trade easier*. In addition, he organised the extension of old fortifications **in order to** build the Great Wall of China, ***which*** *gave protection from possible invasions from the North*.

The death of Qin

Despite his many reforms, Qin was an unpopular leader and was considered to be a tyrant, ***murdering*** *anyone who disobeyed him*. He also ordered the burning of all history and religious books ***so that*** *the Qin Dynasty could be the beginning of history*. ***Since*** *he was so unpopular*, he was often in danger as his enemies tried to assassinate him.

In fear of his death, Qin constructed a tomb, ***which*** *included an army of 8000 clay soldiers and horses, as well as real chariots and weapons*. This clay army was intended to guard Qin after his death. In 210BC, Emperor Qin became ill and died ***while*** ***touring*** *Eastern China*.

China has remained one country ever since Qin's rule. He united China ***through*** ***creating*** *laws*, ***building*** *roads and canals and* ***protecting*** *the people from invasion*. ***Although*** *Qin was a harsh leader*, he was a significant figure in China's history ***because*** *he created a nation*.

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Key

Subordinate clause in orange italics

Subordinating conjunctions in bold orange, including those that begin a non-finite clause, eg ***while*** ***touring*** *Eastern China*

Relative pronouns in bold orange and underlined, eg ***whose*** *intention was to conquer other states*

Non-finite verb in bold green italics, eg ***Changing*** *from King to Emperor*

Resource 4: Model text: PE issues analysis[30]

To what extent does the Australian Government currently prioritise funding for elite athletes in comparison to grassroots sports?

Recent claims of an imbalance of funding between elite athletes and grassroots sports have sparked vigorous debate regarding the delegation of money in sports. Some consider Australia's image as a successful elite sporting nation to be critical, justifying the greater funding for elite sports, whereas others believe that the nation's long-term sporting success is dependent on strong support for grassroots sports.

The issue concerning greater funding for elite sports over the grassroots sports is significant in a sports-oriented society such as Australia. Consequently, the report by head of the Independent Sports Panel, David Crawford, released in November 2009, comes as no surprise. The report recommends that additional funding should be prioritised for grassroots sports (Browning, 2010). It questions why a majority of federal funding goes towards the elite level of low-participation sports, rather than being directed to the grassroots level of high-participation sports. Between 2007 and 2008, a majority of the ninety million dollar funding provided by the Australian Sports Commission went towards Olympic sports, which, according to Keane (2009), unfortunately left grassroots sports in strife. Crawford (2009, para. 3) believes that 'the funding imbalance between Olympic and non-Olympic sports should be questioned …' This is exemplified through Hockey South Australia, which requires three million dollars in order to provide additional pitches to accommodate increasing player demand and secure international tournaments (Earle, 2010). Therefore, shouldn't the Australian government prioritise funding for grassroots sports, in contrast to the millions that have been spent ensuring victory in the 2012 London Olympics?

In response to the Crawford Report, in May 2010, the Australian Government released the report 'Australian Sport – the Pathway to Success'. It is backed by what has been described as the 'biggest … funding injection to Australian sport' (Jeffrey, 2010:24); a $195,000,000 boost for elite and grassroots sport. Federal Sports Minister, Kate Ellis (2010), guarantees that national sporting organisations will be prioritised with additional funding to increase community participation. This will be complemented by the introduction of a strategic 'whole-of-sport' approach to strengthen sporting pathways. Ellis (2010) suggests that this will help the sport system prepare for future challenges and increase the success of lower socioeconomic individuals. Through this funding boost, it appears that the government is, to a certain extent, placing equal priority upon elite and grassroots sports.

In summary, by recognising the importance of sporting participation, increasing infrastructure funding and improving financial support for athletes, the Australian Government is, at least to a degree, providing equal funding and recognition of elite and grassroots sport. However, inequality of funding between elite and grassroots sports still persists. This is evident through issues such as lack of infrastructure for grassroots sports, funding bias and less regard for Australians of lower socioeconomic status. Therefore, despite recent initiatives, the government does not currently prioritise funding for grassroots sports in comparison to elite athletes. Due to this disparity, there is an evident need for greater equity in the Australian Government's expenditure on sport.

[30] The full document, including the reference list is available at http://TLinSA.2.vu/PEanalysis (accessed November 2020). Copyright SACE Board of South Australia. Material has been adapted from 'Assessment Type 2: Folio – Issues Analysis'. Used with permission.

Resource 5: Shifting from active to passive voice and nominalisation

Paragraph versions	Text deconstruction
Active voice In a traditional community, a number of people who are related paint together. They believe it is more important for the people to paint together than for them to finish the painting. When they act together or paint together they feel that they are regenerating the natural world. People cooperate and produce a painting that all can see and this holds the society together.	**Verbs:** are related, paint, believe, is, to paint, to finish, act, paint, feel are regenerating, cooperate, produce, can see, holds There are lots of verbs (and thus a lot of clauses) so we can say this text is grammatically complex. Most of the verbs are action verbs. **Nouns:** traditional community, a number of people, they, it, the people, them, the painting, they, they, they, the natural world, people, a painting, all (people), this The subject nouns are underlined. The text is in active voice. The active subjects are 'people'. They do all the actions.
Passive voice In a traditional community, an artwork is painted by a number of people who are related. It is more important for the painting to be done than for the painting to be finished. Through their acting together, the natural world is regenerated and a painting that can be seen by all is produced. The society is held together by this community activity.	**Verbs:** is painted, are related, is, to be done, to be finished, acting together, is regenerated, can be seen, is produced, is held There are still a lot of verbs (and thus a lot of clauses) so this text is also grammatically complex. Most of the verbs are action verbs in the passive form. **Nouns:** traditional community, an artwork, a number of people, it, the painting, the painting, the natural world, a painting, the society, this community activity The objects in the previous text have become the subjects. Passive voice is used: the subjects (underlined) are having 'actions' done to them.
Nominalised In a traditional community, group collaboration is central to painting activities. Group membership is based on specific kinship relationships. The act of painting is more valued than the final product since it is through the act that there is regeneration of the natural world. The essential cooperation needed between kin in the production of visual art creates a subtle cohesion within the society.	**Verbs:** is, is based on, is, is, is, needed, creates **Nouns:** a traditional community, group **collaboration**, painting activities, group membership, specific kinship **relationships**, the act of painting, the final product, the act, a **regeneration** of the natural world, the essential **cooperation** needed between kin in the **production** of visual art, a subtle **cohesion** within society The verbs in this text are fewer and mainly relating. We can say that the text is grammatically simpler because there are fewer clauses, often only one per sentence. However the nouns are much more complex with some formed by nominalising verbs in the first text, eg **collaboration**, **relationships**, **regeneration**, **cooperation**, **production**, **cohesion**. This text is complex and dense in its vocabulary. Nominalising the action processes has also allowed the author to remove the people as doers.

Learning English: Achievement and Proficiency (LEAP)
TARGETED STRATEGIES TO ACCELERATE SAE PROFICIENCY

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VERBS AND VERB GROUPS: INTRODUCTION

> **Since a clause is a unit of meaning which expresses a message and must contain a verb, then developing knowledge about and control of the verb group is the easiest and best place to begin developing students' language proficiency at the group and word level.** (Rossbridge & Rushton, 2010)

There are 2 major aspects of verbs and verb groups to understand and develop, which—while distinct—are often taught in conjunction:

- vocabulary to express different types of processes
- grammatical accuracy: control over the structure of the verb group and tense.

Vocabulary: expressing different processes

In early language development and in oral language, there is a tendency to use verbs to represent actions with a focus on the concrete/physical world around us. As our language develops, and as we shift to written contexts—where we cannot rely on gesture, body language, intonation and a shared context—we use verbs to reveal our inner worlds of consciousness and to convey abstract relationships between our ideas. According to these differing functions, verbs are used to represent 4 main types of processes:

- action or doing
- mental, including thinking, feeling, perceiving and sensing, to represent inner processes
- saying to represent interaction
- relating, including 'being', 'having' and 'causing'.

The first 3 types represent some kind of 'happening', whereas the fourth expresses a 'state' or relationship. Patterns of processes used in texts vary according to genre and register. Giving students a metalanguage to talk about the types of processes used across a text enables them to better reflect on their language choices.

Action processes

Action (or doing) verbs are used in most texts and are a key feature of procedures, recounts and narratives (Derewianka, 2011). They are concerned with the 'goings-on' in the physical world and the chosen symbol represents dynamic action (like a cartoon 'kapow'). While these verbs can usually be 'acted out', this is not always the case. Some do not represent 'physical activities' that can be seen and mimed, eg She *opened* the meeting by *putting forward* a motion *to accept* the resignation of the previous chair. It all *happened* so quickly.

As students develop their vocabulary, they are able to make more precise choices that may be more technical and subject-specific or more creative and evocative, eg *eat*: *digest*, *munch*, *crunch*, *nibble*, *gobble*, *devour*, *savour*.

There is also a sub-group concerned with behaviour, usually human. These often refer to what our body does and can indicate feelings, eg *sleep*, *wake*, *breathe*, *laugh*, *cry*, *grin*, *sneer*, *stare*, *sniff*, *sniffle*, *scream*. It is not necessary to draw the distinction with students in the earlier levels but may be helpful to do so at higher levels.

Mental processes

Mental processes represent inner processes: the 'goings-on' in our internal world. They are often referred to as thinking and feeling, and can be represented by a thought cloud symbol. These verbs are key features of recounts, narratives, persuasive and evaluative texts. Mental processes play a key role in helping a reader get inside a character's head, helping them to empathise with and to like or dislike characters (Humphrey, Love & Droga, 2011). They are also important in expressing points of view in persuasive texts.

There are several kinds of mental processes, though it is not necessary to distinguish between sub-categories with students. The sub-categories are:

- thinking (cognition), eg *believe*, *consider*, *decide*, *forget*, *hypothesise*, *imagine*, *know*, *ponder*, *wonder*
- feeling (emotion and desire), eg *adore*, *anger*, *detest*, *enjoy*, *fear*, *grieve*, *hate*, *like*, *loathe*, *love*, *pride*, *regret*, *worry*, *crave*, *desire*, *need*, *hope*, *long for*, *wish*, *want*
- perceiving or sensing (perception), eg *hear*, *notice*, *observe*, *perceive*, *see*, *sense*, *smell*, *taste*, *witness*.

Saying processes

Saying processes represent speech, dialogue or interaction and can be represented by a speech bubble symbol. These verbs are key features of narratives and persuasive texts. In narratives, they can play a major role in characterisation. In persuasive texts, they are important to add various voices, where what is said by interest groups, stakeholders and experts can add weight to or challenge arguments. Saying verbs can be used to quote (direct speech) or report (indirect speech).

Again, as students develop their vocabulary, they are able to make more precise choices that may be more technical and subject-specific or more evocative, eg *said*: *stated*, *reported*, *suggested*, *claimed*, *denied*, *shouted*, *whispered*, *mumbled*, *grumbled*, *hissed*.

Relating processes

Relating processes represent a relationship between 2 things or 2 pieces of information. They are sometimes referred to as 'being' or 'having' verbs, since the most commonly used relating verbs are forms of the verbs 'be' and 'have'. These verbs are used to tell us what something *is* or *has* and represent a 'state' rather than a 'happening'.

Relating processes are used to:

- identify, name and classify, eg Kangaroos *are* marsupials. Babies *are called* joeys.
- relate something being described to its description, eg Kangaroos *have* a small head. Their ears *are* big.
- simply state that something is/exists, eg There *are* three common species of kangaroo.
- express ownership, eg Billy *has* a pet kangaroo. The mother kangaroo *had* two joeys.
- relate a whole to its parts, eg The diet of a kangaroo *consists of* grass, leaves, bark flowers and fruit.
- link a cause to an effect, eg Billy's pet kangaroo *makes* him happy. Droughts often *cause* increased numbers of kangaroos on the outskirts of town. The bushfires *led to* the deaths of many kangaroos.

While all texts are likely to contain relating processes because they are used to name, classify and describe, they are key features of descriptions, reports and narratives, particularly in orientations where readers are introduced to characters and settings. Relating processes that express 'causing' are key features in higher level explanations and persuasive and evaluative texts.

As students move up the years of schooling, they are also required to understand and use synonyms to express more precise and technical relationships, including relationships of cause and effect expressed through verbs and verb groups. See Resource 8: Verbs to express complex relationships.

Grammatical accuracy: control of the verb group and tense

This aspect of verbs and verb groups can also be broken down into 2 parts, which are, again, interrelated:

- range and control of tenses
- the elements of the verb group, including negatives, modals and multi-word verbs.

Range and control of tenses

In English, all processes (expressed through verbs or verb groups) have 2 major components:

- content meaning – different types of processes convey meanings about events (what's happening?) or states (what are the relationships of being, having or causing?)
- tense – events or states are anchored in time through tense. This can be seen as a form of grammatical meaning.

For example, the base form of the verb 'to walk' is 'walk' and has the meaning of travelling by foot. The action of walking is then located in time by using, changing and/or adding to that base form (*walk*, *walked*, *will walk*, *am walking*; *was walking*, *will be walking*, *have walked*). The base form of the verb is used in commands, eg *Walk* to the corner. *Be* careful. *Do not walk* on the grass. Commands have no tense.

Across languages, tense—or the timing of events—is expressed differently. Languages vary in:

- the number of tenses. Some have more and others fewer than English and yet others have no tense but instead use other markers to show changes in time.
- how tenses are expressed grammatically. Some show tense with a change to the noun; some change the verb in ways other than by adding suffixes; and in some languages, tense changes are dependent upon the gender of the subject.

It is not surprising then that:

> **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.** (Humphrey, Droga & Feez, 2012:30)

Providing opportunities for comparisons to students' L1 is an important part of explicit teaching.

In the LEAP Levels, tenses are categorised as either simple or elaborated as shown in the table below, which provides a brief overview of tenses in LEAP.

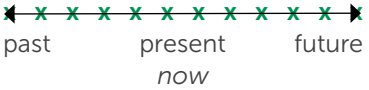
Simple tenses	Simple present tense		*walk*	*swim*
	Simple past tense		*walked*	*swam*
	Future tense		*will walk*	*will swim*
Elaborated tenses	Continuous	present continuous	*is walking*	*is swimming*
		past continuous	*was walking*	*was swimming*
		future continuous	*will be walking*	*will be swimming*
	Perfect	present perfect	*have walked*	*have swum*
		past perfect	*had walked*	*had swum*
		future perfect	*will have walked*	*will have swum*

Simple tenses

Simple present tense

Simple present tense uses the base form of the verb (except for the verb 'to be'). However, in this tense, the verb changes dependent on whether the subject is 'I', singular or plural as shown below. While knowing these is innate for English speakers, EALD learners may have trouble remembering the subject/verb agreement and may also have problems hearing and distinguishing the verb endings in spoken language.

Changes in form for subject-verb agreement			
Subject	**Most verbs**	**be**	**have**
I	*walk*	*am*	*have*
	watch		
Singular: *he, she, it*	*walks*	*is*	*has*
	watches		
Singular (one person): *you* **Plural** (2 or more people or things): *we, you, they*	*walk*	*are*	*have*
	watch		

Simple present tense is used for:	**Timeline visual**	**Examples**
• repeated habitual actions (always/ usually)		*I walk every day/most days.*
• mental processes related to immediate present (now)		*I want some soup.*
• generalisations that are true at any point in time (timeless present)		*Crabs walk sideways.* *Kangaroos are mammals.*
• an (ongoing) state or mental process		*She is a principal.* *I like apples.*

In more spoken-like or informal contexts, the simple present tense can also be used for:

- an action scheduled in the future: *He graduates next year.*
- 'dramatic' narrating of past events: *And then, this car comes around the corner.*
- 'commentary'/right now: *Dinner is ready. And there she goes. She jumps the hurdle.*

Simple past tense

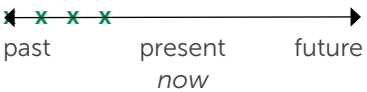
Simple past tense is formed either by:

- adding an -ed ending to the base word (verbs that follow this pattern are called regular verbs)
- changing the base word (these are called irregular verbs).

Many commonly used verbs are irregular verbs: see Resource 1: Common irregular verbs in English for a list of examples.

Below are some examples of simple past tense, including regular, irregular and the verb 'to be'. 'To be' is irregular and has 2 past forms, dependent on the subject.

Changes in form for past tense		
Regular base + 'ed'	**Irregular – changed base**	**Irregular verb 'to be'**
walk – walked	*begin – began*	singular: *was*
watch – watched	*come – came*	plural: *were*

Simple past tense is used for:	Timeline visual	Examples
• events that happened at a particular point in time in the past		*I **walked** this morning.* *She **graduated** in 1995.*
• habitual actions in the past		*I **walked** daily for three years.*
• generalised events that no longer occur		*Several species of dinosaurs **walked** on two legs.*
• ongoing states in the past		*My mother **was** a telephonist.*
• ongoing mental processes in the past		*As a child, I **hated** dinosaurs.*
• mental processes in relation to information in the present		*I **knew** you could do it.* *I **thought** you were going out.*
• persuading/hypothesising outcomes of future actions, using 'conditional if'		*If you **walked** for 20 minutes a day, you would feel much better.*

Simple future tense

Simple future tense is typically[1] formed either:

- by adding 'will' before the base word: *will walk*, *will be* (as in the table below). This is typically a more formal use.

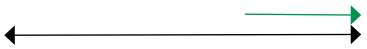
Changes in form for formal future tense	
Add 'will' before...	**... base**
will	*walk*
will	*watch*

OR

[1] Future tense can also be formed using 'about to' before the base word, to indicate an event that is soon to happen: *I **am about to walk** out the door.*

- by adding present verb 'to be' and 'going to' before the base word, eg *I am going to walk* (as in the table below). This is more informal language.

Changes in form for informal future tense			
Subject	**Add present verb 'be' ...**	**... and 'going to' before ...**	**... base**
I	*am*	*going to*	*walk*
Singular (*he, she, it*)	*is*		
Singular (*you*) **Plural** (*we, you, they*)	*are*		

Simple future tense is used for:	Timeline visual	Examples
• an event that will happen at a particular point in time in the future		*I will walk this evening.* *I am going to walk this evening.* *She will graduate in July.*
• mental processes in the future (commitment to the mental process or prediction, promise or threat)		*I will think about it.* *I am going to forget that.* *You are going to love this film.* *You are going to regret that.*
• habitual actions in the future		*She will work until she is 99.*
• ongoing states in the future		*She will be 8 next year.* *I will be sad if she leaves.* *We are going to be sorry to see her go.*

Elaborated tenses

In English, it is possible to express more complex relationships of time through elaborated tenses. These express other aspects of time, such as whether the process was continuous (ongoing) and/or whether the process is completed before another process.

Continuous (ongoing) aspect – 'ing' form

The continuous (ongoing) aspect, sometimes called progressive, is used to convey an unfinished process going on over a length of time. The ongoing process may:

- be happening in the present (present continuous)
- have been happening in the past (past continuous), or
- be happening in the future (future continuous).

The continuous aspect is formed by adding:

- 'ing' ending to the base (the present participle), and
- part of the verb 'to be' as an auxiliary.

The base, sometimes called the 'main verb', carries the content meaning. The auxiliary carries the tense and locates the event or state in time. The 'eyes' in the figures aim to reinforce that this is where I am 'seeing' the action/state unfolding.

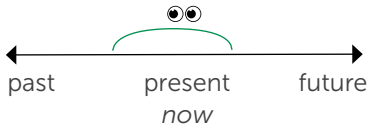
The form of the verb 'to be' (the auxiliary) is chosen according to:

- when the process is/was/will be going on, and
- whether the subject is singular or plural, since the verb must always agree with the subject.

Present continuous

Changes in verb form for present continuous		
Subject	**Add present verb 'be' to 'ing' (present participle form)**	
I	*am*	*walking* *being* *having*
Singular (*he, she, it*)	*is*	
Singular (*you*) **Plural** (*we, you, they*)	*are*	

Present continuous is typically used for actions or states happening now to say what we are doing, being or having. (The table below shows that we are witnessing it unfolding now.)

Present continuous is used for:	Timeline visual	Examples
• actions/states (ongoing) now: right now		*I **am walking** right now.* *I **am watching** you.* *I **am being** silly.* *I **am having** a chai.*
• recent or temporary habitual actions (ongoing) now: currently		*I **am walking** every day now.* *I **am being** more kind to myself.* *I **am having** only one coffee a day.*

Present continuous can also be used to refer to plans for a future action, eg *We **are leaving** tomorrow morning*. This use tends to be in more spoken interactions in response to a question or proceeding an invitation. For example, 'I **am walking** this evening' in response to someone asking, 'Did you go for a walk this morning?' or before asking someone if they want to join you.

In Standard Australian English (SAE), the present continuous is usually not used to express mental processes. Instead, the simple present tense is used. For example, *what do you **think, want, sense** now*?

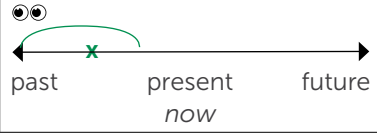
Comparison of present continuous forms for mental processes in Standard and Non-standard Australian English	
SAE	**Non-SAE**
*I **know** a lot of English now.* *I **understand** you.* *I **want** my English to improve.* *I **hear/see** you.*	*I **am knowing** a lot of English now.* *I **am understanding** you.* *I **am wanting** my English to improve.* *I **am hearing/seeing** you.*

One exception is the verb 'feeling', where either form could be used: *I **feel** unwell. I **am feeling** unwell.*

Past continuous

Changes in verb form for past continuous		
Subject	**Add past verb 'to be' to 'ing' (present participle form)**	
I	*was*	*walking* *being* *having*
Singular (*he, she, it*)	*was*	
Singular (*you*) **Plural** (*we, you, they*)	*were*	

Past continuous is typically used to talk about an unfinished process that was happening for a length of time in the past. As the eyes indicate in the table below, it is as though we have gone back in time; have rewound a video and pressed play to see the action/state unfolding.

Past continuous is used for:	Timeline visual	Examples
• an interrupted process: to say that something was happening (had been ongoing) in the past, when something else happened		*I **was walking** when you rang.* *I **was being** silly and I fell over.* *Just as I **was having** a chai, the boss came in.*

• habitual actions (ongoing) in the past but no longer happening[2]		*I **was walking** every day until I sprained my ankle.* *Before Easter, I **was being** very disciplined.* *I **was having** six coffees a day.*

Future continuous

Changes in verb form for future continuous		
Subject	**Add future verb 'will be' to 'ing' (present participle form)**	
I	*will be*	*walking* *being* *having*
Singular (*he, she, it*)		
Singular (*you*) **Plural** (*we, you, they*)		

Future continuous is typically used to talk about an unfinished process that will be happening for a length of time (will be ongoing) in the future. As the eyes indicate, it is as though we have fast forwarded into the future and can see the action/state unfolding.

Future continuous is used for:	Timeline visual	Examples
• indicating when a future process will start: > how long before event > when a habitual action/state will start		*I **will be having** a chai around 9.00am.* *I **will be being** more kind to myself from now on.*
• predicting what will be happening when something else happens		*I **will be walking** when you ring.*
• habitual: actions (ongoing) into the future: > conditional on something > for what purpose > until when		*I **will be walking** every day if the weather is fine* *I **will be walking** every day to improve my fitness* *I **will be being** more kind to myself until this is over.*

Perfect (completed) aspect

The perfect (completed) aspect is used to convey a finished process that has been completed before a subsequent process (event or state), whether that process is in the present, past or future. It is formed by:

- adding part of the verb 'to have' as an auxiliary. The auxiliary indicates the point in time from which the event is being viewed. The form of the verb 'to have' is chosen according to the tense and the subject.

  AND

- using the past participle form of the base verb (referred to as '-ed/en' in the LEAP Levels):
  > either the '-ed' form: adding 'ed' ending to the base of regular verbs, **or**
  > the '-en' form: changing the base of irregular verbs to form the past participle. ('-en' is used because it is a common ending for the past participle form of irregular verbs: however, it is not the only form.) See Resource 1 for examples of commonly used irregular verbs and their past participle forms.

While, in Standard Australian English (SAE) this form of the verb needs to be accompanied by an auxiliary, many dialects (eg Aboriginal Englishes) use the past participle without an auxiliary, eg *I seen a lizard. My dad gone to the city. I been for a run. I done my homework.*

[2] This can also be done using 'used to': *I **used to walk** every day*. This form is more common in spoken, informal contexts.

Present perfect

Changes in verb form for present perfect		
Subject	**Add present verb 'to have' to 'ed/en' (past participle form)**	
I	*have*	*walked*
Singular (*he*, *she*, *it*)	*has*	*written*
Singular (*you*) **Plural** (*we*, *you*, *they*)	*have*	*been* *had*

Present perfect is typically used for actions or states that have happened in the past but are relevant to the present. Compare the difference in these sets of past actions and states:

- simple past: They *arrived*. They *were* here.
- present perfect: They *have arrived*. They *have been* here.

In the simple past, the event is simply finished, whereas those in the present perfect are both finished *and* relevant to the present. In the present perfect, there is either a sense of these things having happened recently – having *just* happened, or perhaps unexpectedly or earlier than expected and catching us unaware – that they have *already* happened.

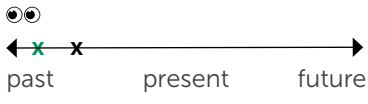
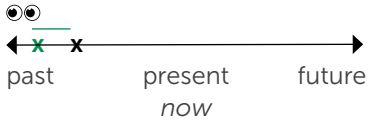
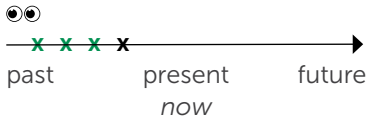
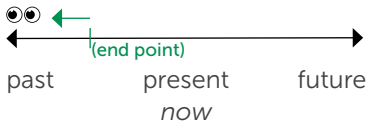
The eyes in the table below indicate that I am looking back from the perspective of the present and see the action/state is completed.

Present perfect is used for:	**Timeline visual**	**Examples**
• actions/states (completed in the past) but relevant to the present		*They **have walked** to the bus.* *I **have written** a reference for you.*
• completed before – already happened or relevant to the present		*I **have walked** to the shops before.*
• recent or temporary habitual actions relevant to the present now: currently		*I **have walked** every day this week.* *I **have drunk** only one coffee a day for the past month.*
• recent or temporary habitual state in the past and relevant to the present: now		*I **have been** awful and I'm sorry.* *I **have had** a headache all morning, but it's finally gone.*
• to say how long a current state has being going on: when it started		*I **have been** awake for hours.* *I **have had** a headache since this morning.*

Past perfect

Changes in verb form for past perfect		
Subject	**Add past verb 'to have' to 'ed/en' (past participle form)**	
I	*had*	*walked*
Singular (*he*, *she*, *it*)		*written*
Singular (*you*) **Plural** (*we*, *you*, *they*)		*been* *had*

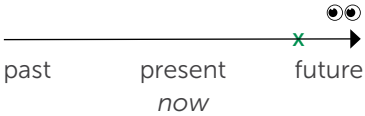
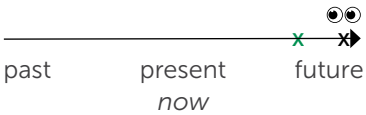
Past perfect is typically used to talk about a process that was completed before another event or state in the past. Again, the eyes in the figure below indicate that I am looking from the perspective of the past (the video is rewound) and I can see that the action was completed (indicated by **x**) before another action/event occurred (indicated by **x**).

Past perfect is used for:	Timeline visual	Examples
• a process completed before another: to say that something happened in the past, before something else happened		*I **had walked** to the shops and then I realised I didn't have my wallet.* *I **had been** careful but I still tore it.* *I **had written** most of it when my computer crashed.*
• how long an ongoing action had been happening before it was stopped/noticed		*I **had watched** you for 20 minutes before you saw me.*
• habitual actions (completed) in the past but no longer happening – more recent or relevant to the present than simple past		*I **had walked** every day until I sprained my ankle.*
• habitual state (completed) in the past but is no longer true – but more relevant to present than simple past		*Before Easter, I **had been** very disciplined. Up until that point, I **had had** two cars.*

Future perfect

Changes in verb form for future perfect		
Subject	**Add 'will' and 'have' to 'ed/en' (past participle form)**	
I	*will have*	*walked* *written* *been* *had*
Singular (*he, she, it*)		
Singular (*you*) **Plural** (*we, you, they*)		

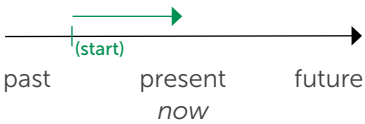
Future perfect is typically used to talk about a process that will be completed in the future. Again, the eyes in the table below show that I am looking from the perspective of the future (fast forwarding): I can see that the action has been completed before another event.

Future perfect is used for:	Timeline visual	Examples
• indicating when a future process will be completed		*I **will have had** a chai by 11.00am.* *On January 1st I **will have been** an Australian citizen for 3 years.*
• predicting what will have happened before something else happens		*I **will have** walked to the jetty by the time you ring.*
• habitual: actions (ongoing) into the future – conditional on something		*I **will have walked** every day this year, if things go to plan.*

Perfect continuous aspect

It is also possible to combine both the perfect (completed) aspect and the continuous (ongoing) aspect. This combination is used to convey a process that continued for a length of time up to a point when it was completed or ended.

Changes in verb form for various perfect continuous tenses				
Tense	**Subject**	**Add auxiliary 'to have' to mark tense**	**Add auxiliary 'to be': been ...**	**... to 'ing' (present participle form)**
present perfect continuous	***I***	*have*	*been*	*walking* *writing* *being* *having*
	Singular (*he, she, it*)	*has*		
	Singular (*you*) **Plural** (*we, you, they*)	*have*		
past perfect continuous	***I***	*had*		
	Singular (*he, she, it*)			
	Singular (*you*) **Plural** (*we, you, they*)			
future perfect continuous	***I***	*will have*		
	Singular (*he, she, it*)			
	Singular (*you*) **Plural** (*we, you, they*)			

Tense	Perfect continuous is used for:	Timeline visual	Examples
present perfect continuous for an action or state that has been happening for a length of time up to the present	• a specific action or state		*I **have been walking** for 20 minutes.*
	• a habitual action or state		*I **have been walking** every day for a year.* *She **has been having** far too much coffee.*
past perfect continuous for an action or state that had been happening for a length of time up to a point in the past	• a specific action that had been going on until another event		*I **had been walking** to the bus when you rang.*
	• a habitual action or state that had been ongoing until another event		*I **had been walking** every day before I sprained my ankle.* *I **had been having** headaches regularly for years until I stopped eating dairy.*
future perfect continuous for an action or state that will have been happening for a length of time up to a point in the future	• a specific or habitual action or state that will have been going on until another event or point in time		*I **will have been walking** for 20 minutes by the time I get to the jetty.* *In another 10 minutes, I **will have been waiting** for 3 hours.* *I **will have been walking** every day for 2 years tomorrow.* *I **will have been having** lessons for 3 years next week.*

Elements and structure of the verb group

Modals

In addition to the auxiliaries that carry tense, there are auxiliaries that add meanings about modality. Many auxiliaries can make more than one modal meaning.

Summary of modal meanings		
Modal meaning	**Typical modals used**	**Examples show modal is first element in group**
ability	*can, could*	*I **can** skip. I **could** not whistle when I was six.*
probability	*may, might, will, would, can, could*	*I **will** be late. I **may** be late. I **might** have finished.*
obligation	*must, ought to, should, have to, need to*	*I **ought to** be leaving now. I **should** have left earlier.*
permission	*may* (formal), *can, could* (everyday)	*You **may** go. You **can** take one with you.*

Negatives

Any process can be negated by adding 'not' to mean, for example, that:

- an action was not done
- something was not said or not thought
- a person or thing is not or does not have something, such as in a description.

How the negative is formed depends on whether:

1. the verb group contains an **auxiliary**, **or**
2. there is **no auxiliary** and
   a. the **main verb** is the verb '**to be**' or '**to have**', **or**
   b. the main verb **is any other verb**.

1. If the verb group contains an auxiliary then 'not' is placed after the auxiliary (after the initial auxiliary if there is more than one) as shown below:
   *I can**not** skip*[3]*. I could **not** whistle. I could **not** keep going. He could **not** have seen me.*
   *I will **not** be late. I am **not** going. I might **not** be going. I should **not** have been walking home.*
   *I had **not** had lunch. I should **not** have left. I would **not** have been late. I need **not** have worried.*

2a. If there is no auxiliary but the main verb is the verb 'to be' or 'to have', then 'not' can be placed after it:
   - *am not, is not, are not, was not, were not*
   - *have not, has not, had not*.

2b. If there is no auxiliary and the main verb is not the verb 'to be' or 'to have', then the verb 'to do' is used. The form of 'to do' is chosen according to tense and the subject.

Negatives in simple present and past tense			
Subject: simple present tense	**present 'to do' auxiliary**	**add 'not' to base verb**	
I	*do*	*not*	*walk* *write* *think*
Singular (*he, she, it*)	*does*		
Singular (*you*) **Plural** (*we, you, they*)	*do*		
Subject: simple past tense	**past 'to do' auxiliary**	**add 'not' to base verb**	
I	*did*	*not*	*walk* *write* *think*
Singular (*he, she, it*)			
Singular (*you*) **Plural** (*we, you, they*)			

The base form of the verb is used for both present and past tense because the auxiliary carries the tense. Negatives are often contracted, eg *didn't, isn't, aren't, wasn't, weren't, couldn't, hadn't, mightn't, mustn't*. *Will* and *shall* have irregular negative contractions: *won't* and *shan't*.

[3] When 'not' is placed after the auxiliary 'can' it forms a compound word: cannot, eg *I **cannot** skip*.

Multi-word verbs

In English, all processes (expressed through verbs or verb groups) have 2 major components:

- content meaning
- tense, which anchors events or states in time.

In all the examples used thus far, the content meaning has been expressed through one verb. In multi-word verbs, the content meaning is expressed by either:

- a phrasal verb
- more than one verb.

Phrasal verbs

In phrasal verbs, the process consists of a verb and another word (typically a preposition) that work together as one unit of meaning. The meaning is usually difficult to predict from looking at the verb and preposition separately. A phrasal verb can often be replaced by a single word – a more precise or formal verb:

- Can you *look* it *up* in the dictionary? (*find*)
- I *give in*. (*surrender*)
- *Put up* your hand. (*raise*)
- They *put out* the fire before it could spread. (*extinguished*)

Usually, the elements of the phrasal verb can be split without a change in meaning: They *put* the fire *out* before it could spread; *Put* your hand *up*.

With phrasal verbs, if the additional word is removed, the meaning of what was happening is either lost or changed and/or the sentence is grammatically wrong or incomplete, eg:

Phrasal verb = verb + preposition	Preposition removed = changed and/or incomplete meaning
I *give in*	I *give*
Can you *look* it *up* in the dictionary?	Can you *look* it in the dictionary?
They *put out* the fire on the hill.	They *put* the fire on the hill.

This is in contrast to a circumstance, which can be removed and the sense of what was happening remains intact, although we have lost extra details of the circumstances, eg:

- What did you do when you heard the sound? I *looked* up. I *looked*. The process is the same, but we have lost details of where.
- Do you donate to charity? I *give* in small ways, when I can. I *give*, when I can. The process is the same but we have lost details of how.

Compare the function and meaning of the 2 examples:

1. He *ran* down the jetty. What did he do? *ran*. Where did he run? down the jetty.
2. He *ran down* a pedestrian. What did he do (to the pedestrian)? He *ran* (them) *down*.

With these 2 examples, we can also use another test. If the preposition begins a circumstance, then it can be moved as a unit, without changing the meaning or the grammar. If the preposition is part of phrasal verb, this is not the case:

- He *ran* down the jetty. *Down the jetty* he ran. (Clause rearranged but meaning and grammar unchanged)
- He *ran down* a pedestrian. Down a pedestrian he ran. (Clause rearranged but meaning changed/lost)
- He *ran down* a pedestrian. A pedestrian was run down by him. (Clause rearranged with same meaning but changed grammar – passive voice[4]).

More than one verb

In these multi-word groups, an additional verb is added to express:

- timing or duration: ***began to*** *dig*, ***started to*** *dig*, ***kept on*** *digging*, ***continued to*** *dig*, ***stopped*** *digging*, ***finished*** *digging*
- attempt: ***try to*** *dig,* ***tried to*** *finish*, ***attempted to*** *stop*
- mental process that preceded an event or reveal feelings about it: ***decided to*** *go*, ***wanted to*** *go*, ***loved to*** *go*, ***hoped to*** *go*, ***enjoyed*** *going*, ***forced to*** *go*, ***resisted*** *going*, ***aimed to*** *go*, ***planned to*** *go*
- a causative relationship: ***made*** *cry*, ***helped*** *hold*, ***caused to*** *fall*.

[4] See the Glossary for the definition of passive voice.

LEVELS 1–4 AND LEAPING TO LEVELS 5–6

LEVELS 1–4		
Learning sequence	**Language in focus**	**Genres**
1. Action processes for common actions	• commands – *skip*, *jump*, *hop* • modals – *can* and *cannot* • simple past tense – *skipped*, *jumped*, *hopped*	• procedures, protocols • descriptive statements • narratives
2. Relating processes to describe what things *are* and *have*	• simple past – *was* and *had* • simple present – *am*/*is* and *have*/*has*	• narratives • descriptions
3. Mental processes to express likes and dislikes	• feelings – *like*, *want* and *don't like*, *don't want* • subject-verb agreement in present tense	• descriptive statements
LEAPING TO LEVELS 5–6		
4. Action processes beyond everyday vocabulary	• present continuous and vocabulary expansion – *am cooking* • simple present, simple past: *go* and *went*; *visit* and *visited* • simple present, past and future tense – *added*, *add*, *will add*	• commentary on procedures • personal recounts • science investigation reports
5. Action and relating processes	• simple present tense • actions – *do*/*does* and modal *can* • relating – *is* or *has* • subject-verb agreement – *is*/*are*; *has*/*have*; *live*/*lives*	• descriptive reports
6. Mental processes and simple causing (*made*)	• simple past and past continuous • feelings in response to events with reason • beyond like/didn't like • simple present and future tense for predicting	• responses • predictions in reading narratives and in science
7. Multi-word verb groups: *wanted to*, *tried to*, *liked to*	• expressing attempt or feelings about processes	• narratives • personal recounts
8. Saying processes: simple past tense	• expressing interactions	• narratives

Suggested mentor texts

Books (bolding indicates that the sequence is based around this text)	**Learning sequence**
Allen P (2003) *Grandpa and Thomas*, Penguin Australia	1
Allen P (2006) *Grandpa and Thomas and the Green Umbrella*, Penguin Australia	1
Ashley B (1992) *Cleversticks*, Dragonfly Books, US	**1**, **7**
Hutchins P (1993) *Titch*, Aladdin Paperbacks	**2**
Lester A (1985) *Clive Eats Alligators*, Lothian Children's Books	1, **3**
Morgan S & Erzinger T (2014) *A Feast for Wombat*, Omnibus Books	1, 5
Vaughan M (1984) *Wombat Stew*, Scholastic Australia	5
Lester A (2006) *Rosie Sips Spiders*, Lothian Children's Books	**6**
Lester A (2006) *Tessa Snaps Snakes*, Lothian Children's Books	**6**

LEVELS 1—4

1. Action processes for common actions

Commands – *skip*, *jump*, *hop*

Metalanguage

At lower levels, it is not necessary for students to use the metalanguage, such as verb or process. The aim is to develop understanding through functional questions and identify patterns in language using colour or shapes, eg **processes**: **colour-coded** or circled in green.

Command verb forms

Commands use the base form of the verb: the same form that is used in simple present tense. However, commands are not considered to be present tense: they are seen as tenseless.

Engage

In a daily fitness lesson, model the language of the actions, using commands, eg:

- First, everyone **skip** to the line. What did I ask you to do? Students respond: '**skip**'.
- Now, everyone **jump** to the line. What did I ask you to do? Students respond: '**jump**'.

Explicit teaching: I do – we do – you do

- Display written instructions for the fitness lesson with accompanying visuals showing the actions.
- Read the text together and discuss its purpose: procedure, giving instructions.
- Reread: in each step, students listen for and do the action.
- At the end of each step, ask: 'What word told you what to do?'; 'What was the action?'
- Students locate the word and circle it green. Say: 'This is the word that tells us the action'. Explain that the green circle is like the green traffic light, telling you to go, to move or do something. We use circles because circles can roll and move easily, eg:
  - > Skip to the line.
  - > Jump on the spot 10 times.
  - > Hop on one foot 5 times.
  - > Run back to the start.
- Think, Pair, Share: students look for patterns, share with a partner and discuss with another pair why it might have this pattern.
- Groups share. Make clear to all that the pattern of the action (verb) fits with the purpose of a procedure: it tells you what to do.
- Students compare this pattern to the pattern in L1 texts.[5]
- Create an anchor chart of action words and add to it as students do other activities: ***colour***, ***underline***, ***write***, ***read***, ***cut***, ***paste***, ***draw***.
- Play Simon Says as a class. In small groups, students practise listening for and using action processes. Add new actions to the anchor chart.

Links to other genres

Suggested literature mentor texts written in simple present tense:

- *Grandpa and Thomas* and *Grandpa and Thomas and the Green Umbrella* – narratives
- *Clive Eats Alligators* and other books in this series – descriptive statements.

Extend the learning

Either of the next 2 sequences are logical next steps:

- Modals – *can* and *cannot* (keeping the grammar the same – present tense, but changing the content and vocabulary), or
- Simple past tense – *skipped*, *jumped*, *hopped* (keeping to the same content and vocabulary but changing the grammar by changing the tense).

Modals – *can* and *cannot*

Explicit teaching: I do – we do – you do

- Display and read *We Can Do Anything!*[6] or *Clevertsticks* which focus on what people can do.
- Students listen for words that tell what they can do, then do the actions with you. Ask: 'What can we do?', eg *wiggle*. Model and encourage a full clause response, eg *We can wiggle*. Highlight the action word. Be sure to circle 'can' as part of the verb group, eg *We* ***can wiggle*** *our hula hoop hips*.
- Brainstorm things students can do outside at recess or lunch and make a class book. Model/jointly construct the first page, eg *At recess or lunch, we* ***can skip***. Add a visual. Assign each action to an individual or pair to create their page.

[5] Refer to activities in 'Project 8: Procedure texts' in Heugh, French, Armitage, Taylor-Leech, Billinghurst & Ollerhead (2019).

[6] Clyde JA (2013) *We Can Do Anything!*, Unite for Literacy, available at http://TLinSA.2.vu/Clyde2013 (accessed October 2020)

- Students make their own books about things they can do on the weekend. Use Think, Pair, Share to brainstorm things that they can do, adding new actions to the anchor chart for students to refer to.

Links to other curriculum areas

In mathematics, during measurement:

- involve students in an activity where they have to reach up to a point on the wall
- measure the differing distances
- model and jointly construct individual student's sentences orally: I/Jonas can reach to … 120 centimetres
- repeat activity using negative. I/he can't reach to … 130 centimetres
- students work in pairs to speak, then write sentences about themselves and their partner. Scaffold with sentence frames as needed.

But could be used to join these sentences, creating compound sentences.

Extend the learning

- Use a story such as *Clevertsticks* or *A Feast for Wombat* to focus on how everyone has different things that we can do and can't do[7]. If the language is too complex for your students at this stage, the story could be 'told' more simply using the visuals.
- Ask: 'What can Ling Sung do that the others can't do?' Model/encourage stretching responses, beginning with 'Ling Sung *can*…' Record sentence and then model a sentence about the others, eg:
  - > Ling Sung can use chopsticks.
  - > The teachers and other children can't use chopsticks yet.
- Identify things that various children in the story *can* do but which Ling Sung *can't* do yet, eg:
  - > Terry can tie his shoe laces. Ling Sung can't tie his shoe laces yet.
  - > Manjit can write her name. Ling Sung can't write his name yet.
  - > Sharon can button her coat perfectly. Ling Sung can't button his coat perfectly yet.
- Students tell/show one 'clever/special' thing that they can do and make a class book. Students make their own books about things they can do and one thing they can't do yet.
- Model using patterns above to reflect on learning and set learning goals, eg I can use action verbs; I can't use past tense yet.

Question prompts

Always attempt to have your question prompt match the tense in focus, eg using a story example:

Past
What happened here?
The fox chased chickens.
What did I/we/you/they/it do?
What happened?

Present
What happens here?
The fox chases the chickens.
Yes, all foxes chase chickens.
What do I/we/you/they do? What does it/he/she do? What happens?
This is using the simple present tense, as timeless present expresses things that happen habitually (always/usually).

Future
What do you think will happen here?
The fox will chase the chicken.
What will I/we/you/they/it do? What will happen?

Simple past tense – *skipped, jumped, hopped*

Engage

- Use a familiar context to focus on past tense, eg fitness routine, craft activity, daily classroom routines.
- After an activity, ask: 'What actions did we do when we were outside?' Students recall the actions and record them in the order they did them.

Explicit teaching: I do – we do – you do

- Write actions in command form to be revealed one at a time. One pair shares the first action they did. Reveal the first verb.
- Model the action in the past tense and record it in a sentence next to the original command.
- Students listen and look for what has changed in the verb as you reread the sentence. Circle the action green. Students turn and talk to share their observations.
- Draw attention to the -ed change to the verb ending, showing past tense to indicate the action is finished. Point out that the original sentences were commands that were telling you what to do (now) and the new sentences are statements telling what we did (in the past).
- Explain that not all verbs have an -ed ending to show past tense. Others change the word, eg *go* to *went*. Students may be able to provide other examples.

[7] *Clevertsticks* can be used to focus on 'can't do yet' as part of developing a growth mindset, whereas *A Feast for Wombat* is more concerned with how we each have personal strengths.

See also the note on 'Irregular past tense verbs (no -ed ending)' on page 25 and Resource 1: Common irregular verbs in English.

- Ask students to share whether verbs change in their L1 to indicate tense.

Many languages such as Chinese, Indonesian, Malaysian and many Creoles don't have verb tenses but show timing in other ways. If possible, students share with same L1 students or a BSSO before sharing with the class.

- Pairs share the next action they did outside and repeat/model the past tense ending:
  > Skip to the line. We skipped to the line.
  > Jump on the spot 10 times. We jumped on the spot 10 times.
  > Hop on one foot 5 times. We hopped on one foot 5 times.
  > Run back to the start. We ran back to the start.
- If students provide 'runned' instead of 'ran', point out that they have used the '-ed' ending rule/pattern, which is a sign of being a good learner. Remind them that some verbs don't follow that rule. Say the word 'ran'. Students repeat the word, listening for and looking for the difference.
- Reread sentences in the past tense together, listening for the ending (pointing out the 'ed', 't' and 'd' sounds) or the changed form for irregular verbs.

Pronunciation of '-ed' ending

Explicitly teach EALD students that the '-ed' ending in English is pronounced 3 different ways, depending on the sound that it follows:

- 'ed' (or 'id') after a 't' or 'd': *batted*, *needed*
- 't' after a 'p', 'f' ,'k', 's', 'sh' or 'ch': *stopped*, *laughed*, *picked*, *missed*, *raced*, *washed*, *watched* (It is the sound, not the letter, eg 'f' sound at end of laugh.)
- 'd' after a vowel and all other consonants: *played*, *lived*, *grabbed*, *agreed*.

Spelling and '-ed' ending

Since the '-ed' ending is pronounced in 3 different ways, the spelling of the past tense of regular verbs is not based on phonetics or sound, but on morphology, where the '-ed' suffix indicates the grammatical element of past tense. Teach spelling rules when adding a suffix, eg 'ed' by:

- doubling final consonant if the consonant follows a short vowel sound, eg hop ➔ *hopped*, *hopping*
- dropping the final 'e' before adding suffix, eg hope ➔ *hoped*, *hoping*.

- Students write or say an action sentence in both a command form and a statement in past tense in L1 for comparison. Listen, discuss and colour the action words green in the written sentences.
- Create a timeline with the class, such as the one below, showing past and present (you can add future later). Add examples for all the action processes you have built together on your wall charts.

Past	Present	Future
◄	———	►
finished – already happened	**now**	**not yet**
Yesterday I *skipped*. This morning, before lunch, I *ran*. • skipped • ran	*Skip* to the line. *Run* back. • skip • run	Tomorrow I *will skip*. Before I go to bed, I *will run*. • will skip • will run

2. Relating processes to describe what things *are* and *have*

Simple past – *was* and *had*

Metalanguage

At lower levels, it is not necessary for students to know and use the term relating process. You may wish to expose students to the term, but it should always be used alongside examples and/or the symbol, since it is their function and use that is important.

Question prompts

- Is this a sentence that tells us that something happened, or is it describing something? How do we know?
- Does this sentence tell us what someone was doing or what someone **was** or **had**?
- What word has the author used between the person/thing and the description?

Engage

- As a class, read a picture book that describes someone such as *Titch*.[8]
- Explain that you are going to describe someone and what they had.

[8] *Titch* is also used to focus on simple sentences as key units of expressing ideas in Exley B & Kervin L (2013).

Explicit teaching: I do – we do – you do

- Revise understanding of words that tell us the action:
  - > they are verbs
  - > they can be about actions in the past, present or future
  - > we circle them green.
- Explain that there are other kinds of verbs that aren't actions. They don't tell us what happened, but they help us describe things. They tell us what someone or something ***was*** or ***had***.
- Introduce the symbol ⟷ showing that they 'relate' the person or thing and the description.
- Display and reread the first few pages, highlighting the processes as you go through:
  1. Titch ⟷was⟷ little.
  2. His sister Mary ⟷was⟷ a bit bigger.
  3. And his brother Pete ⟷was⟷ a lot bigger.
- Read the first sentence together and ask the students:
  - > 'Who is being described here?' *Titch* (if students have learnt about participants, highlight red)
  - > 'What is the word describing them?' 'What was Titch?' *little* (as above, highlight red)
  - > 'What word is relating the person (Titch) and the description (little)?' *was*. Circle (or use connecting arrow symbol) in green.
- Repeat with sentence 2, writing the questions on a chart as you go.
- Analyse sentence 3, involving students in asking and answering the questions.
- Display the next 3 sentences:
  4. Pete (had) a great big bike.
  5. Mary (had) a big bike.
  6. And Titch (had) a little tricycle.
- Read sentence 4. Ask: 'What is different about sentence 4?' Students turn and talk and then share: 'It isn't describing Pete, it's telling us what he **had** – describing something he **had**/**owned**.'
- Ask the students:
  - > 'Who is being talked about/who had/owned something here?' *Pete* (as above, highlight in red)
  - > 'What did they have/what did they own?' *a great big bike* (as above, highlight red)
  - > 'What word is relating or linking the person (Pete) and the thing (bike)?' *had*. Circle had in green.
- Repeat with sentence 5, involving students in asking the questions and writing them up.
- Pairs use the questions to analyse sentence 6.
- Point out that in SAE, we need to have a verb in every message/idea/clause/sentence. When we are describing, even though nothing is happening, we still need a verb. State this is not true in many other languages. Ask students if it is true in their L1. If they wanted to say 'Titch was little', would they need a verb?
- Make sets of cards for the 3 sentence parts (person, relating verb, and what they were or had):

Who?	Relating verb	What? (what she/he was or had)
Titch	⟷was⟷	little
Pete	⟷had⟷	a great big bike

- In pairs or small groups, students match cards to create and record sentences. Create games using a dice with options for 6 sides:
  - > who?
  - > was/had
  - > what?
  - > who?
  - > was/had
  - > what?
- Students draw (or bring in photos of) themselves and/or family members.
- Show a photo of yourself and/or family from the past. Model writing sentences to describe what you and your family were and what you had in the past: *I **was** six. I **had** two little brothers. I **was** the biggest. Andrew **was** a bit bigger. Robin **was** little. I **had** short hair. I **had** two teeth missing. Andrew and Robin **had** very short hair.*
- Students orally tell a partner about themselves/family members and what they had.
- Students write sentences to describe their picture. A class book could be compiled.

Verbless clauses in other languages

In many Asian and Aboriginal languages, you can construct clauses without verbs, to name, describe or denote possession. This is also true of Arabic, but only in present tense. Examples are provided for Aboriginal languages of Pitjantjatjara/Yankunytjatjara (PY); Adnyamathanha (Adnya) and Narungga (Nar). However, here too, there are restrictions on these verbless clauses. If you want to add other information, such as time or location, then verbs are needed.

Continued on page 20.

Naming in some Aboriginal languages

PY: Ngayulu ini Dan-nga.
Adnya: Ngai mityi Dan-anha.
Nar: Ngayi mityi Dan.
'I–name Dan.' (Here 'I–name' is a noun unit.)

Describing in some Aboriginal languages

PY: Annie-nya pulka.
Adnya: Annie-nha ngarlaakanha.
Nar: Annie dhawara.
'Annie big.' (The ending added to the name in PY and Adnya does not function as a verb, but as part of the noun.)

Possessing in some Aboriginal languages

PY: Bryan-nga ngayuku mama.
Adnya: Bryan-anha ngatyu vapi.
Nar: Bryan ngayidjali.
'Bryan my father.'

Simple present – *am/is* and *have/has*

Engage

- Create and read a simple text about a 'fictional' student, for example, 'I am Anh', using 'I am' and I have' sentences or 'This is Ali', using 'He/she is', 'He/she has' sentences.[9]
- Tell students they are going to learn to write a little book about themselves for the class library.

Explicit teaching: I do – we do – you do

Use the activities outlined above for past tense adapting to present tense as in the brief explanation provided below. If you have already introduced relating verbs in past tense, many of these could be skipped or simply revised.

- Revise understanding of words that tell us the action and explain that there are other kinds of verbs that aren't actions. They don't tell us what happens, but they help us describe what people or things **are** or **have**. Introduce the symbol ⟷ .
- Read the title of the book together and explain (revise) that 'I' is the word (pronoun) we use to talk about ourselves. Ask: 'Who is talking about themselves in this book?' Students can answer this in multiple ways, such as pointing to the picture and saying: *the girl, Anh*.
- Display and reread the first few *I am* or *He/She is* sentences, highlighting the processes:
  1. I ⟷ Anh. (naming)
  2. I ⟷ a girl. (describing)
- Ask functional questions and colour-code.
- Discuss the pattern of these sentences.

Point out that, in SAE, we need a verb in every sentence, even when we are describing, and nothing is happening. Ask students if it is true in their L1. If they wanted to say, 'I am tall', would they need a verb? (See the previous teacher note on 'Verbless clauses in other languages'.)

- Display and discuss the pattern in some *I have* or *He/She has* sentences.
  3. I ⟷ brown hair.
  4. I ⟷ green eyes.
- Discuss differences and make explicit that we can describe, saying what I **am** or what I **have**.
- Analyse these sentences, involving students in asking the questions.
- Make cards for the 3 sentence parts of the (person, relating verb and what they are or have):

Who?	Relating verb	What? (what she/he was or had)
Anh	⟷ is	a girl
I	⟷ am	a boy
Ali	⟷ has	black hair
I	⟷ have	green eyes

If you use both 'I' and student names, you will need to teach/revise subject-verb agreement for verbs 'to be' and 'to have':

I	am	have
He/she/it	is	has
We/they/you	are	have

- Students work in pairs or small groups to match cards, create and record sentences.
- Model writing a simple description of yourself using: *I am* and/or *I have* as sentence starters.
- Students create mini books or 'Who am I?' cue cards about themselves.

[9] See also texts available from Western English Language School:
Reilly R (2020) *I am Jen*, available at http://TLinSA.2.vu/WELSjen (accessed December 2020)
Reilly R (2020) *I am Mohammed*, available at http://TLinSA.2.vu/WELSmohammed (accessed December 2020)
Adisa C (2020) *Our Class*, available at http://TLinSA.2.vu/WELSourClass (accessed December 2020).
All digital copies are free to download (epub files) and print copies can be purchased.

3. Mental processes to express likes and dislikes

Feelings – *like* and *want*

Links to other curriculum areas

Activities suggested here could be linked to health: healthy eating or hobbies. Links could be made to mathematics by creating graphs to show who eats what for breakfast or who likes/doesn't like each fruit. Students can write sentences to explain what the graph shows, eg *Six students in our class **like** cold rolls. Only one person **likes** hot dogs.*

Suggested alternative text for older students

Our Class[10]: this text has one student per page with 3 sentences for each student. The third sentence states an activity the student likes to do, eg *This is Ali. He lives in Sunshine. He **likes** soccer. This is Sara. She lives in St Albans. She **likes** dancing.*

Engage

- Read the first 2 pages of *Clive Eats Alligators*, which looks at what 6 children have for breakfast, using images, replicas and/or real samples. (There is a picture and one simple sentence in the present tense for each child.)
- Students turn and talk, in L1 if possible, sharing what they have for breakfast. Students draw, find in the classroom/via internet, or bring from home images, replicas or real samples.
- Generate a list of the breakfast foods. Create a display, with images and accompanying L1 names.
- Display named images of the 6 children from the text. Provide images of the breakfasts and the words on cards. Read through the text again, stopping at the end of each sentence. Students listen and match each child with the image of their breakfast food.

Explicit teaching: I do – we do – you do

- Explain that students will learn to say and write sentences about foods they like. Introduce a new type of verb that shows us what someone thinks or feels, using a thought cloud.
- Revisit the images of the 6 children and the matched cards and model inserting the word ***likes*** to complete the sentence, eg *Frank **likes** muesli*. In *Clive Eats Alligators*, *likes* is only used for Rosie ('has' or 'eats' is used for the other children) but for this activity use *likes* for each child.
- Teach/revise subject-verb agreement in present tense and create a chart:

Subject-verb agreement in simple present tense	
Who/what?	**Verb**
one person or animal (**he**, **she**, **it**)	likes wants
I or singular (**you**)	like want
2 or more people or animals (**we**, **you**, **they**)	like want

- In pairs, students ask/say what they like for breakfast using the list of foods generated. What do you like for breakfast? *I like … for breakfast.* Repeat for lunch/dinner.
- Students engage in role plays (home/shop) to practise asking/saying what they want: What do you want for breakfast? *I want some toast, please.* What do you want to buy? *I want a banana, please.*

Links to other genres and curriculum areas

Similar activities can be done in response to characters in stories.[11]

Feelings – *don't like* and *don't want*

- Introduce the negative form using the 6 children from the text. Use both the full and the contracted versions: Nicky likes bananas for breakfast. She doesn't like sausages. Nicky does not like sausages. I like eggs for breakfast. I don't like muesli for breakfast. I do not like muesli. (The full form is usually only used for emphasis, so model this with your intonation and stress.)
- Add a third column to your chart. Students practise in pairs saying what they don't like:

Subject-verb agreement in simple present tense		
Who/what?	**Verb**	**Do not/Does not**
one person or animal (**he**, **she**, **it**)	likes wants	doesn't like doesn't want
I or singular (**you**)	like want	don't like don't want
2 or more people or animals (**we**, **you**, **they**)	like want	don't like don't want

[10] Available from Western English Language School: Adisa C (2020) *Our Class*, available at http://TLinSA.2.vu/WELSourClass (accessed December 2020). Digital copies are free to download (epub files) and print copies can be purchased.

[11] See also Evaluative language 3 'Everyday vocabulary to judge characters'.

- Bring in a range of fruit, representing the cultures in your class, eg quandongs, bush banana, dragon fruit, dates, figs. Students turn and talk in L1 and then SAE to name the fruits they recognise.
- Cut up one of the varieties of fruit, saying its name and having students repeat it.
- Ask for volunteers to try the fruit and say if they like it or don't like it. Pass the fruit around so that everyone can try it. Students tell a partner if they like it or not.
- Create a display of fruits with images and labels in SAE and L1. Students work in pairs to ask/say what they like and don't like, eg:
  > quiz, quiz, trade: each student has a card with a picture of a fruit. In pairs, A takes their card and asks B: Do you like X? B then asks A with B's card. The pair then trade cards and find a new partner to quiz, quiz and trade.
- If an appropriate learning goal for your students, introduce/revise the conjunctions 'and' to join similar ideas and 'but' to join contrasting ideas and have students practise orally in pairs:
  > I **like** apples **and** I **like** bush bananas.
  > I **like** dragon fruit **but** I **don't like** grapes.
- Have students draw/select pictures of 4 to 6 fruits and write sentences (simple or compound as appropriate). These could be made into mini books. Students could work in pairs and write a book about their partner's likes and dislikes.

LEAPING TO LEVELS 5—6

4. Action processes beyond everyday vocabulary

Present continuous and vocabulary expansion – *am cooking*

Explicit teaching: I do – we do – you do

- Find or write a procedure for a learning area activity, eg cooking, science experiment.
- Carry out the activity as a demonstration, with you giving a commentary (Chop the parsley: 'I am chopping the parsley') and video-record it.
- Show the video: students match actions from the procedure with the visual.
- Create a chart like the one below and record the actions from the procedure in the left column:

Action (command) what to do	Visual	What am I doing? one person = me	What is happening here?	
			What is she/he doing? one person – she or he	What are you/we/they doing? More than one person
chop		I am chopping.	She is chopping. He is chopping.	You are chopping. We are chopping. They are chopping.
mix		I am mixing.	She is mixing. He is mixing.	You are mixing. We are mixing. They are mixing.
pour		I am pouring.	She is pouring. He is pouring.	You are pouring. We are pouring. They are pouring.
stir		I am stirring.	She is stirring. He is stirring.	You are stirring. We are stirring. They are stirring

- Watch the video again to ask: 'What am I doing here?' Explain that, in order to answer this, we need to change the verb from a command telling me **what to do** to saying **what I am doing**. Write these bolded words on the board and have students turn and talk: how has the verb changed?
- Rewatch segments of the video, asking 'What am I doing here?' Provide the sentence starter: *I am …* Pairs record the word they think will complete the sentence. Share and record the sentences in the 'What am I doing?' column.

- Students ask each other 'What are you doing?' They mime the actions and say what they are doing, eg *I am mixing*.
- On the chart, add 2 more columns to record how the auxiliary changes in the present continuous (ongoing) to agree with the subject. Students discuss changes they notice. Make explicit that we choose *am* for *I*; *is* for *one person*; *are* for *more than one person*; and *are* for *you*, even when 'you' means only one person.
- Create various matching activities, games and/or cloze activities for students to practise orally and in writing where appropriate.
- Reinforce in various contexts throughout the day, such as writing the date on the board, ask: 'What am I doing/what are you doing?' 'I am writing the date at the top.'
- Read texts with clear visuals to teach and reinforce vocabulary beyond the everyday and present continuous. Stop and ask questions from the chart.
- Use texts from the Unite for Literacy site. For example, *Play Clay*[12] has a range of precise action verbs involved in cooking and making with playdough. *Play Ball*[13] has precise actions used when playing with balls, some specific to particular sports. Students can select their L1, if available, and then hear each page narrated in English and L1.

Simple present, simple past – *go* and *went*; *visit* and *visited*

Engage

- As a class, read a book that describes a shared experience, such as *We Love the Library!*[14]
- Explain that this book is written in the present tense because it describes what they always do when they go to the library. Together you are going to change the text to the past tense to recount what they did when they went to the library last week. Along the way, you will also look at other vocabulary choices to expand vocabulary beyond the everyday.

Explicit teaching: I do – we do – you do

Adapt the text, as explained below, and display in the left column of a table.

Adapting the text

The original text from the book has been adapted (see the next column) in line with the students' level so as not to distract from the learning intention, by:

- excluding the third sentence from the book 'She is always glad to see us!'
- changing 'mom' to 'mum'
- changing subordinating conjunctions *as* and *while* to *and*.

'To read' has not been highlighted in the last example because the focus is on verbs that tell us what happened. Verbs that answer questions: What do the children do? or What did the children do? will change tense. 'To read' will not change tense.

Original text in present tense (always)	New text in past tense (finished – last week)
1. My brother and I go to the library every week. (Alternative: My brother and I visit the library every week.)	My brother and I went to the library yesterday. (Alternative: My brother and I visited the library every week.)
2. First we say hello to the librarian. (Alternative: we greet the librarian)	First we said hello to the librarian. (Alternative: we greeted the librarian)
3. I read to my brother and he looks at the pictures.	I read to my brother as he looked at the pictures.
4. Then I choose my own books to read.	Then I chose my own books to read.
5. I read to my mum and my brother plays.	I read to my mum and my brother played.
6. We listen to stories and play games together on the computer.	We listened to stories and played games together on the computer.
7. Last we borrow books to read at home.	Last we borrowed books to read at home.

- Reread the adapted original text, stopping at the end of each sentence. Students identify the words (verbs) that tell us what happens: what the children 'do'. Circle them in green.
- Model changing the first sentence to the past tense and read the sentence. Students look and listen for what has changed. Students share what they noticed with a partner. Call on someone to share and circle the changed verb.
- Elicit/suggest an alternative verb for *go*, eg *visit* and rewrite sentences using it in present and past. Students circle verbs and identify the change: added -ed ending. Discuss this 'regular' way of forming past tense and the fact that many common verbs are 'irregular': don't follow this pattern.

[12] Allred D & Ollikainen (2013) *Play Clay*, Unite for Literacy, available at http://TLinSA.2.vu/PlayClay (accessed October 2020)
[13] Bremer B (2012) *Play Ball*, Unite for Literacy, available at http://TLinSA.2.vu/PlayBall (accessed October 2020)
[14] Hartman H (2013) *We Love the Library!*, Unite for Literacy, available at http://TLinSA.2.vu/LoveLibrary (accessed October 2020)

Irregular past tense verbs (no -ed ending)

Only 2 of the verbs in the adapted original are regular and use the -ed ending for the past tense form (*look*/*looked*, *play*/*played*). Many commonly used verbs, such as the other 4 here, are irregular verbs which do not have -ed endings for the past tense form (*go*/*went*, *say*/*said*, *read*/*read*, *choose*/*chose*). See also the 'Extend the learning' section, in the next column, on irregular past tense verbs.

- Focusing on sentence 2, students tell you what word needs to change and watch you change the verb form to jointly construct new sentences in past tense and then with alternative *greet*.
- In sentence 3, point out that we can hear the change from 'read' present tense to 'read' past tense, but the spelling doesn't change'. (Tricky!)
- Students work in pairs to construct new sentences 4 and 5 on mini whiteboards. Emphasise they are 'having a go' because sometimes changes to the verb are tricky: they don't all have -ed endings.
- Students hold up their mini whiteboards. Select a pair who has sentence 3 correct. Share and write their sentence on the board, circling the verb. Students check and highlight their own verb.
- Select a pair who has written 'choosed' for sentence 4. Ask who else has written 'choosed'. Say this shows they are good learners who notice patterns and have followed the pattern of adding the -ed ending to show past. Explain that this is another verb that doesn't follow the pattern. Call on a pair who has written 'chose' or simply supply that word. Write the sentence, circling the verb. Students check (change) and highlight their verb.
- Explain that the verbs in sentences 6 and 7 follow the rule of adding -ed to show past tense. Students construct new sentences individually and check with a partner, before sharing as a class.
- Display a list of the verbs from the text in present and past forms.
- As a class, visit your local library. On your return, students share in small groups what happened and record the 'words' that tell what they did (actions).
- Groups check for any new words not on the displayed list of verbs and add these to the list: ensure students have the correct past tense form.
- Groups check that they have the actions/events sequenced correctly.
- Jointly construct an opening sentence such as 'Today, our class went to the library'. In small groups, students write a recount of the visit.

Extend the learning

- Create word walls of commonly used irregular verbs. Write words on separate cards. Begin with a list of 10 most commonly used and then gradually extend. Resource 1: Common irregular verbs in English provides many examples.
- Reinforce through activities, eg:
  - > match base and past tense card
  - > insert correct forms in cloze activities
  - > group into those with similar patterns, eg ride/rode, drive/drove; grow/grew, throw/threw; keep/kept, sleep/slept; put/put, cut/cut
  - > create sentences (oral/written) using the irregular past form, eg in pairs, student A picks up a card and uses the base form: *Everyday, I* ***ride*** *to school*. Student B uses past tense form: *You* ***rode*** *to school this morning*.
  - > quiz, quiz, trade: a warm up activity where each student has a card with base word on one side and past form on the other. In pairs, A reads their base word, B gives irregular past, A checks/corrects. B then quizzes A with B's card. The pair then trade cards and find a new partner to quiz, quiz and trade.
- Students reflect and recall 3 things they did at recess, lunch or over the weekend and share orally with a partner. Create lists of activities with images.
- Students identify and sequence the words/pictures that match what they did.
- Create and display a list of the verbs in present and past forms.
- Model giving a short talk using an opening sentence such as 'On the weekend, I did a lot of things'. Write and display your text.
- Call on a student to tell what they did and jointly construct a recount.
- Using the 2 model texts, in pairs students write what they or their partner did.

Simple past, present and future tense – *added, add, will add*

Context

Science reports are a macro-genre made up of several different sub-genres. Different tenses are used in various parts (sub-genres) and so they offer a unique opportunity to focus on tense changes in verbs. Select or design a science unit of work with a written science report as a model text. For example, use Project 9[15], which contains many illustrations of how L1 can be used in the teaching sequence.

[15] 'Project 9: Science – growing grass heads' in Heugh et al (2019).

- Build students' vocabulary related to science processes with a variety of activities, eg:
  - > say the action verbs as you demonstrate them
  - > students share L1 words for the actions (same L1 groups and/or with the class)
  - > students repeat (or mime) actions, repeating the action verb in L1 and English
  - > display pictures of the actions alongside the verbs in English and L1s on separate cards
  - > use the cards for matching activities and classroom displays.
- Using verbs related to the topic, create a chart, displaying verbs in past, present and future forms:

Base form used for commands		
Past	**Present**	**Future**
← **finished – already happened**	**now or always**	**not yet** →
This morning we *did* an experiment. • added • drew • filled • grew • placed • measured • recorded	*Do* the experiment. We *do* an experiment every week. • add • draw • fill • grow • place • measure • record	Tomorrow we *will do* an experiment. • will add • will draw • will fill • will grow • will place • will measure • will record

- Provide students with Resource 2: Example science report template.
- Discuss tense changes according to the purpose of each part and create an overview chart:

Part of a science report	Purpose of that part	Verb form used
Method/steps – what to do	Tells us what we need to do	base form for commands
How we will make it fair?	Tells what we will do to make the test fair	future tense
Our results	Tells what we did; what happened	past tense
Answer to our question	Explains the results; tells what always happens	present tense

- Cut up the sentences/dot points from the right-hand column of Resource 2 and give one to each student. Pin up headings for different parts of a science report around the room. Students read their sentence and place it under the correct heading before comparing their choices with others. Students justify their positioning, based on tense or other language features.
- Remove verbs from the report to create a cloze. Students insert the correct form of the verb and justify with a partner.
- In subsequent experiments, involve students in joint and independent constructions of sections of a science report (or a complete one).

Timeless or habitual present tense

Simple present tense is sometimes called the timeless or habitual present, as it is typically used to express things that *always/usually happen*, rather than what is *happening now*. In this tense, the verb ending changes (add 's' or 'es') if the subject is singular, so that the verb agrees with the subject. See pages 5 to 7 for more information about this and other simple tenses.

5. Action and relating processes

Focus on actions – *do/does/can do*

Engage

- Students listen to *Moving at the Zoo*[16] in L1 if available and in English.
- Read the text together. Students mime the different ways the animals move.
- Revise commonly used verbs of movement, eg *walk*, *run*, *jump*, *skip*, *hop*. Build more precise and specialised words related to the movement of animals, eg *crawl*, *fly*, *slide*, *waddle*, *sway*.
- Create and display an anchor chart of relevant movement verbs.
- Revise the use of *can/can't* (see page 17 'Modals – *can* and *cannot*'). Students say what they and various animals can and can't do, eg I *can swim*; I *can't skip*; It *can run*; It *can't fly*.

Explicit teaching: I do – we do – you do

- Show the covers of 2 information texts that are simple descriptive reports on an animal such as *Koalas* and *Kangaroos*.[17]

[16] Clyde JA (2013) *Moving at the Zoo*, Unite for Literacy, available at http://TLinSA.2.vu/MovingZoo (accessed October 2020)

[17] These texts are available from Western English Language School at http://TLinSA.2.vu/WELSkangaroos and http://TLinSA.2.vu/WELSkoalas where digital copies are free to download (epub files) and print copies can be purchased.

- Explain that they are going to learn:
  - > about koalas and kangaroos
  - > about descriptive reports
  - > how to write sentences that describe animals and tell what they do.
- Before reading *Kangaroos*, students Think, Pair, Share:
  - > their questions about kangaroos
  - > what they think they will find out in the book.
- Record questions and predictions.
- Read pages 2 to 29 (only reading the large print at this point) with students listening to see if their questions are answered.
- Ask students to indicate unfamiliar word/s and explain key vocabulary as you go, eg using visuals in the text and beyond, miming actions, using gesture, simplifying or using synonyms. Students provide L1 equivalents. (In a subsequent reading, revise the key vocabulary using the glossary supplied in the text and/or record in a class or individual glossary, in SAE and L1s.)
- Students turn and talk about the questions they heard asked and answered.
- Reread the text, stopping to:
  - > check if the questions in the book match their questions, adding any new questions
  - > invite students to listen for answers to each question and share them with a partner.
- Explicitly teach that verbs express different types of processes. These do different jobs, so sentences have different messages. In descriptive reports:
  - > some are about *action*: they tell us what *happens* or what something does
  - > some are *describing*: they tell us what something *is* or what it *has*.
- Write sentences from *Kangaroos* on separate strips of card. Mark 2 areas on the floor or on the board/wall. Label the 2 areas: 'Telling what the animal **does**/**can do**' and '**Describing** the animal'.
- Read one sentence strip at a time. Model by identifying if it is a doing sentence or a describing sentence: ask students to visualise whether the animal is moving/doing something or standing still. Alternatively, ask them to mime actions which will indicate this is a doing sentence: if it is a describing sentence, students won't be able to mime the sentence. Instead, invite them to point to a part of their body. Make clear that this is a describing sentence: explain that pointing to part of your body, is like the arrow on a labelled diagram. The *is*/*was* works like the arrow to relate the thing and its description.
- Pairs of students read a sentence strip together and decide where it should go. Call on pairs to share their sentence and place it in the correct area, giving a simple reason.

Comparing fiction and non-fiction texts

In fiction books, animals are often depicted with human-like qualities, eg they speak and have human-like thoughts and feelings.

- If students have already learnt about mental and saying processes, make explicit that sentences in a descriptive report:
  - > describe the animal: tell us what the animal *is* or *has*: **relating**
  - > tell what happens: tell us what the animal *does*/*can do*: **actions**
  - > don't tell us what the animals are **thinking** or **feeling**
  - > don't tell us that animals are **saying** things.

Suggested picture books as mentor text

Wombat Stew and *A Feast for Wombat* can be used to learn the names of various Australian animals; to compare fiction and fiction texts; and to locate and build vocabulary about bodies and movement. *A Feast for Wombat* can be used to identify what animals can do. *Wombat Stew* can be used to examine how choices of action verb paint a picture to help the reader visualise how animals move and to give clues about the characters. For example, *Platypus **ambled** up the bank*; *__Waltzing__ out of the shade of the ironbarks, came Emu*.

Focus on relating – *being* and *having*

Explicit teaching: I do – we do – you do

- Students focus on the describing sentences using *are* and *have* and identify and discuss any patterns they see. Sort the sentences into 2 sub-groups: *are* and *have*.

One exception is *are called*. If students are not sure where it goes, it can be left aside, or you can tell them it goes with 'are' because we could just say, 'Baby kangaroos *are* joeys': it's a synonym.

- Display a large picture of a kangaroo and 2 joeys. Discuss with students the differing roles of:
  - > the 'are' sentences that name and classify the animal: they tell us what the animals are; what they are called; and what kind of animal they are. Model and jointly construct, writing simple naming sentences underneath the picture: *These are kangaroos. They are marsupials. These are joeys. They are baby kangaroos.*

> the 'have' sentences tell us about the parts of kangaroo. We could use them to draw and label a picture of a kangaroo. Provide pairs with a picture of a kangaroo to label as you/they read the 'have' sentences.

Singular or plural to refer to a species[18]

Some texts use 'the kangaroo' or 'a kangaroo' to refer to the class of animal, eg *The kangaroo is a marsupial*; *A baby kangaroo is called a joey*. Others, like the mentor texts used here, use the plural 'kangaroos'. Initially, try to ensure that your question prompts, and any sentences used are about plural 'kangaroos' for several reasons to:

- reinforce that the information is about all kangaroos
- avoid having to change verb forms/endings to agree with plural vs singular subjects (see subject-verb agreement, below)
- limit the different pronouns used: they, their, them.

- Read 'have' describing sentences from a book about another animal. Students listen, visualise and draw the animal to guess what it is (use *Koalas* or other animal reports that have clear descriptions and easily recognisable features). Students share their guesses with a partner in L1 and SAE.
- Once the class has identified the animal, reread the sentences. Students label their drawings.

Focus on subject-verb agreement in simple present relating – *is/are; has/have*

Explicit teaching: I do – we do – you do

- Discuss whether the book *Kangaroos* is just giving us information about the kangaroos in the pictures or whether it is about *all* kangaroos. Make explicit that descriptive reports don't always use the plural. Briefly revisit *Moving at the Zoo*. Students look for the patterns in this book, eg 'a seal', pointing out that this doesn't mean only one seal, it means any seal/all seals. (See the note above.)
- Provide a range of reports on animals. Students look for examples of the 2 patterns: use of plural: 'baby kangaroos' or singular: 'a baby kangaroo'.
- Display 2 pictures, one with one kangaroo and another with 2. Provide 2 labels: *This is a kangaroo. These are kangaroos.* Display and read 2 large versions of the labels. Students discuss with a partner which label goes with which and why. Students share their thinking. Discuss: the plural 's' on kangaroos: 'this' (singular) and 'these' (plural), 'is' (singular) and 'are' (plural).
- Create and display anchor charts of questions and responses:

What **is this**?	What **are these**?
This **is a** ...	These **are** ...
It **is a** ...	They **are** ...

- Model asking and answering questions about classroom objects, pictures of animals, and pointing to different parts of the body. In small groups, students practise asking and answering.
- Use similar activities to teach and practise: Kangaroos have, A kangaroo has, They have, It has.
- Create cards as in the table below (the rows are not necessarily aligned). Students sort cards and make sentences for oral and written practise.

Who?	Relating verb	What?
A kangaroo	is	a marsupial
		marsupials
Baby kangaroos	are	a joey
		joeys
Mother kangaroos	has	fur
A mother kangaroo	have	a pouch
A baby kangaroo	is called	a long tail
Kangaroos	are called	strong back legs

- To support students moving to Levels 5–6, model and practise alternative relating verbs, such as 'are called' and 'look like', eg Kangaroos have long ears. They look like rabbit ears.

Focus on subject-verb agreement in simple present action – *live/lives*

Explicit teaching: I do – we do – you do

- Give each group of 3 or 4 students a set of statements about what various animals do. Students sort statements into 2 groups: those with a plural noun for the animal and those that use 'a' and a singular noun, eg:

What do these animals do?	
plural (more than one)	**singular (one only)**
Kangaroos live in the bush.	A kangaroo kicks and fights.
Koalas eat gum leaves.	A kangaroo eats grass, leaves, bark, flowers and fruit.
Baby koalas drink milk in their mother's pouch.	A joey drinks milk in its mother's pouch.

[18] See Cohesive devices 1 'Pronouns referring to animals and things' for ideas to teach/revise pronouns and Nouns and noun groups sequences 4 and 5 for 'Who am I?' and other activities focused on describing through noun groups.

- Students find the first verb in each sentence, circle it green and then discuss any patterns they can see before sharing as a class.
- Co-construct a class explanation about subject-verb agreement in present tense with examples, eg: When we are talking about what always happens, we need to choose the right verb ending to match the noun. When the noun is singular the verb needs an 's' on the end, eg change *Koalas* ***eat*** *gum leaves* to *A koala* ***eats*** *gum leaves*.
- Display sentence pairs with singular and plural nouns where the verb is preceded by the auxiliary 'can'. Students look and listen to the verbs, then turn and talk about what they notice: that the verb ending doesn't change when 'can' is used, eg Kangaroos *can kick*; A kangaroo *can kick*.

Verb ending: spelling patterns

Teach the spelling patterns of:

- adding '-es' after 'ch' (watches), 'sh' (washes), 's' (buses) 'ss' (misses), 'x' (fixes), 'z' (waltzes) and after 'o' (does, goes)
- dropping y and adding '-ies' (fly/flies, carry/carries) except if the y is preceded by a vowel, in which case simply add an 's' (enjoy/enjoys).

6. Mental processes and simple causing (*made*)

Feelings in response to events with reasons – *made*

- Students draw and write sentences about a part of the story they *liked/didn't like*.
- Discuss that we often like or don't like parts of a story because of the feelings we have.
- Revise words that name (or show) common feelings: sad (cry), happy (laugh), scared, afraid, excited, angry.[19]
- Model asking 'why?' and answering with a simple sentence as a reason, eg I didn't like it when Old Tom made a big mess in the bath. It made me angry. I liked it when the wolf fell down the chimney. It made me laugh. I didn't like it when the wolf huffed and puffed because he made the house fall down.
- In pairs, students practise adding a reason to their *liked/didn't like* sentences orally and in writing.
- Read/review another story. Students name a feeling they had while listening and match it to an event in the story (using pictures from the story or a story map).
- Display and model, using the sentence frame: I felt ... when ..., eg *I felt scared when she met the wolf.*
- In pairs, students practise creating 'felt' sentences orally and in writing.

These activities could be extended using vocabulary beyond *like/didn't like* as below.

Beyond *liked/didn't like*

- Read the double-page 'Favourite Foods' from *Rosie Sips Spiders*. Ask: 'What does Nicky like to eat?'
- Have students look at the page and ask: 'Which word tells us that she likes spaghetti?' – ***loves***. Discuss how this mental/feeling verb differs in meaning and effect to using likes.
- Look at the page again and locate 2 other feeling verbs (***enjoys***, ***likes***). Discuss difference in meaning and effect of using enjoys.
- Students choose their 3 favourite foods. Visually represent on a page or poster 3 sections as below. Students draw and record sentences about what they love, enjoy and like eating. (This is also scaffolding the use of multi-word verbs: love eating; enjoy eating; like eating.)

I love eating ...	I enjoy eating ...	I like eating ...

- Read the double-page 'Dislikes' in *Tessa Snaps Snakes*. Point out and record on a chart, the feeling verbs expressing dislike, ie ***hates***, ***doesn't like***, ***can't stand***, ***doesn't care for*** and ***loathes***. Discuss the differences in meaning and effect. Repeat the activity above with students drawing and writing sentences for foods they *don't like*, *hate*, *can't stand*.

Simple past (*happened*) and past continuous (*was happening*)

Explicit teaching: I do – we do – you do

- View a short narrative. Construct a story map and record the key events in a chart asking 'What happened?', like column 1 on page 30.
- Replay a key event in the story. Ask: 'What was happening here?' Students listen and look for changes to the verb as you model and display the new sentence in column 2. Students turn and talk to share their observations of the sentences.

[19] See also Evaluative language 2 'Beyond common, everyday language to express feelings'.

Simple past and past continuous tenses in a narrative	
What happened? (simple past)	**What was happening? (past continuous)**
The three little pigs **left** home.	The three little pigs **were leaving** home.
The first pig **built** a house of straw.	The first pig **was building** a house of straw.
The wolf **huffed** and **puffed**.	The wolf **was huffing** and **puffing**.
The house **fell** down.	The house **was falling** down.
The little pigs **put** a pot in the fireplace.	The little pigs **were putting** a pot in the fireplace.

- Play the next event and ask 'What was happening here?' In pairs, students share and predict the change to the verb, writing it on a mini whiteboard. Students hold up boards to share. Record the new sentence. Repeat until the pattern is clear.

If you have some sentences with a single character as subject (wolf) and others with more than one character as subject (little pigs), make explicit the changes in the auxiliary (helper) from *was* to *were*.

- Students recall how they felt at various points in the story.
- Provide a story map or timeline showing the key events. Students choose 3 points of the story and draw/match an emoticon to show their feeling at that point.
- Provide a sentence frame: I felt ... when ... happened/was happening. Model/jointly construct creating sentences: *I felt scared when the wolf was climbing up the chimney. I laughed when the wolf fell into the pot.*
- Discuss why we would choose the simple past for 'when the wolf fell in the pot', eg it happened quickly. You laughed when it happened, not while it was happening.
- In pairs, students practise creating 'felt' sentences, orally and in writing.
- Revise using *I liked/enjoyed/loved/didn't like/hated/didn't enjoy it when* using past continuous and providing a simple reason in simple past tense: *I enjoyed it when the wolf was trying to blow the brick house down. It was funny. I hated it when the wolf was climbing on the roof. It was scary*.

Predicting using mental processes and simple future tense – *I think it will*

Explicit teaching: I do – we do – you do

- During reading, ask: 'What do you think will happen next?' Students share predictions first in pairs, then with the whole class. If they respond with the present tense 'the fox catches a chicken', reframe and model using 'I think' and future tense using '**will**': 'Yes. I **think** the fox **will catch** a chicken.' Call for other predictions and reframe/model 'You **think** the chicken **will escape**?' Students reformulate their response: *Yes. I think the chicken will escape.*
- Display sentence starters. I **think** ... **will** ... ; I **think** that ... **will** ...
- In pairs/small groups, students share predictions. As students share with whole class, prompt and scaffold students to produce extended responses using the model. Record responses so they can be reviewed.
- During reading ask: 'Do you think X will happen?'; 'Do you think the wolf can blow this house down?' Model 2 possible answers: *Yes, I think he will blow this house down. No, I don't think he will blow this house down.* Students move to the left side of the room if they think it will happen and to the right if they don't think it will happen. Call a student from each side to model their response. The whole group repeats it.
- In pairs, students read a story and ask and answer 'What do you think will happen?' *I think ... will ...*

Hypothesising in science

These activities can be adapted to hypothesising: predicting what will happen in science, eg predicting whether an object will float or sink, or whether it will be attracted to a magnet. Extend to use the more technical science term: *I hypothesise that ... will ...*

7. Multi-word verb groups: *wanted to, tried to, liked to*

Explicit teaching: I do – we do – you do

- Read a text with examples of multi-word verb groups, such as *Clevertsticks*.
- Display pages that use a repeated pattern, eg *Ling Sung tried to* ... Ask: 'What happened here? What did Ling Sung do?' Model (say and write) complete response: 'Ling Sung tried to tie his shoes.'

- Students help identify the words that tell what Ling Sung did and circle in green:

  Ling Sung (tried to tie) his shoelaces.
- Make explicit that the 3 words work together to tell us what happened. They are a verb group.
- Discuss how 'tried to' affects the meaning. How does the meaning change if we leave it out? How does it affect the reader to know he tried to, but couldn't, instead of just saying he couldn't do it?[20]
- Find and record other things that characters 'tried to do':
  - > Ling Sung **tried to write** his name. He **tried to button** his jacket. He **tried to tie** his apron.
  - > All the children and the teachers **tried to eat** their biscuits with chopsticks.
- Ask: 'What have you tried to do?' 'What games/sports/musical instruments have you tried to play?'
- Discuss examples of other verb groups in *Clevertsticks* that tell us what characters wanted or didn't want to do. Point out that these don't tell us what happened, they tell us how people felt.
- Display relevant pages and ask: 'What words tell us how Ling Sung was feeling?' 'What did he want or not want?' As above, recast/model full responses, record sentences and identify verb group:
  - > He **didn't want to go** to school. He **wanted to do** the things he liked.
  - > Everyone **wanted to learn** how to use chopsticks.
- Display a picture of Ling Sung and draw a thought cloud. Students place or rewrite the sentences in the thought cloud. Discuss the effect on the reader of knowing how Ling Sung was feeling.
- Students draw/find a picture of character from a book, film etc, add a thought cloud, and include what the character 'wanted/didn't want to do' (past) or 'wants/doesn't want to do' (present).

8. Saying processes: simple past tense

Explicit teaching: I do – we do – you do

- Students share what they know about verbs/processes. Elicit that there are different types of processes (not just action/doing) and display the 4 types and their associated symbol (see page 3 'Vocabulary: expressing different processes').
- Introduce and display learning intentions. Say, 'We are learning about **saying processes** so that we:
  - > know what a saying process (verb) is
  - > understand why they are used
  - > understand the meaning when we hear or read them.
  - > can use them in our speaking and writing.'
- Reread or view a familiar short story in the past tense, which includes dialogue.
- During reading, ask 'What did X say?' or 'What did X tell Y?'
- Display extracts of dialogue to model and jointly analyse:
  - > 'What did X say?' (highlight the speech marks and underline all that was said)
  - > 'Where is the saying verb that tells us someone spoke?' (circle green)
  - > 'Where are the words that tell us who spoke?' (sayer – box red).
- In pairs, students ask the questions to analyse other passages with dialogue.
- Create sets of saying verb cards; sayer cards; and 'what was said cards'. Students create sentences representing interactions between characters.
- Provide pictures of characters and speech bubbles. Model and jointly construct, adding 'what was said' to the speech bubble, including a saying process in the connecting stem.

[20] 'Tried to' is often part of a compound sentence in narratives. … *tried to* … *but couldn't* or … *tried to* … *and, eventually, could*.

LEVELS 5–6 LEAPING TO LEVELS 7–9

LEVELS 5–6 LEAPING TO LEVELS 7–9		
Learning sequence	**Language in focus**	**Genres**
9. Process types and precise choices for shades of meaning	• four types of processes • saying processes and characterisation • action: shades of meaning, atmosphere and characterisation	• narratives
10. Tenses and complex relationships of time	• different tenses • simple past and past continuous (-ing ongoing) tenses • simple past and past perfect -ed form	• narratives
11. Process types and tense according to genre stage and purpose	• stages of a report and patterns of processes and tenses • mental processes: predicting and recording observations	• science investigation reports
12. Multi-word verb groups: details of timing and duration	• details of timing and duration	• science investigation reports
13. Relating processes: expanding choices	• synonyms of 'to be' and 'to have' • beyond verb 'to be' and simple causing (*made*) • grammatical changes when using a causal relating verb	• science investigation reports • descriptive reports • explanations
14. Adding modals to persuade	• modals *would* and *could*	• expositions: arguments

Suggested mentor text

Book (bolding indicates that the sequence is based around this text)	**Learning sequence**
Blabey A (2009) *Pearl Barley and Charlie Parsley*, Penguin Australia, Picture Puffin[21]	9
Browne A (1986) *Piggybook*, Walker Books	9
Cheng C (2016) *New Year Surprise!*, National Library of Australia Publishing[22]	9
French J & Whatley B, The Natural Disaster Picture Books: *Flood* (2011); *Fire* (2014); *Cyclone* (2016); *Drought* (2018) Scholastic Australia	9
Vaughan M (1984) *Wombat Stew*, Scholastic	9
Wallace A (2016) *Spark*, Ormond, Victoria: Ford Street Publishing	9
White EB (1952) *Charlotte's Web*, Harper Collins	**9, 10**
Zephaniah B (2001) *Refugee Boy*, Bloomsbury Publishing UK[23]	9
Rippon S (1996) *Fang Fang's Chinese New Year*, Omnibus Books	10

[21] See teacher resource, which compares process types to highlight how the author reveals through verb choices the characters of the 2 children: Reading Australia (nd) 'Pearl Barley and Charlie Paisley', teacher resource, Copyright Australia, available at http://TLinSA.2.vu/raPearlBarley (accessed October 2020).

[22] See teacher resource: Reading Australia (nd) 'New Year Surprise!', teacher resource, Copyright Australia, available at http://TLinSA.2.vu/raNewYear (accessed October 2020).

[23] See also sequence of learning 2 'Silhouette of experience: Verbs represent different processes' in Exley, Kervin & Mantei (2015), which has students place different processes on a silhouette of the boy.

9. Process types and precise choices for shades of meaning

Different types of processes and shades of meaning in narratives

'Narratives create a particular "world". This world imitates the characteristics of the real world – things are happening, people are thinking and feeling, listening and talking. So in a narrative, we would expect to find a great variety of process types' (Derewianka, 2020:45). Therefore, narratives are a very useful genre for exploring the use of processes, where careful choices help readers visualise, build a sense of character, and create atmosphere.

Four types of processes

Revise

Revise verbs, making explicit:

- the 4 types of processes, displaying a chart with the symbols (see page 3 'Vocabulary: expressing different processes').
- the functional question prompts and use of green circles to identify them
- that verbs carry tense to anchor events and states in time.

Explicit teaching: I do – we do – you do

- Choose an extract that has a full range of process types, such as the first page of *Charlotte's Web*.
- Identify the verbs/verb groups in the first half of the extract, ensuring that the entire verb group is identified, eg negative 'not'; modals; and auxiliaries that carry tense. Pay attention to contractions, eg 's going in 'Where's Pap going?' and 's in 'It's very small and weak'. Discuss and model writing as 'is going': *Pap is going somewhere* and as 'it is': *It is very small and weak*.
- In small groups, students finish identifying verb groups. (Resource 3: Analysis and commentary of *Charlotte's Web* extract identifies verb groups in centre column and provides explanations and teacher notes in the left column. The right column relates to learning sequence 10 'Tenses and complex relationships of time'.)
- Create an anchor chart of the 4 process types: make columns for action, mental, relating and saying processes and include symbols. Students categorise verbs/verb groups under the columns.
- Sort processes by character, as in the table below. Students examine and discuss what the author's choices reveal about a character: What does the author want us to think/feel about the characters?

Classifying processes in *Charlotte's Web*				
	Action	**Saying**	**Sensing**	**Relating**
Father	is going do away with kill stopped walking	said (gently)	needs (an axe) has decided to	is (right)
Fern	were setting pushed ran will have to learn to control	said continued shrieked yell sobbed	don't see	was (only 8)
Mother	were setting put	replied said mean said		
Pig	were born will never amount to (anything) would *probably* die			is (a runt) is (very small)

- Create images (body outlines or silhouettes) of characters and search for verbs to paste around the image, eg mental processes in head/heart area, saying processes with speech bubble from mouth.
- Students use the anchor chart to plan a character by selecting their traits/feelings and verb choices that will show rather than tell this.

Saying processes and characterisation

Explicit teaching: I do – we do – you do

- Select an extract from a mentor text and make sets of saying process cards used within the extract. The examples below are from *Charlotte's Web*.
- In groups of 2 or 3, provide students with a set of cards. Students sort cards into 2 groups:
  - > processes telling you that someone spoke
  - > processes telling you 'how' they spoke and giving clues about the speaker's feelings:

Saying processes	
tells you someone spoke	**tells you how they spoke**
said	shrieked
replied	yell
continued	sobbed

A circumstance of manner: ***gently*** is used to tell how Mr Arable spoke. Point out to students that this is another resource that we can use to imply feeling or character traits.

- Locate the section of the text where ***shrieked*** and ***yell*** are used. Discuss the author's choice:
  - > What do you think the author wants us to know about Fern here?
  - > What would be missing if they just used 'said' or 'asked'? What difference does it make for us as readers if we change it to: 'Do away with it?' asked Fern.
- Locate the section of the text where ***sobbed*** is used. Students turn and talk to discuss what this choice shows the reader.
- Create an anchor chart like the table above. Generate a list of alternative saying processes that students find in picture books and classroom texts.
- In small groups, students:
  - > check for meanings in English and bilingual dictionaries
  - > add L1 equivalents alongside the words in the list
  - > create a glossary.
- Use the chart to create new cards. Use the cards to reinforce meanings:
  - > select those that indicate volume and rank them from softest to loudest: *whispered*, *mumbled*, *said*, *boomed*, *shouted*, *screamed*
  - > match them to emotions: *sad*, *scared*, *angry*, *happy*, *proud*
  - > match them to character traits: *mean*, *kind*, *shy*, *bossy*.

Extend the learning

Wombat Stew:

- match saying verbs to animal, eg emu – ***fluttered***; lizard – ***hissed***; echidna – ***bristled***; koala – ***yawned***
- create new animal character/s and saying processes to match.

Piggybook:

Explore how the saying verbs change from the beginning, where the father and sons are lazy and bossy: ***called***, ***demanded***, to the end where they become more pig-like in their behaviour and in the images: ***squealed***, ***grunted***, ***snorted***, ***snuffled***.

Action – shades of meaning for atmosphere and characterisation

Suggested mentor texts for action (and relating) processes

New Year Surprise! and associated Reading Australia teacher resource.

Links to other genres and curriculum areas

Flood, *Fire*, *Cyclone* and *Drought* can be linked to Humanities and Social Sciences (HASS). *Flood* has links to floods in Brisbane and *Cyclone* is based on the Darwin Christmas 1974 cyclone. Students read/view media reports of these events; compare the use of verbs to describe the actions of water/wind and turn the story into a news report.[24]

Engage

- Select and share a text where the verb choices show a level of precision that assists visualisation or creates a sense of character and/or atmosphere, eg Jackie French's *Flood*.
- During reading, discuss what is happening (actions) and who or what is the participant doing the action (the doer). Elicit that the water is represented by participants using many noun groups. The author has written this book so that the water is the main character. Some noun groups as participants refer to people and some refer to objects that were affected by the floodwater.

[24] See also 'Chapter 7 Meeting high challenge with high support in the middle years', in Dutton, D'Warte, Rossbridge & Rushton (2018). This uses French's *Fire* and Wallace's *Spark* to explore verb and other language choices in writing.

- Examine how the author's choices of verbs create a sense of character and atmosphere, building vocabulary to support students' reading and writing.

Explicit teaching: I do – we do – you do

- Create anchor charts with functional grammar prompt questions for processes and participants, which are the focus here, eg:

Clause functional grammar prompts	
What's happening? **Processes**	**Who or what is involved?** **Participants**
Action: doing	Who or what is doing or being done to?
Relating: being, having causing	Who or what is being described?
Mental: thinking, feeling, perceiving	Who or what is thinking, feeling, sensing?
Saying	Who or what is saying?

- Jointly analyse the first 13 sentences of *Flood*, identifying verbs/processes and 'doer' participants.
- Model asking the questions for the first sentence:
  1. The rain fell gently onto the dry land.
     > What happened here? What word tells us the action? – fell. Highlight or circle green.
     > Who or what fell? Who/what did the action? – The rain. Underline red.
- Involve students in asking the questions for sentences 2 and 3:
  2. Grass grew.
  3. Trees thickened.
- Point out that sentence 4 does not tell us what happened, it is not an 'action' sentence:
  4. It was strange not to play outside.
     > What's the verb/relating process? What's the word connecting the thing and its description? – was. Highlight or circle green.
     > What was strange? – It. Underline red.

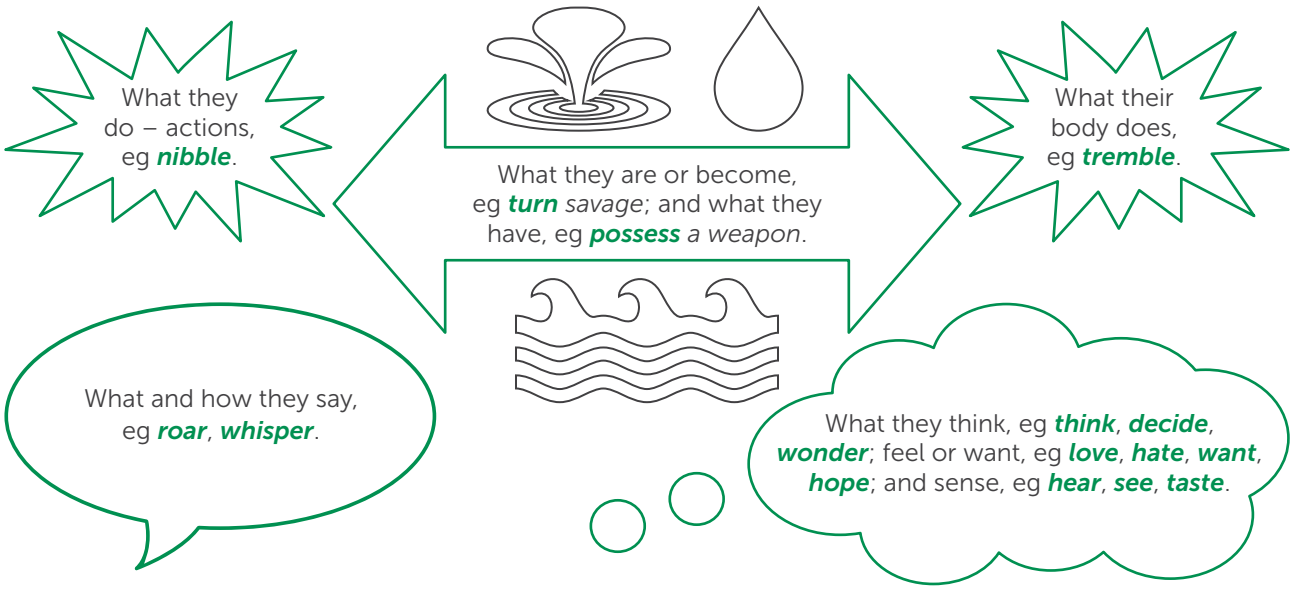
If students have difficulty identifying 'was', remind them the verb carries the tense and have them change the tense of the sentence to locate the verb: It is strange, or It will be strange.

- Sentence 5 uses a synonym for being.
  5. The rain turned savage.
     What happened here?– turned. Highlight or circle green. Explore the meaning of turned: it does not mean rotating, changing direction, but rather expresses the state or change in state of the water. Generate alternatives: It was savage now. It became savage. It grew savage.
- Let students take the lead in asking the questions for sentences 6 and beyond:
  6. White sheets slashed the sky.
  7. It was too much for the ground to hold. (It = the water)
  8. A giant wave swept across the land.
  9. The rain stopped, // but the wall of water surged into the river.
  10. Hour by hour the river rose.
  11. In some places water only nibbled at the banks, // but in others it burst across the river bends … up into the streets.
  12. It sounded like a helicopter.
  13. It sounded like a flood.
- Sentences 9 and 11 each have 2 clauses. Scaffold students through sentence 9:
  > How many things happen (events) in this sentence? – 2.
  > Explain that there are 2 parts or ideas. Each idea is a separate chunk: separate clause. Can you see/hear that there are 2 parts when I read it again?
  > Turn and talk: Who can tell where the first part (idea/event/clause) ends?
  > Point out there are 2 clues indicating the end of the idea: comma and conjunction but.
  > Insert 2 lines to show the break (linguists use double forward slash, ie //).
  > Explain that we then look at each clause separately to ask questions for process and participant.
  > Read just the first clause and then students ask and answer questions. Repeat with second clause.
- Sentences 12 and 13: Explore the function of sounded to describe the noise of the water. Generate alternatives and other similar expressions: The noise was like a helicopter. It was a flood. The noise resembled a helicopter. It seemed like a flood. It looked like a flood. Create a chart of synonyms for being.
- Ask students which of the participants refer to the water (eg rain, river, wave). Put a box around each noun group that represents the water (those that have been bolded in the examples above).
- Students scan the remainder of the text to locate other sentences that have 'water' as a participant – either as doer of the action – or the thing being described:
  > The river was the enemy.
  > It swallowed everything then (it)* wanted more. *('it' omitted in original text)
  > The river's power was mightier by far.
  > … [the tugboat] let the river sweep the monstrous wreckage out to sea.
  > … Slowly the flood crept back into the river.
  > The river shone under the blue sky (It was)* a friend again. *('It was' omitted in original text)

Some students may recognise that the water is the doer in this sentence written in the passive voice: *A café, wrenched from its foundations, was captured in the river's surge.* If so, discuss that the café is the 'done to' participant here and ask questions to reveal the 'doer':

- who/what **wrenched** the café from its foundations? – **the floodwater**
- who/what **captured** the café? – **the flooding river**.

- Create a list of verbs used to express actions done by the river. In small groups, students:
  - > check for meanings in English and bilingual dictionaries
  - > add L1 equivalents alongside the words in the list
  - > create glossary definitions/explanations.
- In pairs students:
  - > sort and rank the verbs from 'gentle friend' to 'savage enemy'
  - > identify which of the verbs chosen by the author are usually associated with a person or animal, eg ***nibbled***, ***swallowed***, ***wanted*** and discuss the effect of these choices (personification of the river)
  - > place the verbs on a plot/tension graph and map the actions of the river to the stages of the narrative: orientation, complications increasing in intensity and reorientation.
- Students refer to thesauruses and other fiction and non-fiction texts to add to the range of verbs that could describe actions of water, eg:
  - > rain: **dripped**, **drizzled**, **pelted**, **bucketed down**, **poured**
  - > river: **raged**, **flowed**, **rushed**, **trickled**.
- Create a cloze activity by deleting verbs that express actions done by the river. Students experiment with substituting other verbs and discuss what effect this has on meaning for a reader.
- Classify types of processes used in the text. Ask students to look for any patterns in verb choices and the building and releasing of tension of the story. Discuss the movement between actions of the water, responses to these actions (effects/reactions) and description.
- Groups, generate verbs to represent the various sounds that water, rain, a river, the ocean, etc can make, eg **thundered**, **crashed**, **roared**, **gurgled**, **pitter-pattered**.
- Jointly construct a character, choosing a form of water. Using a template with prompts:



- Students decide the type of character/mood they wish to create and use the template to plan how to show it through what it is/has, does, thinks/feels and says. From the template plan, they do a 5-minute brain dump.[25]
- Allow students 5 to 10 minutes to rework their brain dump into a draft paragraph and share with a partner, then with the class.
- Students plan and write their own stories (or descriptions) about rain, a river, the ocean.

[25] **Brain dump (free-writing)** only has one rule – you can't stop writing. If you can't think of anything else to write, rewrite the previous word or sentence until you can.

10. Tenses and complex relationships of time

Different tenses in narratives

Engage

- Display a large timeline with columns for present, past and future. See also 'Grammatical accuracy: control of the verb group and tense' on pages 4 to 14 for further explanations of tenses and visual representations on timelines.
- Create clause cards using the class narrative with verb groups in green. Adapt sentences to:
  - > maintain the original meaning of the text
  - > provide the best range of tenses as appropriate to the text
  - > contain only one verb group: one clause with the sayer and saying process, and another with what was said, limiting this to one clause: one verb group
  - > break compound and complex sentences into separate simple sentences
  - > for multi-word verb groups, eg with mental and action, divide into 2 clauses: *Your father has decided. He is going to do away with it.* This clarifies that the decision has happened (past), but the action has not yet (future).
- Read a clause, thinking aloud to determine past, present or future. Model placing it in the appropriate column. Jointly determine a few more clauses. Students justify their choices.
- In pairs, students determine where the remaining clause strips go, explaining their thinking as they place the cards on the chart.

← Now – present →			
Yesterday – past What we did, said, thought, felt, had, were	**Simple/always** What we do, say, think, feel, have, are	**Ongoing/right now** What we are doing, saying, thinking, feeling, having, being	**Tomorrow – future** What we will do, say, think, feel, have, be
Fern asked her mother. They were setting the table. Her mother replied. Your father has decided. Fern shrieked. Fern ran outdoors. The grass was wet. Fern caught up to her Father.	I don't see why. He needs an axe. One of the pigs is a runt. It's very small and weak. Your father is right. It's unfair. I see no difference. I know more about pigs. She now has a pig.	Where is Pap going?	The pig would probably die. He is going to do away with it. You will have to learn to control yourself. I will let you raise it on a bottle. Then you'll see the trouble.

- Point out the 3 clauses: 'Fern asked her mother'; 'Where is Pap going?'; 'They were setting the table'. Explain how sentences are broken into separate clauses, so there is one verb group on each strip. Sometimes words have changed but the meaning is the same.
- Make explicit that the original sentence contained 3 clauses:
  - > one that told us what Fern said – present
  - > one that told us that Fern spoke – past (simple)
  - > one that told us what she and her mother were doing when she spoke – past (continuous).
- In pairs, students explore the other clauses in the present or future columns, locating them in the text and looking for patterns about where they are found.
- As a whole group, share findings, eliciting that all/almost all are located within speech marks.

Tense in narratives

Most narratives are 'narrated' using past tenses, though some use present, eg *Fang Fang's Chinese New Year*: 'Lisa comes to Fang Fang's house and the family drives to the restaurant.'

Even if narrated in the past, a narrative often uses a range of tenses to express complex relationships of time, as it moves in and out of dialogue and character's thoughts. A narrative can use:

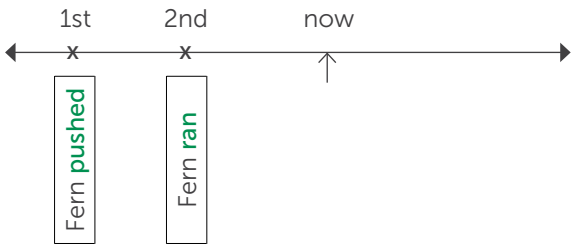
- **past** for events/states:
  - > **simple past** to tell what **happened**
  - > **past continuous** (-ing form) to show what **was happening** when something else happened
  - > **'-ed/en' perfect** (completed) form to show that one event **has/had happened** before another
- **present** in dialogue to tell us what someone thinks/feels or describes/comments on situations
- **future** when characters think about or say what will/might happen.

(See Resource 3: Analysis and commentary of *Charlotte's Web* extract, where the changes in tense across the page are shown in the right column of the table.)

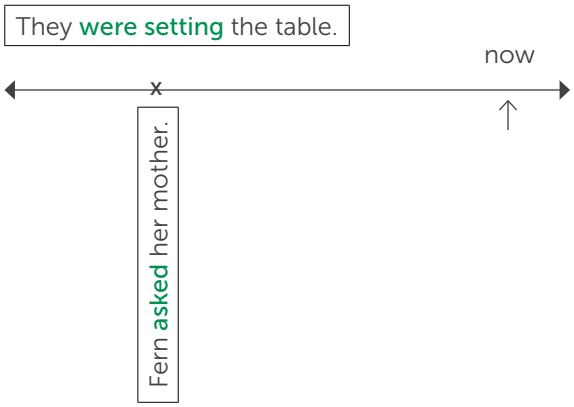
Simple past and past continuous (-ing ongoing) tenses

Explicit teaching: I do – we do – you do

- Display 2 sentences from your focus narrative, eg 'Fern pushed a chair out of the way. Fern ran outdoors.'
- Ask students what tense these are and revise with students what marks them as past tense. Underline the 'ed' suffix in pushed and the irregular past tense form of ran. (See Resource 1: Common irregular verbs in English.) Remind them that we use different tenses so that we can understand when things happened in relation to each other.
- Students number the events first and second and place them on a timeline:



- Take the 2 clauses: 'Fern asked her mother.' and 'They were setting the table.' Revise with students what marks them as past tense and underline the 'ed' suffix in asked and the past tense auxiliary in were setting.
- Students visualise the events as you reread the original sentence: *'Where is Pap going?' Fern asked her mother as they were setting the table for breakfast.*
- Students turn and talk to share their visualisation and the relationship between the events.
- Discuss that the action of setting the table continued for a longer period of time than the asking: setting the table was happening before, during and after the asking. Students suggest ways to represent the 2 events on the timeline:



- Discuss the effect of using the past continuous, eg it provides a background to the events; it is like we are seeing a movie playing; it helps us visualise a setting; it is a quick way to show us when (morning before breakfast) and where (in the kitchen) the events were happening.
- In pairs, students discuss the timing of the events on the remaining sentence strips and represent them on a timeline.
- Model changing which action is ongoing and discuss the effect, eg does it change which event seems more important? Note that authors can choose which event will be ongoing.

Adapting and choosing sentences

The original example from the text had a plural subject (Fern and her mother were setting the table). Include some sentences with one character as a singular subject (Fern, her mother) so that you can make explicit the changes in the auxiliary (helper) from *was* to *were*.

- Display 2 related simple sentences in simple past tense.
- Model steps for creating a complex sentence using simple past and past continuous:
  1. *Angela **dusted** the lounge room. She **heard** a knock at the door.*
     - > ask: 'Which process would likely last the longest?' or 'Which process would have been happening when the other one happened?'

   > underline it: ***dusted***
   > change it to past continuous form: **was dusting**
   > join the 2 clauses with a subordinating conjunction to create a complex sentence: Angela **was dusting** the lounge room **when** she **heard** a knock at the door.

2. *Remaema **walked** lazily through the rainforest. She **ate** her favourite wild berries.*
   > ask: 'Which process would likely last the longest?' or 'Which process would have been happening when the other one happened?'
   > underline it: ***walked***
   > change it to past continuous form: **was walking**
   > join the 2 clauses with a subordinating conjunction to create a complex sentence: Remaema **was walking** lazily through the rainforest **while** she **ate** her favourite wild berries.
   > repeat, this time underlining ***ate*** and changing to **was eating**: Remaema **walked** lazily through the rainforest **as** she **was eating** her favourite wild berries.

- Provide students with other pairs and have them work in pairs to create complex sentences, eg:
  > Lily **walked** through the door. Dad **sat** at the table with his head in his hands (ongoing: sitting): **When** Lily walked through the door, dad **was sitting** at the table with his head in his hands.
  > The sun **came up**. Abel **ran** down the jetty: **Just as** the sun **was coming up**, Abel **ran** down the jetty, or, Abel **was running** down the jetty **just as** the sun **came up**.

Complex sentences combining simple past and past continuous tenses

As and *while* are often used to combine these tenses, eg *Fern **asked** her mother **as** they **were setting** the table for breakfast. Fern and her mother **set** the table **while** they **were talking**. Fern **pleaded** with her father **as** he **was walking** to the hog-house. Fern **was pleading** with her father **as** he **walked** to the hog-house. Fern **was holding** the pig **when** her brother **came** into the room.*

When is used when an ongoing event (*dusting*) is interrupted by another (*heard* a knock) or the second event finishes quickly and the first event is still continuing. (*Fern **was holding** the pig **when** her brother **came** into the room.*)

While, **as** or **just as** can be used to join 2 simultaneously ongoing events.

See the learning sequence 6 section 'Simple past (*happened*) and past continuous (*was happening*)', explicitly teaching the 'ing' suffix and was/were auxiliary to show happening in the past.

Links to other genres and curriculum areas

Science procedural recounts, eg *When the liquid **was bubbling**, we **measured** the temperature again; The string **broke** when we **were attaching** the pendulum.*

Simple past and perfect tenses

See 'Grammatical accuracy: control of the verb group and tense', in particular, 'Elaborated tenses' (page 7). The section on the 'Perfect (completed) aspect' provides explanations of the '-ed/en' ending and when it is used (page 9).

When introducing past participle forms, it is important to make explicit that, in SAE, this form of the verb needs to have an auxiliary verb. Many dialects, eg Aboriginal Englishes, use the past participle without an auxiliary, eg *I seen a lizard. My dad gone to the city. I been for a run. I done my homework.*

Present perfect

Engage

- Display pairs of sentences, one in present perfect and the other rewritten in simple past tense, eg:
  > 'So, your father **has decided** to do away with it.' (present perfect)
  > 'So, your father **decided** to do away with it.' (simple past)
- Explain that both sentences are in the past: you will explore the 2 choices.
- Students locate the original sentence in the text and read it in context, reading the paragraph before and after:
  > 'I don't see why he needs an axe,' continued Fern, who was only eight.
  > 'Well,' said her mother, 'one of the pigs is a runt. It's very small and weak, and it will never amount to anything. So your father **has decided** to do away with it.'
  > 'Do away with it?' shrieked Fern. 'You mean kill it? Just because it's smaller than the others?'
- Students turn and talk about what is happening in this scene: Why did her father need an axe?
- Reread the passage, replacing the original sentence with the sentence in simple past tense. In small groups, students reflect on the effect, eliciting points:
  > In simple past, the event is finished, over and done with: Father has perhaps already killed the pig.
  > In the present perfect the event is finished but it's not over and done with so it's important to the present. There is a sense of these things having *just* happened.

Explicit teaching: I do – we do – you do

- Provide students with a range of sentences using the present perfect tense. Students look for patterns in how it is formed.
- Jointly construct a chart showing the changes in verb form when creating present perfect. You could use the chart on page 10 under 'Present perfect'.
- Model and jointly construct some sentences to create an anchor chart before students work in pairs and individually to construct sentences using the present perfect in response to prompt questions, eg:
  - > Why are you red in the face? *I have just been for a run*.
  - > What have you decided to do/have … ? *I have decided to tell her.*
  - > Why aren't you doing your work? *I have finished.*
  - > Where have you been? *I have been to the office.*
  - > Are you hungry/thirsty? Would you like something? *No, thanks. I have just eaten.*

Past perfect

Engage

- Provide students with 2 clauses, one in simple past and one in past perfect, eg:
  - > Fern quickly **grabbed** her breakfast now that the pig **had had** its bottle.
  - > By the time the bus **reached** school, Fern **had named** her pet.
  - > Wilbur **had finished** his bottle but he still **wanted** more.
  - > Lily **sighed** in relief. Her father **hadn't noticed** the box.
- Jointly identify the verb group in each clause. Determine order of events, number clauses, then cut into the 2 parts:
  - > Fern quickly **grabbed** her breakfast // 2nd
  - > now that the pig **had had** its bottle. 1st
- Place the clauses in the correct column of a table:

Event 1	Event 2
now that the pig **had had** its bottle	Fern quickly **grabbed** her breakfast
Fern **had named** her pet	by the time the bus **reached** school
Wilbur **had finished** his bottle	but he still **wanted** more
Her father **hadn't noticed** the box.	Lily **sighed** in relief.

- Students turn and talk about patterns in the verb groups comparing events 1 and 2.
- Discuss:
  - > verb groups in event 1 are multi-word groups and in event 2 they are single words
  - > the first word in the event 1 verb groups is the auxiliary: *had*
  - > the main verb in both the first and the second event is in the past tense (-ed)
  - > adding 'had' before the past tense verbs, shows it happened before another event.

Explicit teaching: I do – we do – you do

- Jointly construct 'rules' for forming the past perfect (see page 10 under 'Past perfect'). Create an anchor chart with explanations of when to use it, timeline visuals and examples (see page 11 for a summary). See also Resource 1: Common irregular verbs in English, which provides the simple past and past participle forms. Adapt simple sentences from a text in past tense to teach how to add another clause that provides the reason for the first event/reason:
  - > Yunni was crying. 'Why? – What had happened before?' – he **had fallen** over.
  - > Yunni was crying because he **had fallen** over.
  - > The science seedlings were dead. 'Why? – What had happened?' We **had forgotten** to water them. The science seedlings were dead because we **had forgotten** to water them.
- Provide several large pieces of paper, each with a picture depicting a person's feeling, eg overjoyed, or a problem such as a broken window. Use a carousel activity, where each group of 3 has a time limit to decide what had happened to cause the feeling or problem, then construct a sentence using the past perfect. Ring a bell and students pass their papers to the next group. Students read the previous examples, then create a new sentence. Example sentences are provided below:

The woman was overjoyed because …	A window was broken because …
she had won the lottery.	a child had hit a ball into the window.
she had found her lost cat.	a burglar had broken into the house.
she had finally cracked the code.	a tree had fallen against the window.

Links to other genre and curriculum areas

Historical recounts and accounts: provide students with 2 associated events. Decide which is first, change to past perfect and then join, eg:

- Aboriginals lived in harmony with the land for thousands of years. Europeans arrived. *Aboriginals had lived in harmony with the land for thousands of years before Europeans arrived.*
- Many suffered from depression as adults. They grew up without their parents' love. *Many suffered from depression as adults because they had grown up without their parents' love.*

11. Process types and tense according to genre stage and purpose

Stages of a science report and patterns in process types and tenses

Additional resource

Resource 4: Science investigation – model text and some of the activities that follow have been adapted from Rossbridge's (2015) *Writing to recount scientifically*. One chapter outlines a teaching and learning cycle for a year 3 science unit of work that explicitly focuses on the literacy of the science investigation report to deepen the science understandings.

Explicit teaching: I do – we do – you do

- Using a framework showing the stages of a science investigation, discuss what we would expect to find included in each stage.
- Provide a cut-up model text. In small groups, students sequence the stages and match the cut-up sections to the headings.
- Display the model text and highlight the verb groups in the 'Aim' and 'Hypothesis' sections.
- Jointly highlight the verb groups in the 'Method – steps' section and in the first sentence or 2 of the 'Results'.
- In small groups, students highlight the remaining verb groups in the 'Results' and 'Conclusion'.
- Students classify the types of processes in a table, showing which types correspond to each stage of the report as below:

Science investigation report stage	Processes		
	Mental	Action	Relating
Aim		happens change	
Hypothesis	think	will heat up	
Method – steps		stick pour stand	
Results	noticed saw observed	started to melt slid heated up ...	
Conclusion	travels passes		is/are are not

- Discuss the various report stages and how the patterns of the verb groups match the purpose of each stage. Co-construct a chart such as the one below:

Science investigation report stage	Purpose	Patterns of verbs and verb groups
Aim Investigation question	Says what we want to find out: question we want answer to	Simple present **action** – what **happens** when
Hypothesis	Tells what we think will happen	Simple present **mental** and future **action** – what I **think** now about what **will happen**
Method – steps Equipment/materials	Lists all the things we need Gives instructions for what you need to do	Command form **actions** – what the experimenter must **do**
Results Observation	Tells what we observed/saw	Past tense **mental** and **action** – what we **observed** through our senses, eg saw, smelt, heard and what we noticed or realised in our mind about what **happened** or **didn't happen**
Conclusion Generalisation	Explains why it happens using science – defines things	Simple present **action** and relating – explaining why it (always) **happens** and telling us what things are

- Create a cloze activity by removing verbs from the model report (Resource 4). Students insert the correct form of the verb and justify with a partner. Focus on only 1 or 2 process types or 1 or 2 sections of the report in any one cloze activity.

Mental processes – predicting and recording observations

Explicit teaching: I do – we do – you do

- Provide sentence frames, 'I think that … will…' and 'I hypothesise that … will'. Students share predictions in a range of everyday and science contexts.
- Create a chart of mental processes for sensing and perceiving. Using thesauruses, students find alternative synonyms, eg **detect**, **hear**, **identify**, **glimpse**, **notice**, **noted**, **observe**, **perceive**, **see**, **sense**, **smell**, **spot**, **taste**, **witness**.
- Discuss whether all are appropriate for a science report, eg **spotted** or **glimpsed** are too informal or better suited to create imagery in a narrative.
- Put 2 headings on the board and model how to write sentences observing changes using mental processes. Discuss the word 'that', which often follows after a mental (perceiving/noticing) process.

Who **sensed**/**observed** that	An observable event
1. I **detected** that	the metal spoon heated up the fastest
2. I **saw** that	the water started to bubble

Multi-word verb groups

The observable event is often described using a multi-word verb to add more precise details of the timing and/or duration of the event. See learning sequence 12 'Multi-word verb groups to indicate details of timing and duration'.

- In pairs, students create a table as below. On the left side of the page, write 3 sentence beginnings, each with a subject/sensor and a sensing verb. On the right of the page write 3 observable events in the past tense. These could be science-based or from everyday cooking activities.

Who sensed/ observed that	An observable event
1. I observed that	
2. We heard	
3. The class noticed that	
4.	the ice cracked
5.	the water boiled
6.	the shadow got longer

- Have pairs swap with another pair for them to complete the missing parts to create 6 complete sentences.

12. Multi-word verb groups: details of timing and duration

Explicit teaching: I do – we do – you do

- Show the multi-word verb group/s in a model text such as Resource 4, eg ***started to melt***. Point out the 2 verbs (2 parts) in this group: ***started*** and ***to melt***. Discuss the function of the 2 parts, eg:
  - > ask: 'Which is the main verb that tells us what happened? What was the action?' – ***melt***
  - > underline the main verb: ***to melt***
  - > ask: 'What is the function of started? What meaning does it add?' It tells us that the melting had just begun
  - > summarise in the left-hand column of the table:

First part		Second part
Tells us the timing and gives the tense		The main verb tells us what happened: it uses the 'to' form or the 'ing' form
starts	just begins: present	to turn into
started	just begun: past	to melt
begins	just starts: present	to bubble
began	just started: past	mixing
continue	keep doing: present	to add
continued	keep doing: past	to glow
kept	continued the process: past	stirring
stopped	process ended: past	spinning
go on	continue the process: present	adding
have finished	end of process: past	polishing

- In pairs, using examples from the focus genre, students locate examples of multi-word verb groups where one part gives details of the timing. Discuss the functions and patterns of the 2 parts.
- Pairs join to share findings and create a chart. Regroup as a whole class to compare charts.
- Remind students that, in English, the verb group carries tense, anchoring events in time. Students examine the multi-word verb groups to find the tense. Establish that it is in the first part. Discuss variations of verb forms, eg *started*, *starts*, *has started*, *is starting*. Add this detail to the table.
- Students look for patterns in the second part of the verb group. Make explicit that it is either the 'to form' to melt or the 'ing form' melting. Add this detail to the right-hand column of the chart.
- Practise using multi-word verb groups, eg:
  - > Cloze activities created by deleting the first or second part of a multi-word verb group.
  - > Match main and subordinate clauses, eg:
    - – Heat on high // until it begins to bubble.
    - – We kept stirring it // until it was all melted.
    - – When butter is heated // it starts to turn into a liquid.
    - – Sprinkle with more flour // if it starts to stick to the board.
- Write about observable events using a multi-word verb group:

Who sensed/ observed that	An observable event
1. I observed that	the water stopped boiling.
2. We heard	the ice begin to crack.
3. The class noticed that	the shadow kept growing longer.

Links to other genre and curriculum areas

Links to reading and/or writing, eg:

- explanations in science, geography or design and technology, eg life cycles or electric circuits
- cooking, the arts, or design and technology: more complex procedures or procedural recounts
- HASS recounts and news reports of key events, such as natural disasters. Using texts with eye-witness accounts of events, students highlight any mental processes used and take notes of observations in tables showing Who (sensor/observer), sensing/perceiving verb that and *observable event or thing*. Students read about a natural disaster then take on the role of an eyewitness to give an oral or written account.

13. Relating processes: expanding choices

Synonyms of 'to be' and 'to have' in descriptive reports

Explicit teaching: I do – we do – you do

- Revise:
  - > the purpose of information reports[26] to classify and describe
  - > the structure: opening general statement/general classification stage and description/facts about various aspects of the topic stage
  - > the 4 types of processes (action, relating, mental and saying).
- Discuss which process type will be important to classify and describe things: classifying what something 'is' and describing what it 'is' and 'has'.
- Display a visual that shows the work of relating verbs:

Thing being described	Relating verb	Description
Kangaroos	are	Australian marsupials
Kangaroos	have	a small head and big ears

(adapted from Derewianka, 2020:24)

- Display 1 or 2 model reports. Deconstruct the phases (sub-stages or sub-functions) of the classification stage. Highlight verbs that are doing this work. Create a chart such as the one in the next column.

Relating verbs in general classification stage of a report		
Phase function – job it does	**Relating verbs**	**Examples**
classifies/groups	is/are, belongs to, are classified as	*Kangaroos **belong to** the family of marsupials.*
defines	is/are, is defined as	*A marsupial **is** a mammal that continues to develop in its mother's pouch after it is born.*
names	is/are called, is/are known as	*A baby kangaroo **is called** a joey.*
introduces types or sub-groups	(there) are, includes	*There **are** different types of kangaroo. They **include** the red kangaroo and the eastern and western grey kangaroos.*

- Using a range of reports, students find relating processes used in the general classification stage and add to the chart.
- Create a similar chart, focusing on relating verbs in the description phases of a report:

Relating verbs in description stage of a report		
Phase function – job it does	**Relating verbs**	**Examples**
names and describes physical features (looks like)	is/are, has/have, possesses; looks like, resembles	*Kangaroos **have** long ears that **resemble** rabbit ears. Joeys **are** hairless when they are born.*
describes/compares qualities	is/are, has/have, possesses	*Kangaroos **are** very strong. Kangaroos **possess** great strength and speed.*
names parts	has/have, made up of, consists of, includes, possess	*A kangaroo's diet **consists of** grass, leaves, bark, flowers and fruit. Kangaroos **possess** powerful hind legs.*

[26] See also 'Chapter 5 Information Reports' in Derewianka (2020).

- Students find relating verbs in the description stage and add to the chart above.
- Practise using the new vocabulary, eg:
  - > Complete cloze activities where relating processes have been removed.
  - > Find synonyms for the verbs 'to be' and 'to have' to rework a text. Replace some of the verbs, checking that the synonym has the correct meaning. Point out that students do not need to replace every verb 'to be' and verb 'to have'. They are not 'bad' or 'weak' choices.
  - > Create sets of cards:
    - 'topic words': thing being described, eg female kangaroos, joeys, kangaroo's diet
    - relating processes/verbs
    - descriptions/facts in note form: sharp claws; a pouch; grass, leaves and fruit.
- Play matching or dice games (1 and 4 = thing being described; 2 and 5 = relating process and 3 and 6 = description) to build sentences.
- Write sentence beginnings on chart and post around the room. Students complete a sentence and move to the next chart. They read previous sentence endings and create a new one.

Subject-verb agreement

Remind students that in the simple present tense the verb must change to agree with the subject, eg:

- singular (it): is, has, looks like
- plural (they): are, have, look like.

(See 5 'Action and relating processes' on pages 26 to 28 for more teaching and learning activities.)

Moving beyond verb 'to be' and simple causing (*made*) in explanations

Explicit teaching: I do – we do – you do

- Revise:
  - > purpose of explanations to explain how or why something changes/happens
  - > different types of explanations:
    - sequential – organised by time to describe the steps/stages in how something happens, eg a life cycle or how glass is recycled
    - causal – sequenced in time but with a focus on what causes the change from one stage to the next, eg cyclones, how a torch works
  - > structure:
    - general statement (identifying the phenomenon to be explained)
    - explanation sequence
  - > four types of processes: action, relating, mental and saying. Action processes are important to explain what 'happens.' Relating processes show:
    - that something changes and becomes something else
    - that something made or caused the next thing to happen.
- Display a visual that shows the work of relating verbs:

Initial state or event	Relating verb	New state
some storms at sea	become	cyclones
tropical rain clouds and spiralling winds	cause	storms at sea

- In groups (same L1 if possible), students use bilingual dictionaries and thesauruses to generate a list of 3 to 4 synonyms for becomes and causes, adding L1 equivalents alongside.
- Share to make a combined class list. Ensure meaning is retained and identify the most widely used:

Relating verb	
become	makes
grows/grows into	causes
turns into	results in
changes into	leads to
forms	affects

- Provide flowcharts representing key stages in a familiar process. In pairs, students practise using the relating processes from the class list to create sentences, explaining the shift from one stage to the next, first orally, then in writing.
- Using a list of events, students pair related events, then sort into causes and effects:

Cause	Effect
1. It rains heavily for long periods in the wet season.	The rivers overflow.
2. The metal spoon heated up.	The butter melted and the bead fell off.
3. Plastic bags end up in the ocean.	Many sea creatures choke and die.
4. There was a storm with very strong winds.	A lot of trees fell and damaged houses.
5. A tree fell onto power lines.	The power failed.

Grammatical changes when using a causal relating verb

Verbs connecting cause and effect

The simplest causing verb make/made can be used with minimal grammatical changes. The verb make will change according to the tense and the verb that follows will be the base form. The 2 verbs work together as a verb group, eg *make do/act*. This makes something happen; This made something happen; This will make something happen. For example, *It rains heavily for a long period. This makes the river overflow; The metal spoon heated up, which made the butter melt.*

The verb affect tells us that there was an effect on something, but it doesn't tell us what the effect was. It can be used with the pattern: This affects something, meaning the effect must be a noun/noun group, eg *Plastic bags end up in the ocean. This affects many sea creatures. A tree fell onto power lines, which affected the power supply.*

Revise

Connect a cause and an effect with a conjunction, identifying the verbs in each clause to make explicit that there are 2 (or more) clauses. Point out that adding a conjunction to connect the cause clause to the effect clause doesn't change the grammar of the clauses. The only changes required are punctuation as 2 sentences become one and inserting a comma at the end of the subordinate clause if it comes first.

Subordinate clause		Main clause
Subordinating conjunction	Cause	Effect
1. When	it rains heavily for long periods in the wet season,	the rivers overflow.
2. As	the metal spoon heated up,	the butter melted and the bead fell off.
3. If	plastic bags end up in the ocean,	many sea creatures choke and die.
4. Because	there was a storm with very strong winds,	a lot of trees fell and damaged houses.
5. Since	a tree fell onto power lines,	the power failed.

Explicit teaching: I do – we do – you do

- Explain that they will focus on 2 common patterns to connect a cause to its effect, using a verb to show cause (a causal relating verb). Remind them that adding a verb requires changing the grammar of the clause.
- Display a causes and effects table, such as the one below, and use it to explain both patterns:

Cause	Effect
1. It rains heavily for long periods in the wet season.	The rivers overflow.
2. The metal spoon heated up.	The butter melted and the bead fell off.
3. Plastic bags end up in the ocean.	Many sea creatures choke and die.
4. There was a storm with very strong winds.	A lot of trees fell and damaged houses.
5. A tree fell onto power lines.	The power failed.

Pattern 1: This causes something to happen

- Model connecting the causes and effects from the table above. Start the second sentence with 'This causes' to show how to connect effects to the cause, eg *It rains heavily for long periods in the wet season. This causes the rivers to overflow.*
- Ask students what 'this' refers to. Confirm it refers back to the whole idea in the previous sentence: it rains heavily for long periods in the wet season.
- Students talk about what else changed in the effect sentence: 'overflow' changed to 'to overflow'. Emphasise the point, writing on the board: This causes something to happen.
- Point out that the cause verb needs to match the tense, eg the first cause and effect were in the present tense so you chose causes.
- Students read the second cause and effect, identifying the tense as past tense.
- Using think aloud, model the change to the second sentence, eg:
  - > I'm going to start the sentence with *This*.
  - > I'll have to use the past tense for cause–*caused*. The pattern is: 'This caused something to happen', so *This caused the butter to melted*? – No, the verb that follows 'to' is the base form, so it's *This caused the butter to melt*.
  - > Two things happened: *the butter melted and the bead fell off. This caused the butter to melt and the bead to* – I have to change *fell* to *fall*. *This caused the butter to melt and the bead to fall off.*

- Jointly construct the 3rd cause and effect, using guiding questions, eg:
  - > How will we start the sentence? – *This*
  - > What tense will we use? – present tense – So what will we use? – *causes*
  - > And what does this cause the sea creatures to do? Remember we need to change the verb. *This causes many sea creatures to choke and to die* – or we can put the 2 verbs together and say, *to choke and die*.
- In pairs, students create the effect sentence for the 4th and 5th causes and effects, talking their way through the process.

Cause	Effect
1. It rains heavily for long periods in the wet season.	This causes the rivers to overflow.
2. The metal spoon heated up.	This caused the butter to melt and the bead to fall off.
3. Plastic bags end up in the ocean.	This causes many sea creatures to choke and die.
4. There was a storm with very strong winds.	This caused a lot of trees to fall and damage houses.
5. A tree fell onto power lines.	This caused the power to fail.

- Students think of another cause and effect and create a new sentence to practise and share.

Subject-verb agreement

Remind students that in the simple present tense the verb must change to agree with the subject, eg:

- singular (it/this): **causes**
- plural (they/these): **cause**.

If this is a relevant learning goal for your students, see 5 'Action and relating processes' – 'Focus on subject-verb agreement'.

Pattern 2: This results in/leads to something happening

- Model connecting the first cause and effect by starting the second sentence with This results in. Students look and listen for what else changes in the effect sentence.

Cause	Effect
1. It rains heavily for long periods in the wet season.	This results in the rivers overflowing.
2. The metal spoon heated up.	This results in the butter melting and the bead falling off.

- Students turn and talk to share what they noticed: overflow changed to overflowing. Write students' suggestions on the board to show this pattern: This results in something happening.
- Jointly construct the next example with students leading the think/talk aloud for the steps, eg:
  - > We start the sentence with *This*
  - > We match the tense, so we use past tense – so we use? – *resulted in*
  - > And it results in something happening so we change the verb. *This resulted in the butter melting and the bead falling off*.
- In pairs, students create effect sentences for the 3rd to 5th causes and effects, talking their way through the process.
- Pairs create a new pair of cause and effect sentences to share.
- Point out that leads to follows the same grammar pattern as results in but its meaning is a little different.
- Discuss the difference in meaning, drawing out that causes and results in express a strong causal relationship. That is, if A happens, B will happen fairly immediately. In contrast leads to expresses a weaker causal relationship. That is, if A happens, B will probably happen. If so, it will happen after some time has passed. Leads to is often preceded by 'often' or 'can/may'.
- Students determine for which of the 5 pairs it would be appropriate to use leads to and whether it would be best to add 'often' or 'can/may'.

Using nominalisation[27]

- Review relating processes with students, stressing that 'to be 'and 'to have' almost always relate 2 participants in one clause, creating a pattern of this is that, eg The house is old or this has that, eg The house has an old roof. Causing processes can work in a similar way to create a 'this caused that' pattern, eg The drought led to a devastating famine.
- Demonstrate combining the cause and effect: volcanoes erupt; they damage roads and buildings:
  - > in one sentence, nominalising either the cause or the effect, eg When volcanoes erupt, they cause a lot of **damage** to roads and buildings; Volcanic **eruptions** result in many roads and buildings being damaged
  - > in one clause, nominalising both cause and effect, eg When volcanoes erupt, they damage roads and buildings; Volcanic **eruptions** cause a lot of **damage** to roads and buildings.

[27] See the introduction to Nouns and noun groups.

14. Adding modals to persuade

Engage

- Show the cover of *Which Pet Would You Get?*.[28] Students 'Think, Pair, Share' which pets they like and list choices, including at least one animal not pictured on the cover.
- Read the book aloud. Students can also listen to the text being narrated in L1 if available.
- Explain that they will:
  - > write persuasive texts/arguments about pets
  - > learn about patterns in the verb groups.

Explicit teaching: I do – we do – you do

- Provide copies of the text and model identifying and circling/highlighting in green the verb group in the title, eg Which pet would you get?

Verbs in statements vs questions

In a statement, the auxiliary and main verb come after the subject participant (who/what): *You would get a pet*. This is called the 'declarative form'. Questions are usually formed by placing an auxiliary before the subject: *Would you get a pet?* So, the verb group is split and placed either side of the subject. This is called the 'interrogative form'.

- Jointly identify and circle/highlight verb groups in green in the first sentence. Students continue for the remainder of the text:
  - > If you would like a quiet pet, you could get a rabbit.
  - > If you would like a wet pet, you could get a fish.
  - > If you would like a shy pet, you could get a turtle.
  - > If you would like a cuddly pet, you could get a cat.
  - > If you would like a prickly pet, you could get a hedgehog.
  - > If you would like a beautiful pet, you could get a bird.
  - > Which pet would you get?
- Make explicit that all of the verb groups in this text have a main verb (get or like) and a helper/auxiliary verb (would or could). (These are modal auxiliaries.)
- Ask students to think about the use of the auxiliary verbs would and could:
  - > How do they add to or change the meaning?
  - > What happens if we leave them out of the sentence?
  - > Why might they be useful in a persuasive text?
- In small groups (if possible same L1 groups), students discuss the meaning/effect of the auxiliary.
- Discuss that they are about future possibilities as you elicit points such as:
  - > would
    - – is about something in the future or you are imagining it
    - – it helps in a persuasive text because it's talking to you and making you think and imagine.
  - > could
    - – makes it sound like it's still your choice: it's a possibility
    - – it helps in a persuasive text because it's suggesting ideas instead of telling you what to do: giving you a reason or idea but letting you decide.
  - > both would and could, if you leave them out:
    - – you need to change the first noun group – make it plural/general, eg *If you like quiet pets, get a rabbit*.
    - – it sounds 'bossier' or not as polite or as formal.

Context and politeness

Norms of politeness and formality are culturally and linguistically specific. 'What is polite to one culture might be embarrassing or upsetting to others. Norms of politeness vary across cultures.' (Hassen, 2016:8)[28]

- Explain that each sentence in the text is a complex sentence (see also Sentence structure 5 'Subordinating conjunctions: cause, time and condition' which uses this text to teach the use of 'if').. Students identify the parts and discuss their purpose:

Subordinating clause with subordinating conjunction		Main clause
If *joins the 2 ideas*	you would like a quiet pet, *gives a description of a kind of pet: it provides the reason you might like the pet I'm going to suggest*	you could get a rabbit. *suggests the right kind of pet for you, based on what you like*

Links to punctuation

When a subordinate clause comes before the main clause, a comma is placed between the 2 clauses. This reflects our intonation, which indicates that we are giving background information and have not yet reached the main clause.

[28] Locke L (2010) *Which Pet Would You Get?* Unite for Literacy, available at http://TLinSA.2.vu/Locke2010 (accessed October 2020)
[29] Hassen R (2016) 'Culture-specific semiotic politeness norms in the multicultural society of Ethiopia', *Arts and Social Sciences Journal*, 7(1), available at http://TLinSA.2.vu/Hassen2016 (accessed November 2020)

- Working with their original lists, students use the pattern to write a sentence for each of the animals listed in the book and think of another feature/description to persuade someone to have that pet, eg *If you would like an entertaining pet, you could get a hedgehog*.
- Students pair up with someone from another group to share and discuss which sentence is most persuasive and why.
- Refer to the question at the end of the book and model writing an answer using the sentence frame: If I **could choose** a pet, I **would get** a ... because it is ...
- Discuss the difference in the structure, explaining that we start with a future possibility, then a future action, followed by the reason. Jointly construct a new sentence using this pattern and adapting one of the examples from the book, eg *If I could choose a pet, I would get a cat because it is soft and cuddly*.
- Students write their own sentence.
- Activities can be repeated using the negative: If I **could choose** a pet, I **wouldn't get** a ... because it ...
- Explain it is helpful to think about things from another point of view. This can help us understand how others might argue against us and how we can best persuade them.
- Brainstorm 3 to 5 good and bad things about having a dog as a pet. To support their thinking, encourage students to consider opinions of parents, neighbours, friends, etc.
- Generate lists of good things (advantages) and bad things (disadvantages).
- Read *If I Had a Puppy*[30]. Compare each page to the lists of advantages or disadvantages and create responses using *would* to turn the negatives into positives:

Grouping ideas as advantages and disadvantages[31]	
Advantages	**Disadvantages**
you can play with them • I **would teach** him how to fetch	*need a lot of looking after* • I **would take** good care of him • I **would feed** him • I **would take** him to the vet
you get exercise • we **would take** a walk together	*they don't clean themselves* • I **would give** him a bath
they are good company • we **would be** best friends	*they need to mix with other dogs* • I **would invite** a puppy pal over to play

- Students turn and talk about the use of **would** in these sentences: How does it add to or change the meaning? Is it different to the previous examples? How could it help persuade a parent? Discuss that **would** means a 'promise'.
- Discuss how the statements here could help persuade a parent to let the child have a dog, drawing out that they show the child would take responsibility for all the negative things. The negative can be turned into a positive. Having a dog can teach the child to be responsible and care for someone/something else.
- Reiterate that you have been looking at sentences about 'what ***would*** or ***could*** happen ***if*** something else happened in the future' and make explicit that even though we are talking about future possibilities, the verb group takes the past tense form.[32]
- Explain that we can also use the present tense in the 'if' clause in arguments. Provide examples and have students look and listen to the changes in the verb groups, eg:
  - > If you **own** a dog, you **can take** it for walks.
  - > If I **have** a dog as a pet, we **will be** best friends.
  - > If you **let** me **have** a pet, I **will take** good care of it.
  - > If you **want/need** a quiet pet, you **can get** a rabbit.
- Discuss the changes, noting that:
  - > the verb in the subordinate 'if' clause uses the simple present and has no auxiliary
  - > the verb in the main clause has an auxiliary:
    - *will* instead of *would* to talk about the future with some certainty (promise)
    - *can* instead of *could* to talk about possibilities.

Additional suggested texts

A Secret Pet[33] uses the pattern: If I had a pet, I would ... In *If I Could Fly*[34] most sentences begin with I would. Students could create their own sentences or books about what they would do, eg 'if they could fly', 'if they could breathe underwater'.

[30] Francis A (2016) *If I Had a Puppy*, Unite for Literacy, available at http://TLinSA.2.vu/Puppy (accessed October 2020)
[31] See also Cohesive devices 8 'Text organisation in arguments' – 'Paragraphs to group and develop ideas'.
[32] See also Sentence structure 5 'Subordinating conjunctions: cause, time or condition' – 'Subordinating conjunctions of condition'.
[33] Hartman H & Ollikainen N (2013) *A Secret Pet*, Unite for Literacy, available at http://TLinSA.2.vu/SecretPet (accessed November 2020)
[34] Hartman H & Bremer C (2013) *If I Could Fly*, Unite for Literacy, available at http://TLinSA.2.vu/Fly (accessed October 2020)

Extend the learning

- Teach future conditional: ***would***; ***wouldn't*** in response to 'If' questions, eg 'What would happen if:
  - > we put the seed upside down?
  - > all the insects in the world died?
  - > Harry Potter lost his glasses?'
- Make explicit that this tense uses the modal auxiliary ***would*** and 2 clauses: one beginning with ***If*** and one beginning with ***then***, eg ***If*** *we move,* ***then*** *he* ***would have to go*** *to a new school*.
- Explain that this structure is also useful in persuasive texts, eg ***If*** *the zookeepers really cared about stopping animals from becoming extinct,* ***then*** *they* ***would set*** *the babies free in the wild*; ***If*** *everyone stopped using plastic bags,* ***then*** *there* ***would be*** *a lot less rubbish in the streets*.

If – future conditional verb forms

When the 'if' clause uses the verb 'to be', there are 2 variations:

1. The most commonly used, as taught to students through the activities outlined here, describes what a person thinks he/she will do in a specific situation in the future. He/she is usually imagining or guessing about the future but it is a 'real' possibility that it could happen in the future. In this case, choose *was*/*were* to agree with the subject participant as usual: *If I was in the park, ...*; *If we were in the park ...*
2. The second expresses a conditional or hypothetical situation that is highly unlikely or impossible. Traditionally, in this case, *were* is used even for a singular subject: *If I were a dog, I wouldn't want to be locked up*. This form is generally only used in formal contexts: however, it is used in the text *If I Had a Puppy*, eg *If he were hungry, I would feed him*.

LEVELS 7–9 LEAPING TO LEVELS 10–12

LEVELS 7–9 LEAPING TO LEVELS 10–12		
Learning sequence	**Language in focus**	**Genres**
15. Action, mental and relating processes for precision and technicality	• moving across the register continuum with specialised and technical topic-specific verbs • replacing phrasal verbs with precise synonyms	• factual recounts • investigation reports
16. Saying and mental processes to incorporate other viewpoints	• saying and mental processes: bias in texts • direct and indirect speech and thought	• expositions: arguments, discussions, debates • responses
17. Causal relating processes for more precise relationships of cause-effect	• causal relationships beyond simple cause (made)	• expositions: arguments, discussions, debates • explanations • responses

15. Action, mental and relating processes for precision and technicality

Revise and engage

- Revise the register continuum (see page 3 of the introduction to 'LEAP targeted strategies to accelerate SAE proficiency').
- Provide a spoken-like and written-like version of the same text such as Resource 5: Spoken vs written explanation.
- In small groups, students read the 2 texts and discuss where they would be placed on the register continuum, based on language choices.
- Discuss the placement as a class, considering the effect of the 2 texts on the reader.
- In groups, students highlight the different word choices in the 2 texts, identifying what type of words have changed: mostly verbs/verb groups.

Explicit teaching: I do – we do – you do

- Explain that in spoken informal English, we often use phrasal verbs, which consist of a verb plus a preposition. The addition of the preposition shifts the meaning of the verb, eg *put out*, *put off*, *put up with*. We can make our language more formal by replacing phrasal verbs with a more precise verb.
- Students return to the 2 texts and identify where a phrasal verb was replaced by a more precise verb.
- Model using an online thesaurus tool to find synonyms, by typing in the base form, eg *put out*. (Past tense forms are not recognised, neither is 'puts out' or 'putting out'.)
- In pairs, students find replacement verbs for:
  - > I was really **put out** by you being late. (**inconvenienced**, **bothered**, **disturbed**)
  - > Be sure to **put** the campfire **out**. (**extinguish**, **douse**)
  - > I had to **put off** going on holiday. (**delay**, **postpone**)
  - > That really **put** me **off**. (**repulsed**, **disgusted**, **offended**)
  - > I don't think I can **put up with** this anymore. (**tolerate**, **endure**, **stand**, **bear**)
- Generate a list of phrasal verbs. Divide the list among groups of students to use in sentences and then find more formal/precise synonyms as above.

Tier 2 and Tier 3 vocabulary

Be sure to include phrasal verbs:

- that can be replaced by more precise Tier 2 vocabulary such as:
  - > *find out*: discover, determine, research
  - > *work out/figure out*: calculate, solve, analyse, determine, interpret
  - > *have a go*: attempt, participate, experiment
  - > *look at*: examine
  - > *think about/think back over*: reflect.
- that are more colloquial expressions of key topic-specific (Tier 3) vocabulary:
  - > *turn around*: rotate, revolve
  - > *change into*: convert to, transform.

- Explain that more precise verbs create a more formal text. Weaker verbs rely on adjectives or adverbs to make their meaning clear.
- Students explore the use of 'make/made' and its replacement in texts in Resource 5.
- Students identify other weak verbs such as 'gets' and 'goes' in Resource 5, to produce a chart/class resource, such as Resource 6: Synonyms for written-like text and the table below, to record more precise synonyms for written-like text.

Spoken-like	Written-like
make/is made	generate, is produced, create, form
make turn much faster	increase the speed, speed up the rotating
make/build/put together	construct, assemble, erect, compose
make dirty/unclean	contaminate, infect, pollute
make me believe/ change my mind	convince, persuade
make stronger	reinforce, strengthen

Nominalisation

The shift from an everyday to a more precise verb is often a necessary and important step for EALD students as they are learning to use nominalisation. It is much easier to see the connection and the shift in form, eg:

- generate to generation
- produce to production
- create to creation
- form to formation
- construct to construction.

In addition, when we nominalise a more spoken form, eg 'faster' to 'speed', this often requires a new and more precise verb: 'make turn faster' becomes 'increase the speed of the turning'. Here, the verb 'turn' has also been changed to the noun form: 'the turning'.

- Practise using more precise verb choices:
  - > Provide a list of precise verbs when students are using accountable talk and text-based discussions.
  - > Divide students into 2 expert groups. Each has a different curriculum text on a known topic. In expert groups, students read the text to identify and discuss the meaning of topic-specific precise verbs. They then delete these words to create a cloze activity or replace them with more spoken-like phrasal or 'weak' verbs. Students pair up with a student from the other expert group, swap texts and complete the activities.

16. Saying and mental processes to incorporate other viewpoints

In persuasive texts, saying and mental processes enable us to include the opinions of stakeholders and experts. By including or excluding various viewpoints or perspectives, we engage or disengage our audience as we open up or close down the 'spaces for negotiation and entertaining other possibilities' (Derewianka & Jones, 2016:243)[35].

In response genres, saying and mental processes are used to incorporate what is said, thought and felt by the characters, the author/creator and the reader/audience.

Engage

- Provide a debate question, eg 'Should all logging be stopped?' or 'Space exploration is a waste of money'. Before the lesson, find/prepare 3 to 4 statements from various stakeholders and experts that argue for and against, as in Resource 7: Statements for and against: logging.
- Students stand on an imaginary line to indicate their position on the issue.
- Read a viewpoint from a stakeholder. Students reconsider their position and move along the line if their position has shifted.
- Repeat with the other statements, alternating between arguments for and against.
- Students reflect on how and why they shifted their position.
- Discuss and document any key points.

Explicit teaching: I do – we do – you do

- Explain that saying and mental processes allow us to include other perspectives by including what people say, think and feel about the topic.

[35] Derewianka B & Jones P (2016) *Teaching language in context* (2nd edn), Oxford University Press: Melbourne

- Display one of the statements highlighting the saying or mental process:

> Mrs Little, a teacher at the local school, **hopes** that logging will continue in the area. She **thinks** that the local jobs it has provided have kept families together in the area, which has saved the school and many local businesses from closing down. She **says**, 'It has made our families and community happier, stronger and more stable.'

- Students turn and talk to classify the 3 processes as saying or mental, and the mental sub-categories of thinking and feeling.
- Model asking and identifying:
  - > who said/thought/felt it: Mrs Little, a teacher at the local school, (*she*)
  - > what they said, thought or felt:

> Mrs Little, a teacher at the local school, **hopes** that logging will continue in the area. She **thinks** that the local jobs it has provided have kept families together in the area, which has saved the school and many local businesses from closing down. She **says**, 'It has made our families and community happier, stronger and more stable.'

- Model cutting and pasting the parts of the sentences into a 'Perspective and viewpoints' table, indicating a positive or negative view, as in the examples below drawn from Resource 8:

Perspectives and viewpoints: logging				
Whose perspective? (Who said/thought/felt it?)	**Reporting/quoting**		**Evidence/viewpoint (What was said/thought/felt?)**	**For (+) or against (-)**
	Saying verb	**Mental verb**		
Mr Big, from Trees for Life Logging	said		'Our company creates hundreds of jobs for locals who would otherwise struggle to find work in the area.'	+
Medical researchers		agree	that the loss of plant species is a concern.	-

It is important to transcribe accurately and to include quotation marks and 'that' if they appear in Resource 7: this will be needed for the exercise in direct and indirect speech, below.

- In small groups, students analyse and cut up remaining statements, pasting them into the Perspectives and viewpoints table, above.
- As a whole group, students share and explain their analysis.
- Sort verbs into saying or mental (thinking and feeling verbs). Add any other appropriate examples that students recall or find in texts they are reading to create an anchor chart of verbs that can be used to quote and report people's speech and thought:

Saying processes	**Mental processes**	
	Thinking	**Feeling**
argue ask claim	agree believe consider	detest dislike enjoy

- Explain that the anchor chart assists in identifying an author's point of view and exploring whether a text is biased.
- Use the Perspectives and viewpoints table to discuss questions such as:
  - > Whose views/voices are included? Whose are left out?
  - > Are some viewpoints given more 'space' and, if so, what is the effect?
  - > Do the saying and/or mental processes chosen for different people make a difference? eg:
    - – What's the effect of *says vs claims* vs *states vs reports*?
    - – Who is given a voice through saying processes?
    - – Who gets to be 'thinkers' and who gets to be 'feelers'? Does this make a difference? If so, what is the effect?

  - Does it make a difference who is saying or thinking it? For example, a general group such as conservationists as opposed to a named individual and their role.
- Explain how the table can be used to plan the evidence and viewpoints they will include in their texts and to check whether they are presenting a balanced discussion.

Direct and indirect speech and thought

- Using the Perspectives and viewpoints table you created, students look for patterns in the 'Evidence/viewpoint' column. Elicit that some have quotation marks and others begin with 'that'. Revise direct (quoted) speech and indirect (reported), eg quotation marks are used to directly quote speech. When we report speech, we are not using their exact words, but are 'indirectly' paraphrasing what was said.
- Display a picture of a woman labelled Mrs Little and draw a speech bubble. Label this 'Direct – quoted'. Write 'says' along the stem connecting her and her speech bubble. Inside the bubble put the quoted speech: 'It seems to have made our families and community happier, stronger and more stable.'
- Display a second picture of Mrs Little. Label this one 'Indirect – reported' and write 'said that' along the stem connecting her and the speech bubble. Think aloud as you check what changes you will need to make: no quote marks and change the personal pronoun 'our' to 'their': 'It has made their families and community happier, stronger and more stable.'
- Now add a thought cloud to the 'Indirect – reported' image and write 'hopes that' along the stem connecting Mrs Little and her thought cloud. Involve students in determining what to write in the cloud: 'logging will continue in the area'.
- Return to the 'Direct – quoted' image and add a thought cloud. Involve students in determining what to write in the cloud: 'I hope that logging will continue in the area.' Explain that 'direct – quoted' thought is usually only found in personal recounts or in narratives where a narrator can tell us directly what is happening inside people's heads. In other texts, we need to report speech indirectly or use a saying process to quote: When asked about the local logging company, Mrs Little replied, 'I hope that logging will continue in the area.'
- Model giving a personal statement about the issue, eg 'I worry that logging the forests affects climate change, which will lead to more bushfires that will destroy even more of our natural environments'.
- Jointly construct a range of ways of 'reporting' this view, asking:
  - > How can we say whose view this is? Mr B; our teacher; Ms Winter; a science and sustainability teacher; some people; many opponents of logging; those who are against logging; environmentalists.
  - > What saying/mental process could we use?
  - > What changes do we need to make to the wording in the statement? For example, delete/change personal pronoun and ensure verb agrees: *she worries*.
  - > Will we keep it all as one long sentence or break it into 2 or more parts?
  - > Will we add anything about what her overall view on the issue is? For example, Environmentalists believe that logging forests should be stopped because it affects climate change. They fear that continued logging will lead to more bushfires that will destroy even more of our natural environments.
- In small groups, each student writes their name on a blank page, then writes a personal statement on their view of logging inside a large speech bubble. Explain that It should be an 'I statement' with a thinking or feeling verb.
- Students take turns 'saying' their statement to their group.
- In their groups, students do the 'Pass the paper' activity:
  - > Everyone passes their paper clockwise to the next person.
  - > Read the statement in the speech bubble and write a new sentence underneath to 'report' the viewpoint. A timer will ring and everyone will pass their papers to the right again.
  - > Read the original statement and the reported version and then write another reported version. Repeat until students have their original sheet back.
  - > Students read all the reported versions of their statement and discuss the choices in the group.
- Collect the papers, provide comment on adjustments needed to language/spelling/ punctuation and go through these as required. Create a class resource with the sheets.

Consideration of various viewpoints

- In small groups, students discuss an issue and whose perspectives are important to consider. They list individuals or groups considering:
  - > Who is directly involved in/affected by the issue?
  - > What individuals and groups would you want to hear from?
  - > Who might be for/against?
  - > Who might be indirectly involved/affected?

- Groups report back to develop a class list of potential perspectives, eg on the issue of school uniforms the list could include: students, caregivers, school staff, community, fashion designers/manufacturers, uniform shop owners and employees.
- Elicit that on some issues, there may be different positions within one group, eg some students may be for school uniforms and some against.
- In small groups, students generate ideas of what groups may feel, think or say about the issue, recording positive and negative feelings, thoughts and speech.
- Create another Perspectives and viewpoints chart for the chosen issue, eg school uniform. Students map their ideas onto the chart.
- Share and discuss whether this provides a balanced discussion or whether further viewpoints are required:

Perspectives and viewpoints: school uniform				
Whose perspective? (Who said/thought/felt it?)	**Reporting/quoting**		**Evidence/viewpoint (What was said/thought/felt?)**	**For (+) or against (-)**
	Saying verb	**Mental verb**		
Many students		think	that school uniform is a good thing, as there is no competition for fashion.	+
Mary Smith, our school captain	says		'I like having a school uniform because it makes my other clothes feel special.'	+
Some year 12 students	say		'We are against uniforms because we want to express ourselves.'	-

17. Causal relating processes for more precise relationships of cause-effect

Explicit teaching: I do – we do – you do

- Carefully select write or adapt curriculum-related texts that use examples of causal relating processes, eg Resource 7 with causal relating verbs shown in green italics.

See also 13 'Relating processes: expanding choices' to revise other patterns when using causal relating processes.

- Investigate the role of cause and effect in developing logical arguments, discussions, explanations and responses. Students read through texts to identify where the text tells them why something happens/has happened or is predicted to happen.
- Students identify causes and their effects in the text and language that connects them. With a text such as Resource 7, which has many examples of causal relating processes, students can construct a table as shown below.

Cause	Causal relating process (verb)	Effect
Trees for Life Logging	creates	hundreds of jobs for locals who would otherwise struggle to find work in the area.
The logging industry	appears to be having	a positive effect on the local community.
(It) The logging industry	seems to have made	our families and community happier, stronger and more stable.
The logging of forests	causes	cruel deaths of many native species and the extinction of up to 50 species of plants and or animals every day.

Continued on page 56.

Cause	Causal relating process (verb)	Effect
Removing tree roots	leads to	problems of erosion, land slides and flooding.
Removing the trees	contributes to	pollution and climate change.
Logging the forests	affects	climate change.
which (climate change)	will result in	more bushfires that will destroy even more of our natural environments.
Logging of rainforests must be stopped now	to allow	regeneration.
Logging of rainforests must be stopped now	to ensure	a better future for our planet and for all those living on it.

- Students identify causal relating processes in model text, eg Resource 7 and record on post-it-notes to be moved and sorted according to categories of meaning. These could be made into a class resource. See also Resource 8: Verbs to express complex relationships.
- In small groups, students investigate:
  > whether words on their list are 'equivalent' in meaning: are they interchangeable?
  > what happens to the meaning if they swap some that are used in the text?
  > what, if any, are the differences in meaning between words in the same category?
- As students share their findings, make explicit that one difference in meaning relates to the certainty of the cause-effect relationship, although this can sometimes be nuanced. Draw up a table to differentiate this difference in meaning in causal relating verbs:

If X happens, Y *will* happen	If X happens, Y *will probably* happen	If X happens, Y *might* happen
causes	leads to	contributes to

- Students arrange the words on the table according to the degree of certainty and complete cloze activities to practise selecting an appropriate causal relating process.
- Students could also discuss whether the meaning implies how soon the effect occurs after the cause: is it immediate or does it occur over a longer period of time? How might this influence the choice of words?
- Read learning area texts to identify causes/effects; the language that connects them; and explain certainty (and timing, eg immediate or long-term) of the relationship.

LEVELS 10–12 LEAPING TO LEVELS 13–14

LEVELS 10–12 LEAPING TO LEVELS 13–14		
Learning sequence	**Language in focus**	**Genres**
18. Relating processes to express complex relationships	• relating: to express more precise relationships and shades of meaning (certainty), including causal relationships	• interpretations, evaluations • analyses, research projects and investigations, eg science
19. Verbs for interpreting and evaluating: *showing* and *causing*	• saying (showing) to interpret what something means, shows, indicates • causal relating to provide evidence of the effectiveness of decisions and actions	• investigations, evaluations • descriptive, compositional and classifying reports as parts of macro-genre
20. Saying and mental processes to cite and attribute to sources	• mental to express precision and create different levels of subjectivity/objectivity • saying to increase formality and authority; include evidence from sources; and interpret texts and findings • critical literacy: identify balance and bias • saying and mental to reveal author stance	• news/media reports, opinion pieces • factorial and consequential explanations • expositions: arguments, discussions, debates

18. Relating processes to express complex relationships

Academic, written-like language

Academic, written-like language is typically dense, expressing abstract relationships. Sentences often comprise a relating process in between 2 lengthy noun groups built around nominalisations. This requires the use of a variety of relational verbs as in Resource 8: Verbs to express complex relationships. While these verbs are Tier 2 vocabulary and generally transferable across many contexts, a synonym may not be appropriate in every subject, eg 'portrays' works well in arts, English and history texts, but not in science or mathematics.

Revise

- Display the term relating processes and the symbol. ⟷
- Students share what they know about these processes and their role/importance in academic texts, eg expressing increasing precise and complex relationships.

Explicit teaching: I do – we do – you do

- Provide students a copy of Resource 8 with headings removed.
- Read the text above the table, explaining how words are grouped and where headings were.
- In pairs, then groups of 4, students determine how the words in each category are connected in meaning and what heading to give to each.
- Groups share their headings for each category. Display the original, deciding as a class, which one/s you will use for your class resource.
- Remind students that within each category, words are grouped from more everyday to more technical.
- Students reflect on the lists in each category and use a traffic light system to code:
  - > already use (green)
  - > understand and could set as goal to use (orange)
  - > unsure when/how to use it (red).

- Students set a goal to use 10 to 12 new words (orange and/or red) in their speaking and writing. Discuss how they will track this and achieve their goal.
- Students play 'learn from the expert'. They look at their 'red' words and find a classmate, for whom that word is 'green' or 'orange'.
- Students create glossaries for their 'orange' words, including 1 to 2 examples of where the process is used. Collate as a class resource. Students add L1 equivalent terms.
- Devise speaking (accountable talk, text-based discussions) and writing activities (cloze, definitions, descriptions of diagrams, graphs, results) as contexts for students to practise their goal vocabulary.

19. Verbs for interpreting and evaluating: *showing* and *causing*

Verbs used for showing when interpreting and/or evaluating are not a separate category of processes. Rather, they are a set of synonyms which, grammatically, can behave as:

- relating processes connecting 2 participants, eg *His actions signify his growth as a person*.
- saying processes projecting another clause, eg *His actions signify* // *that he* has grown *as a person*; The results *indicate* // that spirituality is closely linked to happiness.
- metaphorical actions showing: The results *reveal* a direct correlation between spirituality and happiness.

For this reason, a list of synonyms has been included:

- under 'interpretation' in Resource 8
- in Resource 9, including when reporting what the evidence 'says' or 'shows'.

Explicit teaching: I do – we do – you do

- Generate examples from across the curriculum where students are required to:
  - > interpret something, eg a person's actions; a text/performance; an artwork; results in an experiment or a graph; investigation findings
  - > reflect on and evaluate their knowledge, skill or process, eg design and production process; performance in health & physical education; research project; science or mathematics investigation.
- Explain that, to meet these academic demands, students need verbs that will link evidence to justify their interpretations and evaluations. Without such verbs, their work will remain at the level of description without interpretation, or analysis with unsubstantiated claims.
- Tease out with students what it means to:
  - > interpret: say what something *means*, *shows*
  - > evaluate their work: provide evidence of the effectiveness of their actions and decisions: what did they *make*, *cause*?
- Students brainstorm verbs they could use in a learning area task and document as a shared resource.
- Discuss choices that are inappropriate for a given task and why.
- In small groups, students select a range of 'showing' verbs from the class or from the relevant sections of Resource 8 and Resource 9. They sort them along clines[36] according to:
  - > strength, eg *suggests*, *implies*, *indicates*, *demonstrates*, *highlights*, *verifies*, *proves*
  - > agreement/disagreement, eg *substantiates*, *confirms*, *supports*, *contradicts*, *counters*, *disproves*
- Students practise using the vocabulary through:
  - > identifying their use in curriculum texts (see student text extracts below) and annotating their function
  - > cloze activities
  - > interchanging the processes to strengthen or weaken a position.

Student text extracts

Evaluation of personal performance: food technology

The banana leaf was not able to be sourced so the lamb was baked in a foil parcel. This affected the flavour, and the lamb was slightly overcooking. The banana leaf would have created different flavours and provided more of a challenge in preparing the dish. The knowledge I gained from watching a video clip on the internet allowed me to feel confident in handling the lemongrass and making decisions about the dressing.

Analysis of results in mathematics investigation

The scatter graph displays the mean scores of the class for each trial. The x-axis shows the trial number and the y-axis represents the mean score of that trial. These plots are represented in blue whilst the red thick line is a trend line. This trend line moves upwards and therefore indicates that there is improvement after more trials. This data also appears to be negatively skewed as ...

[36] **Cline**: 'a scale (= set of numbers, levels, etc) on which things can be arranged in order according to a particular feature or quality', available at http://TLinSA.2.vu/Cline (accessed November 2020).

20. Saying and mental processes to cite and attribute to sources

The words and thoughts of others are most commonly included through mental and saying processes alongside quotes or paraphrases. Citations add weight as they provide evidence from reputable sources and from research, experimentation and statistics. At these levels, students progress to a range of resources for citing sources, including circumstances of angle and nominalisations (Humphrey et al, 2011; Derewianka et al, 2016). See 16 'Saying and mental processes to incorporate other viewpoints' on pages 52 to 54 for teaching and learning activities that could be done to further revise and consolidate.[37]

Revise and engage

- Display labels and symbols for saying and mental processes. Students share:
  - > what they know about these processes
  - > their role/importance in academic texts.
- Discuss their role in including various perspectives and providing supporting evidence.
- Provide students with a list of opinions about an issue, eg Resource 7: Statements for and against: logging.
- Brainstorm other saying and mental processes that could be used to cite others in an academic text.
- Create and add to a class anchor chart as you identify and learn to use more alternatives for 'said' and 'think'. Explain the importance of Tier 2 academic vocabulary that can be used across a range of learning areas. Resource 9 provides an extensive list.

Explicit teaching: I do – we do – you do

- Gather a range of media texts on a current issue. Students identify saying and mental processes within or across texts and:
  - > group them according to categories of 'meaning – synonyms'
  - > arrange groups along a cline from everyday to increasingly formal and academic, eg asked: *questioned*, *queried*, *inquired*, *probed*; answered: *replied*, *responded*, *retorted*, *countered*.
- Model skimming through a passage of text (transcript of an oral text) that reports what an individual or group think, feel or say. Paste examples in a chart with headings. Statements from Resource 7 could be used to demonstrate this:

Source: high/low status	Attributing process	Citation: quoted/reported view or evidence	For (+) or against (-)
Ms Chip, local member of parliament *High status: politician*	stated	'Australia's forest industry not only employs thousands of people, but it also produces valuable exports. It's a very important part of our economy.'	+
Mrs Little, a teacher at the local school *Medium status: respected community member – non 'expert' but 'witness/insider'*	hopes	that logging will continue in the area	+
	thinks	that the local jobs it has provided have kept families together in the area, which has saved the school and many local businesses from closing down.	
	says	'It seems to have made our families and community happier, stronger and more stable.'	

Critical literacy – identify balance and bias

- Discuss how authors choose what evidence to include to support and strengthen or to counter and undermine arguments. Point out that an author's stance can be revealed by analysing what they include or exclude and through examining their language choices.

[37] See also Circumstances 11 'Compacted details of cause and contingency'; Nouns and noun groups 15 'Nominalisation: encapsulating speech, thought and key threads'.

- Discuss a text by asking, eg:
  - > how does the author refer to a source? By name? By title or a specialised position? By association with research or personal experience?
  - > is any evaluative language used to position the person positively or negatively?[38]

Analysing who says what to identify balance and bias

Explicit teaching: I do – we do – you do

- Students record the views and evidence from a text. In small groups, then as a whole class, discuss whether a balanced view is presented.
- Provide question prompts to guide discussions, eg:
  - > how much space/voice is given to the various sides of the issue?
  - > whose voices/perspectives are included?
  - > whose voices/perspectives are excluded?
  - > what are their vested interests?
  - > what is their status?
  - > what authority do they have in this issue?
  - > is there anything in the language choices that increases or decreases the weight of a source?

Vocabulary choices that strengthen or weaken citations

- Model changing the attributing processes. The table below shows alternatives for how a citation could be attributed. How does the meaning change?

Changed attributing process		
Source	**Attributing process**	**Citation: quoted/reported view or evidence**
Ms Chip, local member of parliament	• acknowledged • mentioned • stated • emphasised • stressed	'Australia's forest industry not only employs thousands of people, but it also produces valuable exports. It's a very important part of our economy,'

- Students consider:
  - > does it show support for or undermine what is said?
  - > does it reveal a stronger or weaker stance from the source or the author?
- In small groups, students select saying verbs from the class resource or Resource 9 and sort them along clines according to:
  - > strength: *mentioned*, *suggested*, *commented*, *claimed*, *reported*, *argued*, *asserted*, *insisted*
  - > for, neutral, or against: *proclaimed*, *agreed*, *approved*, *stated*, *objected*, *challenged*, *criticised*
  - > objective or emotive: *asked*, *requested*, *called for*, *pleaded*, *insisted*, *demanded*, *urged*, *implored*.
- Jointly construct changes to the attributing processes for another source, this time choosing one with mental processes. Initially, replace with other mental processes (feeling and thinking) and then replace with saying processes. This may require changes to wording of paraphrase:

Source	**Attributing process**	**Citation: quoted/reported view or evidence**
Mrs Little, local school teacher	• wants • hopes • believes • stated	logging to continue in the area that logging will continue in the area that logging should continue in the area
Mrs Little, local school teacher	• thinks • believes • claims • asserts	that the local jobs it has provided have kept families together in the area, which has saved the school and many local businesses from closing down.

Continued on page 61.

[38] See also Evaluative language 13 'Judgement and evaluation to show significance'.

Source	Attributing process	Citation: quoted/reported view or evidence
Mrs Little, local school teacher	• says • admits • declares	'It seems to have made our families and community happier, stronger and more stable.'

- In small groups, students use another source and change the attributing processes to strengthen or weaken a position.
- Provide an assessment task where students are required to cite sources/evidence.
- In small groups and then as a whole class, students discuss what levels of formality would be required in the task. Students provide examples of appropriate and inappropriate language for the context (register) justifying their choices, eg 'scoffed' or 'lamented' would be inappropriate in a written argument for science but may be appropriate for an English media text.

Resource 1: Common irregular verbs in English[39]

Base form	Simple past form	Past participle
Actions		
break	broke	broken
build	built	built
buy	bought	bought
catch	caught	caught
come	came	come
cut	cut	cut
do	did	done
draw	drew	drawn
dream	dreamt	dreamt
drive	drove	driven
eat	ate	eaten
find	found	found
fly	flew	flown
get	got	gotten
go	went	gone
grow	grew	grown
hold	held	held
keep	kept	kept
put	put	put
read	read	read
ride	rode	ridden
run	ran	run
sleep	slept	slept
spell	spelt	spelt
swim	swam	swum
take	took	taken
throw	threw	thrown
wake	woke	woken
write	wrote	written

Base form	Simple past form	Past participle
Relating		
be	was	been
have	had	had
Mental		
choose	chose	chosen
know	knew	known
think	thought	thought
feel	felt	felt
hear	heard	heard
see	saw	seen
smell	smelt	smelt
Saying		
say	said	said
tell	told	told

[39] USA -ed and British 't' spelling patterns for word endings, such as spelled/spelt; smelled/smelt and spilled/spilt.

Resource 2: Example science report template[40]

Investigation to find out about grass seeds and water

<table>
<tr><td>Our question</td><td>How much water do grass seeds need to grow?</td></tr>
<tr><td>Materials – What we need
(students can draw the equipment and label in L1 and English)</td><td>• 6 grass heads in pots
• water
• ruler</td></tr>
<tr><td>Method/steps – What to do
(commands)</td><td>1. Fill your pot with water.
2. Draw a line on the pot to mark the level of the water.
3. Every day, measure how much the plant grows.
4. Every day, measure how much water you need to fill the pot with water up to the line again.</td></tr>
<tr><td>How we will make it fair
(future tense)</td><td>• We will put the grass heads in the same position with the same amount of sunlight.
• We will measure the water and plants at the same time each day.
• We will fill the pot carefully to the same level every day.
• We will write down the measurements every time.</td></tr>
<tr><td colspan="2">Our results (students might record their results using a table, pictures or written notes)
<table>
<tr><th>Day 1</th><th>Height of grass</th><th>Amount of water used</th></tr>
<tr><td>1.</td><td></td><td></td></tr>
<tr><td>2.</td><td></td><td></td></tr>
<tr><td>3.</td><td></td><td></td></tr>
</table></td></tr>
<tr><td>What we did and what we observed (past tense)</td><td>We measured the grass for 12 days.
The grass grew (measurement range) each day.
We added (measurement range) of water each day.
The grass grew a total of …
The grass needed (total measurement) of water.</td></tr>
<tr><td>Answer to our question
(present tense)</td><td>Grass seeds need (measurement range) of water each day to grow.</td></tr>
</table>

[40] Adapted from Heugh, French, Armitage, Taylor-Leech, Bullinghurst & Ollerhead, 2019:87

Resource 3: Analysis and commentary of *Charlotte's Web* extract

Teacher notes re identifying verb groups

Verbs in questions

In English, the grammar used for asking questions (interrogative form) is formed by placing an auxiliary carrying the tense before the subject, and the main verb after the subject.

An alternative is to use the grammar of a statement (declarative) or command (imperative) using a rising intonation as we can see in Fern's questions here.

Never

While this is technically an element of modality, because it has a negative within it (not ever) it is simpler to see it as part of the verb group.

Phrasal verbs – TIPS

Can you replace it with one word? *amount to – equal*; *do away with – kill*; *caught up with – reached*.

Check a dictionary or thesaurus (word tool) to see if it is recognised as a verb and has an entry, acknowledging it as a unit of meaning. You will need to use the 'base' from (simple present) and check that the meaning matches this context: *add up to*, *total*, *come to*, *make*.

Multi-word groups – mental processes preceding action

Groups such as *has decided to do away with* contain a mental process (providing the internal thoughts/feelings) in relationship with a second process, in this case an action. When categorising, it can be kept as one group (mental) or broken into 2 parts *has decided* (mental) *to do away with* (action): *mean kill* is treated as 2 processes: *mean* (saying) and *kill* (action) and *will have to learn to control* is kept together as both elements are what Fern needs to do.

-ed and -ing adjectives

Not all words ending in -ed or -ing function as verbs, eg *sopping* is not what the sneakers were doing. It describes their state. *Her sneakers were really wet/soaked*. (This can be checked in a dictionary/thesaurus tool.)

Charlotte's Web extract – page 1

Analysis of tenses used

'Where**'s** Pap **going** with the axe?'	present continuous
said Fern to her mother	simple past
as they **were setting** the table for breakfast.	past continuous
'Out to the hoghouse,' **replied** Mrs Arable.	simple past
'Some pigs **were born** last night.'	simple past (passive voice)
'I **don't see** why he **needs** an axe,'	simple present
continued Fern, who **was** only eight.	simple past
'Well,' **said** her mother,	simple past
'one of the pigs **is** a runt. It**'s** very small and weak,	simple present
and **will never amount to** anything.	simple future
So your father **has decided to do away with** it.'	present perfect
'**Do away with** it?'	simple present
shrieked Fern.	simple past
'You **mean kill** it? Just because it's smaller than the others?'	simple present
Mrs Arable **put** the pitcher of cream on the table.	simple past
'**Don't yell**, Fern!'	(command – base form)
she **said**.	simple past
'Your father **is** right.	simple present
The pig **would** probably **die** anyway.'	future (predicted outcome)
Fern **pushed** a chair out of the way and **ran** outdoors. The grass **was** wet and the earth **smelled** of springtime. Fern's sneakers **were** sopping by the time she **caught up with** her father.	simple past
'Please **don't kill** it!'	(command – base form)
she **sobbed**.	simple past
'It**'s** unfair.'	simple present
Mr Arable **stopped walking**.	multi-verb – past: ended an ongoing action
'Fern,' he **said** gently,	simple past
'you **will have to learn to control** yourself.'	future

Resource 4: Science investigation – model text[41]

Text structure	Experiment: Spoons and heat	Patterns of verb groups
Aim	**Investigation question** What happens to spoons heating up when we change the material of the spoons?	Simple present tense – always Action
Hypothesis	**What do you think will happen?** I think that the metal spoon will heat up the fastest.	
Method **Equipment/ materials**	**What do we need?** • 4 spoons (1 plastic, 1 metal, 1 wooden, 1 ceramic) • 4 tsps of butter or margarine • 4 beads • glass beaker • hot water	
Steps	**What do we do?** 1. Stick a bead onto each spoon with 1 tsp of butter or margarine. 2. Carefully pour hot water into the beaker. 3. Stand all of the spoons in the beaker at the same time.	
Results **Observation**	**What did we observe?** We noticed that butter on the metal spoon started to melt first and we saw that the bead on the metal spoon slid off first. So, we observed that the metal spoon heated up the fastest. We noticed that the ceramic spoon heated quickly too because its bead fell off second. We observed that the plastic and wooden spoons heated up slowly because their beads didn't fall off for a long time. We saw that the bead on the wooden spoon fell off last.	
Conclusion **Generalisation**	**What did we find out?** Heat travels through some materials faster and better than others because some are good conductors and others are not. Metal is a good conductor of heat because heat travels through it quickly. Wood and plastic are poor conductors of heat because heat passes through them very slowly.	

[41] Adapted from Rossbridge & Rushton (2015:62—63) and ACARA Australian Curriculum 'Science Work sample Year 3 Satisfactory: Investigation – Spoons and heat', available at http://tlinsa.2.vu/Yr3ScienceSpoons (accessed November 2020).

Resource 5: Spoken vs written explanation

Spoken science explanation

Wind power **is** a form of renewable energy that **uses** airflow **to make** electricity. The electricity **is made** by a wind turbine – a machine that **gets** energy from the wind and **changes** it **into** electrical energy.

The turbine **has** a set of components: the blades and their hub and the nacelle that **goes** over the shaft, the gearbox and the generator.

When the wind **goes** past the turbine, the gigantic blades **move around** towards the wind and **turn around** on the hub, **catching** the wind's energy. As the hub **turns around**, it **turns** the low-speed shaft that **joins** onto the gearbox. The gears inside the box **make** the high-speed shaft turn much faster so that electricity **can be made** by the generator.

(122 words)

Written science explanation[42]

Wind power **is** a form of renewable energy that **utilises** airflow **to generate** electricity. The electricity **is produced** by a wind turbine – a machine that **harvests** energy from the wind and **converts** it **into** electrical energy.

The turbine **has** a set of components: the blades and their hub and the nacelle that **cover** the shaft, the gearbox and the generator.

When the wind **passes** the turbine, the gigantic blades **turn** towards the wind and **rotate** on the hub, **using** the wind's energy. As the hub **rotates**, it **turns** the low-speed shaft that **connects** to the gearbox. The gears inside the box **increase** the speed of the high-speed shaft's turning so that electricity **can be produced** by the generator.

(118 words)

[42] Adapted from the sample explanation provided in Derewianka B (2020:81).

Resource 6: Synonyms for written-like text

Everyday, spoken verb choices	More precise written-like verb choices
put	place, insert, attach
go to	attend
make/build/put together	construct, assemble, erect, compose
make	produce, form, generate, create
break apart/fall to pieces	crumbled, collapse, dissolved
make stronger	reinforce, strengthen
stick, join	attach, connect
do	achieve, succeed, accomplish
come closer	approach, edge closer, near
hurt	harm, injure, wound, damage
swap	exchange, replace, barter
keep	store, stockpile, collect
clean	cleanse, purify, disinfect, sanitise
catch	capture, arrest, seize
wait	hesitate, pause, delay
leave	evacuate, depart, migrate, relocate
use	utilise, employ
make dirty/unclean	contaminate, infect, pollute
look for	seek, pursue
get	gather, obtain, acquire
plan	plot, design, strategize
write	record, document
have/feel	experience, undergo
think, learn	realise, discover, consider
find out	discover, determine, identify
remember	recall, recollect, reflect
like	enjoy, prefer, appreciate
make me believe/change my mind	convince, persuade
talk about	discuss, debate, describe, explain

Resource 7: Statements for and against: logging

For

'Our company *creates* hundreds of jobs for locals who would otherwise struggle to find work in the area,' **said** Mr Big, from Trees for Life Logging.

'Australia's forest industry not only employs thousands of people, but it also produces valuable exports. It's a very important part of our economy,' **stated** Ms Chip, local member of parliament.

Designers, manufacturers and builders **argue** that logging is essential to provide wood as a raw material. They **believe** that wood products are stronger, longer lasting and far better for the environment than plastic as well as being more beautiful.

The logging industry *appears to be having* a positive effect on the local community. Mrs Little, a teacher at the local school, **hopes** that logging will continue in the area. She **thinks** that the local jobs it has provided have kept families together in the area, which has saved the school and many local businesses from closing down. She **says**, 'It *seems to have made* our families and community happier, stronger and more stable.'

Against

Conservationists **report** that the logging of forests *causes* cruel deaths of many native species and the extinction of up to 50 species of plants and or animals every day.

Medical researchers **agree** that the loss of plant species is a concern. Dr Fern Holloway, from the Australian Medical Research Institute **stated** 'Approximately 7,000 medicines prescribed by doctors have been developed from rainforests plants.'

'Logging results in many environmental challenges and catastrophes' **explains** environmental scientist, Dr Maxwell Green. 'Not only does removing tree roots *lead to* erosion, land slides and flooding but removing the trees also *contributes to* pollution and climate change. We **know** that trees are important to produce oxygen and absorb carbon dioxide'.

Indigenous forest people **claim** that not only are their homes and food sources being destroyed but so too is their way of life as they are forced to move to cities.

Many **worry** that logging the forests *affects* climate change, which will *result in* more bushfires that will destroy even more of our natural environments.

Logging of rainforests must be stopped now to *allow* regeneration, and *ensure* a better future for our planet and for all those living on it.

Key

Saying/**thinking**/**feeling** verbs in bold green

Causal relating verbs in green italics

Resource 8: Verbs to express complex relationships

Common relating verbs are:

- 'to be' (is, are, was, were)
- 'to have' (has, have, had)
- 'to make' (make, makes, made).

There are many substitutes and metaphors for these relating verbs. Those provided here are grouped according to meaning, listed from lower to higher language level under relevant headings.

Change in form	Name/classification	Equivalence	Causes	Interpretation
becomes makes grows into develops develops into forms produces shapes increases decreases manifests ensues from	is called is known as belongs to is classified as is referred to as is defined as is categorised as	is the same as matches equals is equivalent to represents expressed as symbolises correlates signifies epitomises	makes causes affects results in leads to produces creates brings about generates allows ensures influences contributes to inspires initiates sparks fosters engenders ensues from gives rise to renders inaugurates	means shows reveals indicates signifies reflects represents highlights implies mirrors symbolises exemplifies expresses depicts portrays manifests epitomises supports confirms verifies validates substantiates disproves contradicts counters undermines
	Appearance			
	looks like seems to be appears to be resembles			
Stance/certainty	**Dependence**	**Composition**		
seems to be appears to be is thought to be is believed to be is viewed as is considered proved to be is regarded as is perceived to be	needs depends on requires necessitates	is made up of contains includes possesses consists of is composed of comprises		

Resource 9: Substitutes for 'said' – attributing to/ citing sources

Reporting and quoting others			Reporting what the evidence 'says'
accused acknowledged added admitted advised agreed announced answered apologised approved argued asked asserted called for challenged claimed commented complained concluded confessed confided confirmed continued contradicted countered criticised	declared demanded denied described directed disclosed discussed elaborated emphasised exclaimed explained expressed highlighted hinted implored informed inquired insisted instructed jeered lamented marvelled mentioned mused objected observed offered ordered	persisted pleaded praised predicted probed proclaimed promised proposed protested quarrelled queried questioned quibbled recalled recommended recounted refused replied reported retorted responded scoffed shared stated stressed suggested urged uttered	The verbs selected below can behave like saying verbs and project another clause to say what is 'said/shown'. clarifies (that ...) confirms (that ...) depicts (that ...) demonstrates (that ...) discloses (that ...) disproves (that ...) elucidates (that ...) establishes (that ...) exemplifies (that ...) explains (that ...) expresses (that ...) highlights (that ...) illustrates (that ...) implies (that ...) indicates (that ...) makes clear (that ...) means (that ...) points out (that ...) portrays (that ...) proves (that ...) reveals (that ...) reinforces (that ...) shows (that ...) signifies (that ...) spells out (that ...) suggests (that ...) verifies (that ...)

Learning English: Achievement and Proficiency (LEAP)
TARGETED STRATEGIES TO ACCELERATE SAE PROFICIENCY

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CIRCUMSTANCES: INTRODUCTION

Function

Ideas can be expanded and developed by adding adverbs, adverbial groups and prepositional phrases to provide details of circumstances surrounding the process, such as when, where and how. These circumstances can be categorised according to the type of detail provided. See glossary and Resource 1: Circumstances chart.

Form

Circumstances can take many forms:

- a prepositional phrase — a preposition followed by a noun group, eg *into the room*
- an adverb, eg *reluctantly*
- adverb group, eg *quite quickly*
- other forms such as a noun group, eg *the very next day*.

Resource 1 shows examples for the most common forms (adverbs and prepositional phrases).

Spoken to written

Students typically learn to use different types of circumstances in the order listed in Resource 1. In middle and senior years, being able to express cause-effect through circumstances becomes very important, along with role, angle and contingency: these are less common in everyday, spoken language. Cause, role, angle and contingency are more prevalent in written-like texts. However, there is less overall use of circumstances, as many of the details are repackaged in complex noun groups.

Accompaniment and matter

LEAP Levels do not include circumstances of accompaniment or matter because they provide little discernible development so are not useful indicators of SAE proficiency level. However, it is still beneficial to teach students to identify and include this type of detail, particularly accompaniment. Therefore, reference to accompaniment is included in some of the learning sequences.

Identifying circumstances: tips

There are 3 main questions to ask:

1. Does it provide extra detail about the process (main verb in clause)?
2. Can it be moved elsewhere in the clause without changing the meaning and without changing the verb form (from active to passive or vice versa)?
3. Can it be removed and the essence of what is happening still remain?

If it is a circumstance, the answer will always be 'yes' for the first question and typically yes for the others, eg:

- I reluctantly crept into the room.
  Reluctantly (how) and into the room (where) both add details about crept (1).
- Reluctantly, I crept into the room.
  Into the room, I reluctantly crept.
  Both can be moved without change to meaning or verb form (2).
- I crept.
  Both can be removed and the essence of what happened remains (3).

A list of commonly used prepositions[1]					
above	before	by	in front of	on top of	under
across	behind	close to	inside	over	until
after	below	down	into	through	up
against	beneath	during	like	throughout	with
along	beside	for	of	to	without
among	between	from	off	towards	
at	beyond	in	on	since	

[1] Adapted from Derewianka, 2011:55.

LEVELS 1–4 AND LEAPING TO LEVELS 5–6

LEVELS 1–4		
Learning sequence	**Language in focus**	**Genres**
1. Place to add details of where 2. Time to add details of when	• prepositions and prepositional phrases of place and time	• descriptions, descriptive reports • narratives • personal recounts
LEAPING TO LEVELS 5–6		
3. Manner: quality to add details of how – in what way/manner?	• adverbs of manner: quality – in what way/manner?	• descriptions, descriptive reports • narratives • personal recounts
4. Manner: means to add details of how – with what/by what?	• prepositional phrases of manner: means – how? with what? by what?	• procedures, procedural recounts • narratives

Suggested mentor texts

Books (bolding indicates that the sequence is based around this text)	**Learning sequence**
Vaughan M (1984) *Wombat Stew*, Scholastic Australia	1
Hutchins P (1967) *Rosie's Walk*, Random House, UK	**1**
Rosen M & Oxenbury (1989) *We're Going on a Bear Hunt*, Walker Books	1
Gleeson L & Blackwood F (2006) *Amy and Louis*, Scholastic Australia[2]	1
Carle E (1969) *The Very Hungry Caterpillar*, Penguin Putnam	**2**
French J (2002) *Diary of a Wombat*, Houghton Mifflin Harcourt	**2**
French J & Whatley (2004) *Pete the Sheep*, Harper Collins	3
Keller H (1997) *Grandfather's Dream*, Greenwillow	3
Heller R (1991) *Up, Up and Away: A Book About Adverbs*, Price Stern Sloan	3

1. Place to add details of where

Metalanguage

When working with students at these lower levels, it is not necessary for students to know and use the metalanguage, such as clause and circumstance. The aim is to have them develop understanding through the use of functional questions, eg *Where did it happen?* and identify patterns in language using colour or shapes, eg circumstances colour-coded blue or enclosed in blue clouds.

For these early levels of learning, begin asking prompt questions about action processes (not mental, relating or saying) to elicit or add detail of circumstance.

Initially circumstances will generally be positioned at the end of the sentence. As students develop knowledge and application, the variable position of circumstances of place can be explored, eg in *Wombat Stew*, 'Around the bubbling billy, Dingo danced and sang …'[3]

[2] See also Reading Australia work unit, available at http://TLinSA.2.vu/raAmyLouis (accessed November 2020)

[3] Alternative texts: in addition to the listed mentor texts, the following books from Unite for Literacy – Francis A (2013) *Weather*, available at http://TLinSA.2.vu/Weather; Hartman H (2013) *Who is in the Ocean?*, available at http://TLinSA.2.vu/Ocean; Cress Z (2013) *Where is the Cat?*, available at http://TLinSA.2.vu/CressCat (all accessed November 2020)

Engage

- Share a mentor text, such as a narrative or a descriptive report, which is written predominantly in simple sentences.

Explicit teaching: I do – we do – you do

- Revisit sentences to identify circumstances of place. Have the **process** and **participant** already highlighted. Use functional questioning to identify both the process and the participant before focusing on the **circumstance** of place, eg ***Where*** *do leopards sleep?* ***Where*** *was Amy?* Highlight in blue.
- Ask students if they can see any patterns in the sentences. Where do we often find the circumstances of place? Note the participant, process, circumstance of place pattern in the examples below.
- Descriptive factual report: *Where Do You Sleep?*[4]
  1. Little leopards sleep in trees.
  2. Little bats sleep in a cave.
  3. Little snakes sleep under rocks.
- Narrative: *Amy and Louis*
  1. Amy was in the sandpit.
  2. She called across the yard.
  3. They were at home.
- Create anchor lists of action processes relevant to specific class topics such as animals, going to the canteen, sports or actions in which students are involved at school during play time. Record these on charts or green 'action' cards.
- Read action words and ask: where do they do these actions? Develop a poster titled 'Circumstances of place – where does it happen?'
- List common prepositions of place for the students to begin with, eg:
  - > **on** the mat
  - > **in** my bedroom
  - > **under** the tree
  - > **inside** the box
  - > **outside** the classroom
  - > **above** my head
  - > **beside**/**next to** the lamp
  - > **at** the door.
- Model a few examples using the green action cards, posing questions like 'Where do you play?' Students respond: 'We play on the oval.'
- Expand range of prepositions of place by viewing and singing along with songs like 'Where's the Monkey?'[5] or other online videos such as 'Where is it?'[6]
- Play outdoor games to reinforce understanding of an expanding range of prepositions of place, such as commands to follow, eg 'stand on the yellow line', 'step over the rope', 'climb up the slide', 'swing across the bridge', 'stand between two friends'.
- Read big books like *Rosie's Walk*. Students watch and listen for examples of circumstances of place. Students place transparent blue sticky notes on the located circumstances of place in the narrative. Repeat with a range of texts. In pairs, students 'hunt down' examples of **where?** in picture books and add to anchor chart.
- Play barrier games linked to a class mentor text or topic to practise using circumstances of place. Students use verbal commands to tell their partner to place a picture card in a specific place on their board, eg 'Put the pot on the stove' or 'Place the bat in the cave'.[7] Other barrier games involve giving instructions to draw pictures. Students focus on details of place, eg 'draw a big tree in the middle of your page', 'draw a rabbit under the tree', 'draw four apples in the tree'.
- Use photo prompts of students involved in shared class activities. Ask what the students were doing (action process) in each photo and then ask where they were doing this action (circumstance of place). Record a simple sentence about each of the photos.
- Using the photos, pairs of students match cards to create simple sentences (clauses) about the class activities. Present simple sentences with action process and participant only. Students either match to an appropriate blue card with circumstance of place or write their own detail of place on a blank blue card, eg Sophia jumped in the sandpit. Students can be extended with each language feature, ie participant, process and circumstance, on separate coloured cards.
- Make puppets linked to class topic. In pairs, use iPads to create short movies of their puppet's adventure in the school yard. Students orally narrate their own video using circumstances of place.

[4] Hartman H (2013) *Where Do You Sleep?*, Unite for Literacy, available at http://TLinSA.2.vu/Sleep (accessed November 2020)
[5] Daily Motion, 'Where's the Monkey?', available at http://TLinSA.2.vu/MonkeyWhere (accessed November 2020)
[6] Maple Leaf Learning, 'Where is it?', available at http://TLinSA.2.vu/Where (accessed November 2020). There are several in this series focusing on different prepositions.
[7] See examples on the Talking Matters website, available at http://TLinSA.2.vu/TalkBarrierGames (accessed November 2020).

- Using their puppet adventure movie or a familiar mentor text like *Rosie's Walk* as a prompt, students use the same pattern to make a book about themselves and their walk around the school yard, eg:
  - > Achol skipped around the tennis courts.
  - > Achol skipped through the butterfly garden.
  - > Achol skipped across the school oval.

2. Time to add details of when

Circumstances of time

Prepositional phrases also provide details of **time** – When did it happen? (eg *The Very Hungry Caterpillar* introduces the days of the week as circumstances of time; *Diary of a Wombat* explores details of time such as morning, afternoon, evening and night).

A prepositional phrase beginning with 'on' is used with a named day or the weekend.

A prepositional phrase beginning with 'in' will give information about:

- the period of the day – *in the morning, in the afternoon*
- the week or month – *in the first week, in May*
- the period identified – *in the holidays, in the first week of school*.

'At' is used for other periods, eg *at night*, *at sunset* or *at one o'clock*.

Engage

- Display and read a recount based on a shared class experience.
- Discuss when the events took place. How do we know what occurred first? Are there any clues to help us?

Explicit teaching: I do – we do – you do

- Create an anchor chart of action processes based on this and other shared experiences. Create a set of green 'action' cards for each action process.
- Create an anchor chart with students headed 'Circumstances of time – when?' and list common examples, eg on the weekend, on Sunday, at recess, at lunchtime, today, this morning, this afternoon, after lunch, last night, at 3 o'clock. Examples found in familiar texts can also be added to this list.
- Explain that when we recount an event, we usually begin with a circumstance of time, telling the reader/listener when this happened.
- Display phrase 'At recess' or 'At lunchtime'. Students tell a partner one thing they did at that time.
- Pairs record their sentences, using them to identify the action and the doer. Repeat and adapt over several days as a morning routine sharing what they did last night; an end of day routine; or one thing they did at school, choosing an appropriate circumstance of time to begin. Or use as a Monday routine relating one thing students did on the weekend.
- Read *The Very Hungry Caterpillar* together. Discuss the clues that tell us when the caterpillar ate certain things. Where do we find these clues?
- Match circumstances of time to clauses or events presented on cards out of order, eg:

  On Monday he ate through one apple.

- Model recording a class diary using the days of the week as a structure. Using this as a model, students create a diary of their activities over a week using drawings and/or text.
- Model recount writing, based on a shared experience. Use the 'think aloud' strategy to elicit circumstances of time to sequence events. In a following lesson, the order of these events can be mixed up. Encourage students to discuss and explain how the circumstances of time can be used for creating a logical sequence.
- Provide pairs/groups of students with photos from other shared experiences. Cards are mixed up and students match colour-coded cards to photos beginning with only the circumstances of time. Students can then use participant, process and circumstance of place cards to form simple sentences:

Circumstance of time	Participant	Process	Circumstance of place
On Monday morning	our class	ran	around the school oval.
After recess	we	walked	to our buddy class.
In the afternoon	my class	relaxed	in our classroom.

- Alternatively, students can record part/all of their own sentences.
- Provide visual prompt cards for: When? Where? Who with? In small groups, share what they did, with others listening for these details. If a detail is not included, a listener asks for the missing detail, eg *When did you go? Who did you go with? Where did you play?*
- Read *Diary of a Wombat*. As detectives, students hunt down the circumstances of time in the story, using transparent blue sticky notes to place over the examples. Record the examples and encourage students to experiment orally using them in relation to events occurring during the school day or at home, eg *in the morning*, *in the afternoon*, *in the evening*, *at night time*.

- Provide activities where students build sentences using the parts of a clause, including circumstances of time (and place if introduced), on colour-coded cards. Sentences can be linked to shared texts/topics or shared activities, eg In the morning, wombat slept in his burrow.
- Revisit *The Very Hungry Caterpillar* and collectively rewrite by adding more specific circumstances of time, eg On Monday morning, he ate through one apple or On a cold and rainy Monday morning, he ate one apple.
- In pairs, students create books or movies based on the same pattern, choosing different animals and foods.

LEAP Levels do not include circumstances of accompaniment – who/with what? because they provide little discernible development so are not useful indicators of SAE proficiency level. However, it is still beneficial to teach students to include this detail. Students create a poster headed 'Circumstances of accompaniment' using the preposition *with* and list common examples, eg with mummy and daddy, with my dog, with class 3G, with the principal, with all the children under eight years old.

3. Manner: quality to add details of how – in what way/manner?

Circumstances of manner: quality[8]

Circumstances of manner: quality answers the question, 'How was it done?'

These are typically expressed through adverbs, eg:

- How does Jiya dance? She dances gracefully.
- How does Andy run? He runs quickly.
- How do leopards hunt? They hunt silently.
- How does your car go? It goes really fast.

Note that 'really' is an intensifier, working to modify the adverb 'fast' in an adverb group: really fast.

Engage

- Students mime action processes, like walking, swimming, dancing, climbing, painting and writing.
- Ask them to change how they do these actions, eg walk *quickly* then *slowly* then *gracefully* then *heavily*.
- View cartoons and short animations identifying how characters move, talk, etc.

Explicit teaching: I do – we do – you do

- Create a list of action processes drawn from engagement activities and record on green 'action' cards.
- With the students, develop an anchor chart titled 'Circumstances of manner – how?' using their collated list of action processes as a prompt.
- Look at visuals related to class activities and jointly create simple sentences including circumstances of manner, eg:
  - > Jon writes carefully.
  - > Kuol runs quickly.
  - > Dana dances beautifully.
- Point out that these are adverbs (form) acting as circumstances (function).
- Draw attention to the 'ly' suffix commonly found in adverbs. Explore examples that do not follow this pattern as well, eg 'fast'.
- Explain that in these adverbs as circumstances of manner, the 'ly' is added to the adjective to describe how something/an action is done.
- Compare how people or characters are described with adjectives but actions are described with adverbs, eg:
  - > *Kuol is quick.* (*quick* is the adjective that tells us about Kuol)
  - > *Kuol runs quickly.* (*quickly* is the adverb that tells us more about the action – explains how the action is done).
- Read *Sea Life MOVES!* recalling 'how' the sea creatures moved. Examine each page with a question such as 'Can you swim like a seal?' Ask: 'How does a seal swim?'
- Students share responses and record examples on blue cards, which can be added to an anchor chart, eg:
  - > A seal swims quickly.
  - > A seal swims energetically.
  - > A seal swims gracefully.

Students may also respond with 'circumstances of manner: means', eg on two legs, with its tail. Accept these and point out they are prepositional phrases acting as circumstances rather than adverbs. Stress that many different forms of words and phrases can do the job/function of a circumstance.

[8] In addition to the mentor texts referred to above, see also Holmes S & Wenger A (2018) *Sea Life MOVES!*, Unite for Literacy, available at http://TLinSA.2.vu/SeaLifeMoves (accessed November 2020). This may provide an ideal prompt for how animals move. Modelling some actions may be necessary to introduce students to new vocabulary and meanings.

- Share picture books, locating and highlighting circumstances of manner using transparent blue sticky notes. Build a collection with students and create an anchor chart titled, 'Circumstances of manner – how?' *Pete the Sheep* has many examples, such as happily, quickly, excitedly, sadly, comfortingly, properly, sheepishly, hopefully.
- Revisit *The Very Hungry Caterpillar*. Ask the students how they think he may have eaten the food like plums and apples. Brainstorm and record possible adverbs to provide detail around the action process 'ate', eg noisily, slowly, quickly, politely, sloppily.
- Rewrite each page of *The Very Hungry Caterpillar* with the students choosing the adverbs. Students 'act out' the story as it is read aloud, eg *On Monday, he ate through one apple slowly*.
- In pairs, students create another text based on the same pattern but with alternative animals and foods. Students act out then draw each part depicting what the animal eats. Students add verbally or in written text, eg *On Monday, the giraffe munched grass slowly*.

Extend by adding circumstances of manner to other action and saying processes. Students act out the actions, eg walked slowly vs walked quickly, shouted angrily vs shouted with joy.

4. Manner: means to add details of how – with what/by what?

Circumstances of manner: means

Circumstances of manner: means also answers the question, 'How was it done?' Here, though, we are not concerned with the quality, but rather, 'By what means or with what was it done?' Circumstances of manner: means has the meaning of 'What did you use to do it?'

- How did you stir the soup? I stirred it with a spoon.
- How did you come to school? I came by bike.

These circumstances are again in the form of prepositional phrases, rather than adverbs.

Engage

- Students play with and explore a range of kitchen utensils, naming each and identifying its purpose or action.
- Follow simple recipes together which use some of these utensils, examining actions for each.

Explicit teaching: I do – we do – you do

- Read *Stir, Sift, Slice*[9]. Locate the action processes on each page (sift, stir, slice, whisk ...). Create green cards for each one, adding others from initial explorations and cooking activities.
- Provide a variety of utensils and sit around them in a circle. Offer sentence prompts from the book or from shared activities such as *Who will stir the batter?*, then ask one student to find the matching utensil and show the class the action it is used for. Ask the class: 'How is Min stirring the batter?' Students respond: 'Min is stirring the batter with a wooden spoon.' Repeat with different utensils.
- Create colour-coded cards for steps in procedures, eg:

Procedures		
Slice	the tomatoes	with a knife.
Hit	the ball	with a cricket bat.
Cut	the card	with scissors.

Sentences have different colour patterns related to genre/purpose. Commands in a procedure begin with the action process. The 'doer' participant is omitted (assumed – you).

Recounts			
Branka	sliced	the tomatoes	with a knife.
Min	drew	a picture	with crayons.
Dan	came	to school	by bus.
Akuac	went	home	by car.

In procedural and personal recounts there is a participant (the doer – Branka, Min, Dan and Akuac) in front of the action process.

- Students build sentences using the various parts of a clause, including circumstances of manner: means. Use colour-coded cards for each functional group. In pairs, students make sentences linked to shared experiences or from procedural texts they have read and followed.
- Students complete cloze tasks based on shared experiences or procedural texts, eg Slice the tomatoes _____; Grate the cheese _____.
- Students create their own sentences, including 'Circumstance of manner' (with what?) and act out for other students to guess, eg *Scratch your nose with your pinkie finger; Rub your stomach with your left hand*.

[9] Lawrence G (2015) *Stir, Sift, Slice*, Unite for Literacy, available at http://TLinSA.2.vu/StirSiftSlice (accessed November 2020)

- Extend students by combining tasks where they need to use or locate a range of circumstances, eg Slice the tomatoes thinly with a serrated knife (*thinly* = manner/quality; *with a serrated knife* = means).

Extension

Once students understand the purpose of using details of circumstance, repeat similar activities using compound and complex sentences as well as increasingly denser texts across genres, eg explore narratives to locate how authors use circumstances of manner (by what means?) such as *Wombat Stew*. Students act out these actions:

- 'So Platypus scooped up big blops of mud with his tail and tipped them into the billycan.
- 'So Lizard snapped one hundred flies from the air with his long tongue // and flipped them into the gooey chewy stew.'
- 'I'm brewing up a gooey, chewy stew with that fat wombat,' replied Dingo with a toothy grin.

Circumstances of manner: means or quality?

with that fat wombat is manner: means – with what? By what means? Dingo was using wombat to make a stew.

with a toothy grin is manner: quality – how? In what manner, with what quality? Dingo was not using a toothy grin to reply.

Circumstances of place

Examples also include circumstances of place as indicated by underlining.

LEVELS 5–6 LEAPING TO LEVELS 7–9

LEVELS 5–6 LEAPING TO LEVELS 7–9		
Learning sequence	**Language in focus**	**Genres**
5. More precise details of place, time and manner	• circumstances of: > place and time, including as sentence opener to orient to new stage > manner > quality: in what way/manner? > means: by/with what means?	• narratives • sequential explanations
6. Details of cause to explain and strengthen arguments	• cause – why?: > behalf: for whom/on whose behalf? > reason: for what reason? > purpose: for what purpose?	• explanations • expositions: arguments
7. Details of manner, including comparison, to create imagery	• manner: > quality: in what way/manner? > means: by/with what means? > comparison: like what?	• descriptive and comparative reports • narratives • recounts

Suggested mentor texts

Books (bolding indicates that the sequence is based around this text)	**Learning sequence**
Jenkins M (1999) *The Emperor's Egg*, Walker Books	**5**
Yolen J (1987) *Owl Moon*, Philomel Books	**7**
Wild M & Brooks R (2000) *Fox*, A & U Children	**7**
Winton T (1997) *Blueback*, Penguin[10]	7

5. More precise details of place, time and manner

The Emperor's Egg combines factual information about emperor penguins in a narrative. This invites a discussion about picture books and narratives not always being purely fictional, but also able to provide information or instruct about particular topics.

Engage

- Share the picture book *The Emperor's Egg*.
- Revise circumstances of place, time and manner. Students locate examples of each in the text on the second reading, using transparent blue sticky-notes to identify, eg *for two whole months* (time), *in the freezing cold* (place), *with his egg* (accompaniment), *very, very slowly* (manner).
- Extend students' knowledge and technical language related to the topic by viewing short online documentary clips such as:
  > 'Baby Emperor Penguins emerge from their shells'[11]
  > 'Amazing animal babies: Emperor Penguin chicks'[12].
- Illustrate the stages of the life cycle and match with technical verbs/action processes, eg *incubate*, *hatch*.

[10] See also Rossbridge & Rushton (2015), which uses *Blueback* in a unit of work on writing to evoke feelings through figurative language. It contains many examples of circumstances of comparison, beginning with 'like'.

[11] Nature on PBS, 'Baby Emperor Penguins emerge from their shells', available at http://TLinSA.2.vu/PenguinsHatch (accessed November 2020)

[12] BBC Earth Unplugged, 'Amazing animal babies: Emperor Penguin chicks', available at http://TLinSA.2.vu/AmazingPenguins (accessed November 2020)

Explicitly teach: I do – we do – you do

- Read the sequential explanation in Resource 2: The life cycle of an emperor penguin. Students compare this text to the narrative *The Emperor's Egg*.

You may also choose to examine, highlight and make a chart of action processes in the text and in doing this, guide students to identify the pattern of present tense[13].

- Examine sentence beginnings with students to see what they notice, eg use of circumstances of time. Discuss this pattern of sentence beginnings and the role it plays in orienting the reader to each stage of the life cycle. Compare to the use of the subordinating conjunction 'when' beginning paragraph 3 to indicate 'time'.
- Students sequence a cut up life cycle text. They explain what helped them to reassemble the text. List the circumstances of time used to begin sentences and paragraphs.

Punctuation and intonation

Point out that when a circumstance of time begins a sentence to orient the reader, a comma is used after it. Make the link with intonation and model reading the sentence with a comma after a circumstance of time.

- Find the action processes in the text. Use functional questioning around the process to guide students to identify the circumstances and highlight them blue, eg *Where does the new chick peck?* Students respond with 'at the egg-shell'. You may focus on one type of circumstance at a time:
  - > time: When does it happen? (In winter, By the end of the year)
  - > place: Where? (onto his feet, at the egg-shell)
  - > manner: How? (repeatedly, with its beak).

Circumstances of accompaniment

There are also 2 **circumstances of accompaniment** in the text, answering, With who/what? (*on its own*, *with other chicks*). If your students already know this type of circumstance, you may wish to identify them too. Alternatively, you could simply let them know that there are other kinds of circumstances in the text, but you are not focusing on them, as they are not a key feature in sequential explanations.

- Classify the jointly identified circumstances in the text with a partner using a chart:

Circumstances ...		
of time When?	**of place** Where?	**of manner** How? With what?
In winter	*onto his feet*	*with its beak*

- Read a similar text containing matching visuals which students are familiar with, eg chicken life cycle. In pairs, students locate and highlight all circumstances in blue.
- Provide clauses from the text containing only the participant ('doer') and the process. If there is a second participant—a 'done to', as in the first example below—include that too. These can be on coloured cards, eg:
  - > The hen lays approximately 12 eggs.
  - > The hen sits.
  - > The chick pecks.
- First, students organise the clauses into the order of the life cycle. Ask, 'Do the clauses provide enough information to do this? If not, what is missing? What could they add to create more detailed sentences?'
- In pairs, students locate circumstances of time to sequence the text in order. They write these on blue cards and add to the sentence. Repeat for circumstances of place and manner, eg:
  - > The hen lays approximately 12 eggs in a safe place (place).
  - > The hen sits quietly (manner) on her clutch of eggs (place).
  - > After 21 days (time), the chick pecks at the egg-shell (place) with its egg tooth (manner: means).
- Students classify blue cards, using the functional questions or the technical term, eg When? Time; Where? Place; How? Manner.
- Reinforce how a range of circumstances (details about *when*, *where*, *with whom*, *with what* and *how*) provides detail to fully explain a life cycle or topic. Read the text without the circumstances to illustrate this.

[13] See also Verbs and verb groups 'Grammatical accuracy: control of the verb group and tense'.

6. Details of cause to explain and strengthen arguments

Circumstances of cause – why?

There are several sub-categories:

- for whom/on whose behalf? (**for** our planet)
- for what purpose? (**for** their celebration)
- for what reason? (**due to** the fading light, **because of** poor health, **as a result of** pollution).

Students typically begin to use the preposition 'for' in circumstances of cause (behalf and/or purpose) at Levels 7–8. Moving to Level 9 and beyond, they begin to use circumstances of cause: reason. A focus on this sub-category and associated prepositions supports students to develop their language proficiency. In addition, it helps them extend and logically connect ideas as they read and begin to construct more complex arguments and explanations.

Engage

- Introduce and discuss the mentor text in Resource 3: Plastic straws must be banned! Identify the main ideas or arguments and how the author presents information about the topic.
- Ask, 'What techniques or vocabulary does the author use to provide detail and convince their audience?'

Explicit teaching: I do – we do – you do

- Revisit existing knowledge of ways to express circumstances of place, time, accompaniment and manner.
- Use a retrieval chart for classifying circumstances in the Resource 3 text, adding a column for 'cause':

Circumstances ...			
of time When?	**of place** Where?	**of manner** How? With what?	**of cause** Why?

- Explain that providing reasons or evidence in an argument is an important way to convince an audience.
- Reasons can be expressed through another form of circumstance called cause or why something happens (the reason, the purpose, or on whose behalf).
- Place sentences adapted from the text on cards or on an interactive board so they can be manipulated, eg:
  > People all over the world use plastic drinking straws. **Why?**
  > Our environment is in danger. **Why?**
- For each clause, ask the question 'Why?', eg Why do people all over the world use plastic drinking straws?
- Record student responses, eg because it is cleaner, because it's healthier, because it's easier.

At this stage, students will likely respond with a subordinate clause, typically beginning with 'because', 'so that' or 'to'. It is, therefore, important to teach about the difference between circumstances to express cause and using subordinate clauses[14].

- Identify the 2 verbs in this sentence, eg People all over the world use plastic drinking straws // because it is easy.
- Point out that *because* is the subordinating conjunction. It connects a subordinate clause, which supports and elaborates on the main clause, telling us 'why' people use plastic straws.
- Discuss a strategy to make this sentence more formal and concise, sounding more authoritative and convincing to an audience.
- Ask them to reread the text and locate the example in it:

  People all over the world use plastic drinking straws | for convenience.
- Add, the circumstance of cause either on a blue card or reveal on the interactive screen.
- Examine the phrase *for convenience*. Ask students to identify a connection between 'it is easy' and 'for convenience'. Do they know another word that means something is easy or simple? Use the example of buying takeaway meals. How does this make things easy? Explain that we would say that this is 'convenient': it is quick and no-one has to cook or clean up.
- Explain that 'convenient' is an adjective.
- Model how to change it into a noun, using 'think aloud' to explain process, eg People often prefer takeaway meals because they are convenient. People often prefer takeaway **because of**/**for** the convenience.

[14] See Sentence structure 4 'Complex sentences with *because*, *so that* and non-finite '*to + verb*''.

Nominalisation

Many students will need support to nominalise through a 2-step process:

1. shift to a more formal or technical adjective or verb
2. change to a noun, eg:

Simple adjective	Precise adjective	Noun: nominalisation
easy	convenient	convenience

Tips for nominalising

- Using the prepositions: *for* and *because of* will help lead into a noun/noun group.
- A noun can be preceded by an article: 'a', 'an' or 'the' or a possessive such as 'its' or 'their'.

Support students with **sentence starters** beginning with the following prepositions:

- For ...
- Due to ...
- Because of ...
- As a result of ...

Prepositions *due to* and *as a result of* are typically used beyond Level 9. However, when focusing on circumstances of cause, it is useful to provide a wider range of prepositions to form them. Students would also be seeing and hearing them in learning area texts.

- Introduce or reinforce the term nominalisation as the name of this process of turning another word into a noun.
- Examine other examples of cause using a subordinate clause and then expressed as a circumstance. In the table below, the first column shows the subordinate clause with 2 verb groups (thus 2 clauses). The second column shows the causal circumstance: one verb group, one clause.

In **history**		
Because the people were starving, // they moved to the cities.	>	Because of the famine, people migrated to the city.
In **science**		
Our natural forests are in danger // as they are being cut down at a rapid rate.	>	Due to deforestation, our natural forests are in danger.

In these examples, nominalisation[15] is achieved by changing verbs into nouns:

- were starving/famine
- are being cut down/deforestation.

- Discuss the context and effect of these different choices.
- In pairs, students work to expand on simple sentences. Provide blue cards to use for their alternative details of circumstances of cause. Provide a small list of possible 'starters', eg *for ...*, *due to ...*, *because of ...*, *as a result of*. Student examples may include:

People all over the world use plastic drinking straws | for health reasons.

- Repeat for other examples in pairs and then individually.
- Extend understanding by sorting sentences related to class learning context. In groups, students sort sentence strips containing circumstances expressed as cause: reason (Why?), purpose (What for?), and behalf (Who for?), eg:

> Due to water pollution, many sea creatures will die.	Why? (reason)
> Communities clean up the beaches for species survival.	Why/what for? (purpose)
> We joined the clean-up day for our local community.	Who for? (behalf)

7. Details of manner, including comparison, to create imagery

Circumstances of manner: comparison

From Level 9 on, students begin to include circumstances of manner: comparison (a subset of manner).[16]

Functional questions

Circumstances of manner: comparison answer the functional questions: Like what? Compared to what? to provide details about the process, eg They speak like what? They act compared to what?

Typical prepositions used are:

- Like ...
- Unlike ...
- As ... as a ...

Similes are literary devices used to compare 2 different things to show similarity. The words 'like' and 'as' are used to show this. When they compare the verb/process, eg He ran like ..., they function as circumstances of manner.

[15] See Noun and noun groups 11 'Nominalisations to build technicality'.

[16] In addition to the texts listed on page 10, see also Holmes S & Wenger A (2018) *Sea Life MOVES!*, Unite for Literacy, available at http://TLinSA.2.vu/SeaLifeMoves (accessed November 2020).

Engage

- Remind students how authors use circumstances to enrich descriptions.
- Revise different kinds of circumstances of manner that tell us how and introduce comparison:
  - > manner: quality (how – in what way? *slowly*)
  - > manner: means (how – with what? *with their long trunk*)
  - > manner: comparison (how – like what? *like a mouse*, *as quietly as a mouse*)
- Explain that circumstances of manner: comparison add detail and help us visualise how a process is done by comparing it to something else.
- Provide and generate examples with the students, eg:
  - > She ran like the wind.
  - > He sat as still as a rock.
  - > Unlike his fidgety brother, he was still and calm.
- Begin by reading the text *Sea Life MOVES!*
- Revisit circumstances of manner: quality by identifying and listing the adverbs of manner (how: quality) used to express 'how' an animal moves, eg *A shark swims slowly and easily*. Ask: 'How does a shark swim?' They respond: 'slowly and easily'.
- Students act out how each animal in the text moves, eg elephant – heavily, loudly, powerfully; monkey – energetically, noisily; tortoise – slowly, gradually, little by little.
- Look at the sentence in the text commanding the students to 'wave your arms like the tentacles of an anemone'. Ask students to act this out.
- Ask: 'Does the text tell us how to wave? Is there an adverb or circumstance of manner telling us how this should happen?' Elicit that the reader needs to know about how that animal moves, as they are not directly told in the text. Instead of using a circumstance of manner: quality, sometimes authors use a circumstance of manner: comparison to show/infer (not directly tell us) how the action is done. These comparisons help create vivid images for the reader.
- Consider other ways to complete the sentence, eg Wave your arms like:
  - > a tree in the wind
  - > an energetic reception student in the school yard.
- Use other parts of text, creating alternative comparisons, eg:
  - > Jellyfish pulse and billow like laundry in the wind.
  - > Jellyfish pulse like your heart.
  - > Jellyfish billow like plastic bags in the street.

Explicit teaching: I do – we do – you do

- Examine a range of visuals and/or short animations of actions, such as those in the table below, and have students name the action process, eg running:

Clause with action	Circumstance of manner: comparison
He was running	as fast as a cheetah.
The boy scouts were marching	like soldiers.
Low in the grass, the lion watched the zebra and waited	as still as a statue.
The white sheet was billowing in the air	like a ghost.

- Pose questions to match circumstances of manner: comparison, eg 'How is this person running?' Students respond: 'as fast as a cheetah.'
- Make explicit the inferred circumstance of manner: quality by asking, 'How does a cheetah run?' Students respond: 'really fast/quickly'.
- Explain that how the person is running is being compared to how a cheetah runs. So, we know they ran quickly without being told directly.
- Create an anchor chart titled 'Circumstances of manner: comparison'.
- Students add to the chart as they discover more examples to support their writing.
- Read *Owl Moon*. Students listen for examples of circumstances of manner: comparison.
- Highlight on the text using transparent blue sticky-notes, eg:
  - > (the owl) ... *lifted off the branch like a shadow without sound*
  - > *The trees stood still as giant statues.*
- Introduce the use of 'unlike' as a circumstance of manner: comparison to indicate difference and locate examples in texts.
- Experiment with its use in students' own sentences about themselves, eg:
  - > I love to play cricket unlike my classmate Nyok.
  - > Unlike her best friend, Shreya loves to dance.
  - > Min loved to play at the warm beach unlike her cousins. They preferred to hike in the cool mountains.
  - > Unlike us, Jon's family camps regularly.

Punctuation and intonation

At this point, teach the use of the comma when the circumstance of comparison begins the sentence to orient the reader to the message. Make the link with intonation and model reading the sentence with a comma after a circumstance of manner: comparison.

- Complete cloze tasks by adding circumstances of manner: comparison to enhance description of sentences. In pairs, students record these on blue cards and add to the clause:

She was waving her arms around	like
Unlike ,	I helped mum with the dishes every night.
His hammer flew through the air	like
Creeping amongst the trees like	he searched for his friends.
Like	the kitten leapt from the top of the bookcase.

Extend the learning

- Use the text *Fox* to investigate how authors use circumstance of manner: comparison.
- Look at the pictures of the character Fox. Students brainstorm what they know about how a fox moves.
- Look at the page with the text 'He (Fox) flickers through the trees like a tongue of fire ...'
- Ask students to identify the action process by asking 'What is Fox doing?'
- Discuss the meaning of this choice of action verb, eg compare to a candle flickering.
- Ask students to identify the circumstance of manner: comparison ask, 'How does Fox flicker?' Students respond, '*like a tongue of fire*'.
- Connect this to the colour of a fox as described in the preceding sentence (*Fox with his ... rich red coat*).

Fox is an ideal text to use to locate a range of circumstances which the author uses to build a strong sense of place, time, accompaniment and manner.

- Retrieve and record examples from the text onto a chart:

Circumstances ...			
of time When?	**of place** Where?	**of manner** How? With what?	**of manner: comparison** How? Like what?
Days, perhaps a week later ...	*Through the charred forest, over hot ash ...*	*He runs so swiftly*	*He flickers through the trees like a tongue of fire*

Links to other genres

Identify and experiment in other genres, eg:

- **Recounts**:
  - > I ran like the wind all the way to my dad's house.
  - > Like my friends, I played on my DS on the weekend.
  - > I helped mum with the party preparations, unlike my lazy sister.
- **Descriptive and comparative reports**:
  - > Like many other desert species, the fat-tailed dunnart has adapted to the hot, dry conditions of the desert.
  - > Just like orangutans, gorillas build nests in trees.
  - > Unlike Sydney, Adelaide did not begin as a penal colony.

LEVELS 7–9 LEAPING TO LEVELS 10–12

LEVELS 7–9 LEAPING TO LEVELS 10–12		
Learning sequence	**Language in focus**	**Genres**
8. Revision of time, place, manner and cause	• place • time, including as sentence opener to orient to new stage • manner: > quality: in what way/manner? > means: by/with what means? • cause – why? > reason: for what reason? > purpose: for what purpose?	• historical accounts • biographies • explanations
9. Role and angle to add perspective	• circumstances of: > role: in what role? as what? > angle: in whose view? according to whom?	• historical accounts • expositions: discussions, debates • issues analyses
10. Compacted details of cause and effect	• cause: > behalf: for whom/on whose behalf? > reason: for what reason? > purpose: for what purpose?	• historical accounts • expositions: discussions, debates • issues analyses

Model text

All learning sequences at these levels use examples taken or adapted from 2 model texts:

Resource 4: An historical account: Australia – whose land?

Verbs and verb groups: Resource 8: Statements for and against: logging

8. Revision of time, place, manner and cause

Use a model text with different kinds of circumstances, such as the historical recount in Resource 4. Circumstances of manner are not colour-coded in Resource 4. Use it to:

- revise the various categories and sub-categories and discuss their functions
- focus attention on other categories of circumstances that are key to developing and demonstrating deep learning area knowledge and understandings.

Revise

- Ask students what they know about circumstances, eg they:
  > provide more detail about the process (verb group)
  > are usually in the form of adverbs, adverbial groups or prepositional phrases
  > have different categories and sub-categories of circumstances to answer different questions.
- Use a chart, such as Resource 1, to revise the categories of circumstance, their function and examples of probe questions. Students identify and categorise circumstances in a model text, eg Resource 4.

In the table on page 17, **prepositions** to begin phrases are bolded and *adverbs* are in italics.

Time	Place	Manner	Cause
• Specific time and duration to locate events on timeline. • Chronology is important in history. • Some begin sentences to orient to timeline.	• Specific place – refer to areas of Australia: the contested space.	• Quality and means. • Often have an evaluative flavour and infer +ve or -ve judgement.	• Reason and purpose to explain why. Important in history (purpose of historical account) to know why events happened as they did. • Many begin sentences to orient to cause.
At the time of the arrival of the English in the 18th century **For** thousands of years **On** January 26, 1788 **from** 1794 to 1816 **in** the 19th century **into** the first half of the 20th century **In** 1983 **following** a ten year battle **in** June 1992 *today*	**in** the area now called Sydney **across** the country **in** some parts of Australia **into** neighbouring clan lands **in** their territory	**in** harmonious connection with the land **without** the need to pay or conquer anyone **in** cold blood *forcibly* **in** new partnerships **through** intertribal gatherings	**because of** their belief in 'terra nullius' **for** hunting, fishing and crop cultivation and harvesting **Due to** the nature of Aboriginal society **In response to** the fierce Aboriginal resistance **as a result of** poisoning **Due to** ongoing injustices **for** their land rights

- Focus on patterns that support deep content knowledge: provide focus questions such as:
  - > What are the main categories of circumstances used?
  - > What sub-categories are used?, eg time: point in time, duration. What is their function in the text?
  - > Are there any patterns in where categories of circumstances appear in the sentence? How do these patterns connect with the genre/purpose? How do the patterns connect with the learning area?
- Students examine the categorisation table and share their observations.
- Facilitate a whole group sharing and add notes about connections to patterns such as those in the blue-shaded row of the table above.

9. Role and angle to add perspective[17]

Here, the focus is on circumstances of role and angle, which are also valuable when constructing analyses of historical accounts, expositions, discussions and issues analyses across a range of learning areas. They answer functional questions such as: *In what role? According to whom? In whose view?* Through the use of these circumstances, students are able to show greater insights into the perspectives of various stakeholders.[18]

Engage

- Use a model text that provides various perspectives using angle and role, eg Resource 4 an historical recount, which is used as the context for this learning sequence.
- Using a learning area topic, where students have sufficient field knowledge, generate a list of stakeholders, eg mining or logging can be viewed from economic, social, environmental, Aboriginal perspectives. School uniform policies include teachers, parents and students.
- Display and provide a copy of the model. Introduce the purpose of the text and read it together, discussing any unfamiliar vocabulary.
- Ask, 'Whose perspective and view of events are included in the text?' – British and Aboriginal.

[17] See also Verbs and verb group 16 'Saying and mental processes to incorporate other viewpoints'.

[18] See also Rossbridge & Rushton (2015) Model 3: Writing to recount historical perspectives, where year 5 and 6 students investigate perspective and interpretations as part of the history curriculum.

Explicit teaching: I do – we do – you do

- Introduce/revise circumstances of angle and role, making clear their function through their question probes and examples (see Resource 1). Discuss how circumstances of angle and role reveal the perspectives of included beliefs and opinions
- Model/jointly identify circumstances of angle (italicised) and role in paragraph 2 of Resource 4:

Para 2	However, *from the British perspective*, there were no signs of what they saw as agriculture or cultivation of the land. *According to English law*, this meant ... *To the British*, it was 'terra nullius' ... *In their eyes*, European culture was ... This act shows that, *from the Aboriginal perspective*, the British ...
Para 3	On January 26, 1788, the British claimed the land as Crown land. The English began to take over land, which, *to the Aboriginal population*, ... Since, *for the Aboriginal people*, this was an invasion of their territory ...
Para 6	*In their view*, 'they had been born to live on, and protect, only the land of their birth ...' Many worked as stockmen, trackers or labourers for pastoralists. As the traditional caretakers of the land, they believed ... since, *according to Aboriginal lore*, land was not owned by individuals.

- Students complete a close reading of the remaining paragraphs to locate and highlight circumstances of angle and role and share their analyses.
- Display a copy of paragraph 2, rewritten without circumstances of angle and role:

> However, there were no signs of what the British saw as agriculture or cultivation of the land. This meant that the Aboriginals did not have to be acknowledged as having any claim to the land. It was 'terra nullius' (land belonging to no-one), meaning it could be claimed without the need to pay or conquer anyone. European culture was superior to all others, and the land was theirs to claim, despite the First Fleet being met by the Cadigal people running down to shake their spears at them. This act shows that the British were intruders. The impacts of this intrusion on the Aboriginal people have been long-lasting and devastating.

- Discuss:
  - > what difference does it make to include these circumstances of role and angle?
  - > if we remove them from the text, what is the effect?
- Elicit points such as it sounds:
  - > as though this is what the writer thinks
  - > more factual and indisputable
  - > as though this is the only view.
- Use the identified examples to build an anchor chart of 'angle and role starters', eg:
  - > role: as a (farmer), in her role of (governess)
  - > angle: according to ..., from their perspective, to the ...
- Create a table in a shared document, with 2 columns: British perspective; Aboriginal perspective and model, noting the perspectives (beliefs/views). One half of the class make notes on the British perspective and the other on the Aboriginal perspective.

British perspective	Aboriginal perspective
• no signs of agriculture or cultivation of land	•
•	•

- Students engage in accountable group talk, in which they:
  - > use their notes and circumstances of angle and role
  - > discuss how these differing perspectives help to explain historical misunderstandings and/or different current day views about celebrating Australia Day on January 26.

Extend the learning

- Challenge and interrogate thinking when reading, listening and writing texts by asking questions such as 'Whose view is this?'; 'What role does this person/group have in this issue?'
- Provide a range of statements expressing different perspectives on an issue such as those in Verbs and verb groups, Resource 8: Statements for and against: logging.
- Students work in pairs to choose and rewrite 3 or 4 statements using a circumstance of angle or role, eg:

Original	Rewritten
'Australia's forest industry not only employs thousands of people, but it also produces valuable exports. It's a very important part of our economy,' stated Ms Chip, local Member of Parliament.	As local Member of Parliament, Ms Chip sees Australia's forest industry as a very important part of our economy.
	According to Ms Chip, Australia's forest industry not only employs thousands of people, but it also produces valuable exports.

- Alternatively, write each statement on a separate page, with groups rotating through them to generate multiple versions.

10. Compacted details of cause and effect

Circumstances of cause

At Levels 7–9, students begin to use circumstances of cause, mainly the sub-category of 'behalf'. In order to both develop their language proficiency to Levels 10–12 and meet the increasing learning demands of the curriculum, students need to expand their resources to explore, understand and express cause and effect relationships. This includes through verbs (*caused*, *resulted in*); nouns (*reason*, *effect*) and using circumstances of cause: reason (*because of the rain*, *due to the heat*) and purpose (*for peace*, *for an easier life*). Having a range of choices available in their language toolkit, gives more options and flexibility as they structure sentences and express what are 'often more subtle connections' (Derewianka, 2020:99).

While grammatical resources can be focused on and developed separately, given their increased importance at Levels 10–12, so it is useful to focus on the range of resources for expressing cause as a set. Some of the following examples of cause and effect are the same as those used in the Verbs and verb groups and Nouns and noun groups sections.[19]

Engage

- Select a topic where understanding cause and effect relationships are key to developing deep content knowledge and understandings (eg historical account, exposition: argument or discussion).
- Explain why cause and effect is important in this topic, eg being able to recognise and express relationships of cause and effect is important:
  - > when we are explaining and accounting for how and why things happen/ed: factors and consequences
  - > to help us logically develop and substantiate our arguments: What has caused the issue? What are the effects of the issue? How/why will recommended solutions work/not work?
  - > to interpret and evaluate by linking an effect or outcome to its cause: What is/was the effect of an action, choice, feature?
- As you build student's understandings of the field, have students chart causes and effects. Chart the causes chronologically and retrospectively (looking back to see what caused an effect).

Charting chronological cause and effect	
Cause What happened?	**Effect** What was the result?
Aboriginals began guerrilla warfare	British shot and poisoned many

Retrospectively to see what caused an effect	
Effect What happened?	**Reason** What was the cause?
British claimed as Crown Land	They believed it was 'terra nullius'

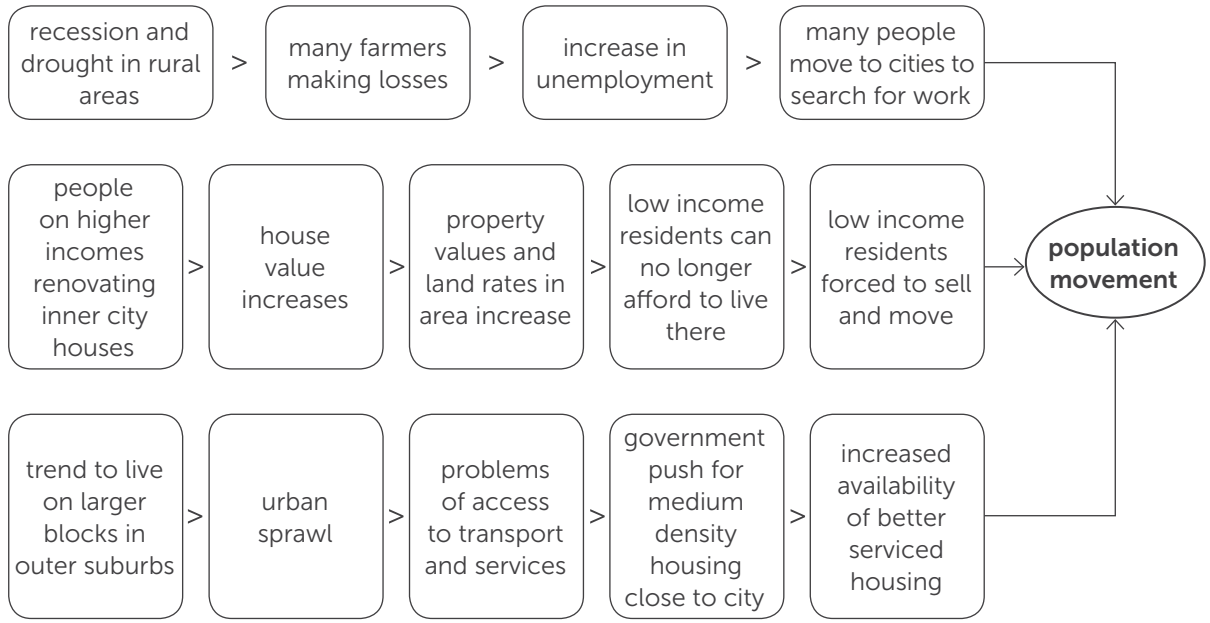
- Model and demonstrate more complex chaining, where effects can themselves become causes with subsequent effects.

Cause and effect 'chaining'		
Cause	**Effect**	**Subsequent effect**
Trees for Life Logging sets up in the area	hundreds of jobs for locals who would otherwise struggle to find work in the area	• other local businesses and school remain open • families and community happier, stronger and more stable
the logging of forests	cruel deaths of many native animals and plants	extinction of up to 50 species of plants and or animals every day
removing tree roots	problems of erosion	land slides and flooding
removing the trees	trees no longer removing carbon dioxide from air	• increased pollution • contributing to climate change
climate change	more bushfires	further destruction of natural environments
stop logging of rainforests	regeneration of forests and native flora and fauna	a better future for our planet and for all those living on it

[19] See Verbs and verb groups 17 'Causal relating processes for more precise relationships of cause-effect' and Nouns and noun groups 13 'Nominalised cause-effect'.

- Using the cause and effect 'chaining' table, support students in creating a cause and effect flow chart related to logging. The image below is provided as an example.

Cause and effect flow chart, showing factors leading to population movement



Explicit teaching: I do – we do – you do

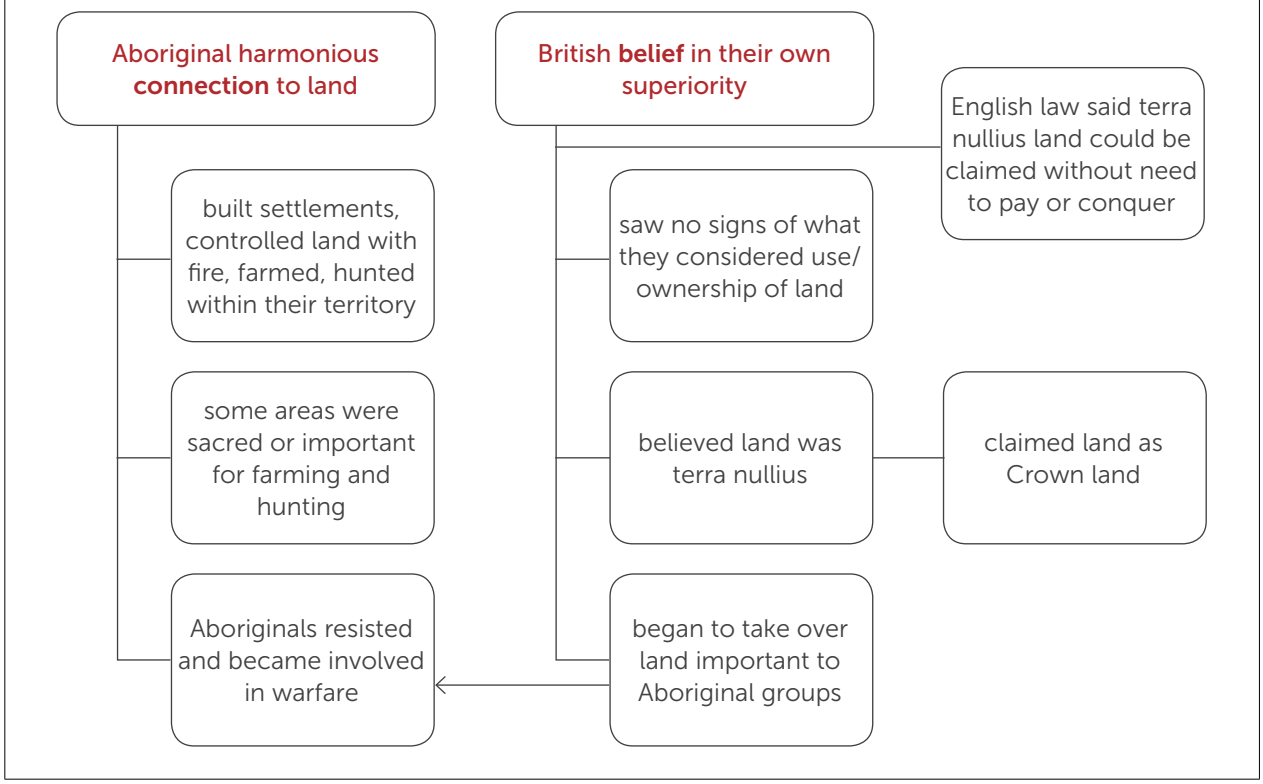
- Revisit the importance of understanding and constructing cause-effect relationships in your chosen context.
- Read a model text to demonstrate language of cause and effect, eg Resource 4.
- Discuss any unfamiliar vocabulary and concepts, checking for comprehension.
- Jointly highlight the language of cause and effect in the initial paragraph/s of Resource 4.

As there are many different resources available to express cause and effect, it is likely that, unless using a carefully written and/or adapted text, cause and effect will be expressed through a range of resources other than circumstance: **conjunctions**, text connectives, **causal relating processes** and **nouns** as coded in the examples below. The historical recount in Resource 4 has been deliberately written to have many examples of circumstances of cause (and of angle and role as seen in the previous learning sequence). Even so, it still uses other resources to show cause and effect, as highlighted in the table below.

Highlighting language of cause and effect	
Para 1	used fire **to control** the land and **make** hunting easier
Para 2	However, from the British perspective, there were no signs of what they saw as agriculture or cultivation of the land. According to English law, this **meant** that the Aboriginals did not have to be acknowledged as having any claim to the land. To the British, it was 'terra nullius' … Therefore, they believed it could be claimed without the need to pay or conquer anyone … met by the Cadigal people running down to shake their spears at them. The Cadigal people reacted in this way **because**, from their perspective, the British were intruders. The **impacts** of this 'intrusion' on the Aboriginal people have been devastating and long-lasting.
Para 3	On January 26, 1788, the British claimed the land … and, because of their belief in 'terra nullius', they believed they could take and use anything … began to take over land, which, to the Aboriginal population, was sacred or had been important grounds for hunting, fishing and crop cultivation and harvesting. Since, for the Aboriginal people, this was an invasion of their territory, they quickly became involved in a physical struggle.

- Jointly construct a table or flowchart to show the cause and effect relationships, such as the example below showing 2 perspectives:

Cause and effect flow chart (drawing on Resource 4)



- In pairs, students select another paragraph from the model text to highlight the language of cause and effect and to construct a table or flowchart to show relationships.
- Classify the language of cause and effect:

Classifying language of cause and effect in model text (Resource 4)		
Conjunctions	**Circumstances: reason**	**Verbs**
because Since to (meaning 'in order to'): to control, to maintain control	**because of** their belief in 'terra nullius' **Due to** the nature of Aboriginal society, **In response to** the fierce Aboriginal resistance **as a result of** poisoning **owing to** their beliefs and relationship with the land **Because of** this belief **for** their land (**following** a ten year battle – time and inferred reason)	make resulted in
Text connectives	**Circumstances: purpose**	**Nouns**
Therefore	**for** hunting, fishing and crop cultivation and harvesting.	impact

- Point out to students the variety of resources and the need for them to have a range in their language toolkit.

- Explain that you will focus on sharpening the tool of circumstances of cause. Unpack the sub-categories, related probe questions, and the prepositions as stems/starters.
- Use the flow chart of causes and effects constructed from Resource 4 to model and jointly construct sentences, using circumstances of cause, eg:
  1. **Owing to** the Aboriginal people's connection to the land, some areas were sacred to them.
  2. **Because of** the British's belief in their own superiority, they did not acknowledge the Aboriginals as inhabitants and so saw the land was terra nullius.
- Revise that:
  > these circumstances take the form of prepositional phrases
  > prepositional phrases comprise a **preposition** (bolded in example sentences) followed by a noun group.
- Make explicit that the noun groups here are all built around a nominalisation (underlined above). These nominalisations were already in the heading boxes of the flow charts: Aboriginal harmonious **connection** to the land, British **belief** in their own superiority.
- Unpack the sentences you created into more spoken-like versions and discuss grammatical changes and their effects:
  1. The Aboriginal people felt connected to the land, **so** some areas were sacred to them.
     – noun 'connection' becomes verb and adjective
     – additional clause
     – preposition '**owing to**' replaced by conjunction so.
  2. Because the British believed they were superior, they did not acknowledge the Aboriginals as inhabitants and saw the land as terra nullius.
     – noun 'belief' becomes verb and noun 'superiority' becomes verb and adjective
     – additional clauses
     – preposition '**because of**' replaced by conjunction because.
- Explain that to join other events using a circumstance of cause, they will often need to form a nominalisation.
- Direct them to the events in the 2 boxes in the flow chart where an arrow is used to demonstrate the connection between the British takeover of land and the Aboriginal resistance, leading to warfare.
- Provide the preposition: In response to. Reiterate that:
  > the preposition needs to be followed by a noun group
  > noun groups can begin with 'the' and are often built around a nominalisation
  > nominalisations are usually formed by changing verbs and/or adjectives into nouns.
- Ask: 'What was the Aboriginals' action in response to? How can we reword what's in the box to be a noun group?'
- Write 'In response to the … the Aboriginals resisted and became involved in warfare.' Students turn and talk to offer ways to complete the circumstance.
- Call for responses and discuss, eg:
  > **In response to** the British taking possession of their land,
  > **In response to** the British occupation/invasion of their land.
- Students create sentences using circumstances of cause from their flow charts.

LEVELS 10–12 LEAPING TO LEVELS 13–14

LEVELS 10–12 LEAPING TO LEVELS 13–14		
Learning sequence	**Language in focus**	**Genres**
11. Compacted details of cause and contingency	• circumstances of: > cause > reason: for what reason? > purpose: for what purpose? > contingency > condition: in what situation? under what conditions? > concession: despite what? although what?	• investigations, issue analyses • explanations: causal, factorial, consequential and historical accounts • expositions: discussions, debates

11. Compacted details of cause and contingency

At Levels 13–14, students develop their use of circumstances in 2 key ways:

- greater use of contingency
- forming longer, more complex prepositional phrases that convey technical and abstract meanings.

This increased technicality and abstraction is largely achieved through the noun group, typically built around a nominalisation. (Prepositional phrases consist of a preposition followed by a noun group.[20])

In spoken language, contingency is expressed through conjunctions connecting clauses.

Later, students add text connectives as resources to make logical connections of contingency between adjacent sentences or paragraphs. As students move to the more written-like language of Levels 13–14, they learn to use circumstances to make these meanings:

- condition: in case of structural damage, in the event of an earthquake, with/without increased funding
- concession: despite a previous failed attempt, in spite of the risks they faced.

With these circumstances added to their language toolkit, students have more options as they structure their ideas and texts. Using circumstances they can pack meanings into one, denser clause.

Meaning	Subordinating conjunction	Text connective	Preposition
cause-effect	because	therefore, as a result, consequently	due to, because of
	since		as a result of
contingency: condition	if	otherwise, in that case	in the case of, with
	unless	if not	without
contingency: concession	even though, although	even so, nevertheless	despite, in spite of

This learning sequence focuses on using circumstances of cause and contingency. Contingency enables students to present views and arguments that explore cause and effect at a deeper level. This includes accounting for:

- circumstances that create an effect (condition)
- outcomes and evidence that go against expectations or a personal viewpoint (concession).

Approach the following learning sequence in 1 of 2 ways:

1. Explore all 3 aspects and record responses in note/spoken-like forms first. Then work on sentence construction, beginning with conjunctions before shifting to more written-like compact sentences using circumstances.
2. Explore cause and effect, record responses and construct sentences with conjunctions and then circumstances. Repeat these steps for condition and then for concession.

[20] See also Noun and noun groups 15 'Nominalisation: encapsulating speech, thought and key threads', which provides activities to develop control over the noun group and nominalisation.

LEVELS 13–14
LEVELS 10–12

Engage

- Select a topic where relationships of cause and contingency are key to developing deep content knowledge and understandings, eg the discussion of the exploitation of garment workers in Resource 5: Women garment workers – exploitation or empowerment?
- Students share what they know about the topic prior to a first shared reading of the text.
- Explain that to fully understand an issue and to make balanced arguments and effective recommendations, we need to understand relationships of:
  1. Cause-effect: Why did things happen? What are/were the factors and consequences? What were the reasons for or intentions behind events?
  2. Condition: What elements, events or conditions were the events/outcomes dependent on?
  3. Concession: What unexpected things happened? What happened despite the conditions? Which aspects/outcomes are counter to expectations?
- As a class develop topic specific prompt questions:

1. Prompt questions for inquiring into cause-effect – Why?
reason *– because*; ***purpose*** *– in order to* and ***consequence*** *– so, and therefore*

> How/why are the workers being exploited?
> Why are working conditions bad? What are the reasons and results?
> What is the intention of the employers?
> Why do people take up this work and keep working in these conditions?

2. Prompt questions for inquiring into condition – What if?

> What needs to change for things to be better?
> What would happen if ...?
> What wouldn't happen if ...?
> What would change with or without ...?
> What conditions will need to be in place for this to happen?
> What conditions will need to be absent for this to happen?

3. Prompt questions for inquiring into concession – Although what?

> What do the workers do even though the conditions are as they are?
> What are the unexpected outcomes?
> What has been tried but failed?
> Although the situation is overall negative/positive, what contradicts this?

- Use Resource 5 and this set of prompt questions to do a close reading with students and record notes in response.
- Groups read/view and use prompt questions to note-take another text before then repeating the process individually with a third text.

Revision of cause-effect

See also 10 'Compacted details of cause and effect'.

Explicit teaching: I do – we do – you do

- Focus students' attention on the notes taken under the cause-effect questions.
- Call on students to respond to questions, using their notes, eg 'Why do young women get trapped in this industry?': Because they are poor and desperate for an income for their families; because they are unskilled and can't find other jobs.
- Co-construct one or more examples of full sentences, recording them for all to see, eg 'Because they are poor and desperate for an income for their families, young women can become trapped in this industry.'
- Elicit that this was an appropriate informal, spoken response but not appropriate for formal academic contexts. Point out the use of conjunctions *because* and *so*.
- Explain that you will take them through some steps they can use to shift to formal, academic language. This will involve using circumstances rather than new clauses joined with conjunctions.
- Display/provide a copy of a circumstances chart such as Resource 1.
- Model the steps with one of the examples, thinking aloud, eg 'because they are unskilled and can't find other jobs'.
  > Replace conjunction with a preposition (use Resource 1 to find prepositions for cause).
  > Reduce the clause that follows the conjunction to a noun group, which can follow the preposition.
  > Nominalise verbs – or adjectives used with relating processes.
  > Repack information around it.

When talking about what someone doesn't have, we could say they 'lack' this thing. Then we can talk about 'a lack of skills or training' and 'a lack of job opportunities or employment options.'

- Put the parts together to form a sentence and check: 'Due to a lack of training and job opportunities, young women can get trapped in this industry'.

- Use the steps to guide a joint construction of another example: 'because they are poor and so they are desperate for an income for their families'.
  - > Choose a preposition.
  - > What noun/s can you make from the adjectives 'poor' and 'desperate'? and record: *poverty*, *desperation*. (If needed, revise that a noun can be preceded by 'the' or a possessive. Provide prompts such as, 'so if the women are poor and desperate, we can talk about their …; the women's …')
  - > Repackage: Due to poverty and desperation, Because of their poverty and desperation.
- In pairs, students use the notes and construct sentences using circumstances of cause to answer other questions, eg Why are the conditions bad? Why/how are they being exploited?

Focus on contingency: condition

Explicit teaching: I do – we do – you do

- Focus students' attention on notes taken on questions for contingency: condition.
- Ask questions and call on students to respond, using the notes, eg 'What would make this situation better for workers?': shorter working hours, better pay, better light, better equipment, comfortable chairs, regular breaks, fair bosses.
- Have students use ideas to write sentences using 'if' or 'unless', eg:
  - > If they had shorter working hours, workers would be healthier and have more time for their families.
  - > If their working hours were shortened, workers would be healthier and have more time for their families.
  - > Workers will keep having problems with their eyesight, unless the lighting is improved.
  - > Unless they get better lighting, workers will keep having problems with their eyesight.
- Model sentences with circumstance of contingency: condition.
  1. Replace conjunction with a preposition.
     - > Use Resource 1 to find prepositions for condition.
  2. Reduce the clause that followed the conjunction to a noun group, which can follow the preposition.
     - > Use or improve the noun group that follows a 'having' verb, or
     - > change verb into a 'describer': change improve to improved; change shorten to shorter.
  3. Repackage, eg:
     - > *With shorter working hours, the workers would be healthier.*
     - > *Without improved lighting, the worker's eyesight will continue to suffer.*

Focus on contingency: concession

Explicit teaching: I do – we do – you do

- Focus students' attention on notes for questions for contingency: concession.
- Students respond to questions about notes, eg 'When you consider the conditions, what is surprising?':
  - > Conditions are bad and dangerous for their health but they still keep working there.
  - > They don't get paid much.
  - > The women work really long hours and then they still have to shop cook and clean for their family.
- Point out the use of 'but' and 'still' in spoken responses.
- Revise/explain that these meanings can also be made with subordinating conjunctions: although and even though or with text connectives: even so, nevertheless.
- Students use the ideas in the notes to write sentences, practising formal academic language, eg:
  - > Although they work in difficult conditions, they are poorly paid.
  - > Even though the conditions put their health at risk, they are given no sick leave.
  - > These women work very long hours in difficult conditions. Even so, they manage to cook and clean for their families.
  - > Unions and non-government agencies have been trying to achieve better conditions since 1984. Nevertheless, they continue to be exploited.
- Focus on 2 other resources for concession.
- Model reworking a sentence using *despite* as a conjunction making explicit that the subordinate clause will always use the 'ing' non-finite form of the verb:

Original	Reworked
Although they work in difficult conditions, they are poorly paid.	*Despite working in difficult conditions, they are poorly paid.*
Change conjunction. Remove subject (*they*) and change verb to -ing form → non-finite clause.	

- Model reworking a sentence using *despite* as a preposition followed by a noun group:

Original	Reworked
Although they work in difficult conditions, they are poorly paid.	*Despite their difficult working conditions, they are poorly paid.*
Change conjunction (*Although*) to preposition (*Despite*). Change clause (*they work in difficult conditions*) → a noun group *their difficult working conditions* by: • changing pronoun (*they*) to possessive (*their*) and use as a pointer • changing verb to -ing form and use as a classifier (*working*).	

- Jointly rework another sentence using *despite* as subordinating conjunction:

Original	Reworked
Unions have been fighting for the rights of garment workers since 1984. Nevertheless, they continue to be exploited.	*Despite unions fighting for their rights since 1984, garment workers continue to be exploited.*
Remove auxiliaries (*have been*) from verb to create a subordinate non-finite clause. Replace text connective (*Nevertheless*) by beginning with a conjunction (*Despite*). Delete '*garment workers*' and repackage as pointer '*their*'. Use '*garment workers*' instead of '*they*' in main clause to make clear who is being exploited.	

When using 'despite' as a conjunction, the non-finite clause will keep its subject if it is different to the subject of the main clause, as in this case (unions and garment workers). If it were the same subject, it would be omitted, eg *Garment workers have been fighting for their rights since 1984. Despite fighting for their rights for over 20 years, they continue to be exploited.*

- Jointly rework sentence using *despite* as a preposition followed by a noun group:

Original	Reworked
Unions have been fighting for the rights of garment workers since 1984. Nevertheless, there has been little change in conditions and workers continue to be exploited.	*Despite the union's on-going battle for the rights of garment workers, there has been little change in conditions and workers continue to be exploited.*
Begin with preposition, *Despite*. Change clause (*Unions have been fighting for the rights of garment workers*) → a noun group (*the union's on-going battle for the rights of garment workers*).[21] Here that involved: • changing verb to noun (*battle*) • repacking around the noun: > changing subject noun (*Unions*) to possessive (*the union's*) as pointer > instead of circumstance of time (*since 1984*), use describer (*on-going*) • delete text connective (*Nevertheless*).	

[21] See also Cohesive devices 12 'Strategic orientations and text organisation'. Within this, the learning sequence 'Orienting to abstraction through passive voice and nominalisation' provides more examples of shifting from subordinate clauses to circumstances.
The model text provided in Cohesive devices Resource 8: Discussion/argument: Should children play computer games? has several examples of circumstances of cause and contingency and the associated activities.

Resource 1: Circumstances chart[22]

(more common—more spoken-like)		
MEANING **Category probe questions**	**FORM**	
	Adverbs	**Prepositional phrases**
PLACE		
Where? (Specific place) Where to/from? (Direction)	indoors, here, there, upstairs, backwards, forwards, inside out, nearby, inside, away	over the moon, at home, into the garden, out the window, under the chair, towards the city, from the beach, to the outskirts of town, out of the box
How far? (Distance)		for 10 metres, across the paddock, to the ends of the earth, to the moon and back
ACCOMPANIMENT		
With whom/what? And who/what?	alone, together	by himself, with her, without her, with rice, along with jelly
TIME		
When? (Specific point in time)	yesterday, tomorrow, today, soon, later, now, then, afterwards, already, suddenly, early, beforehand	in the evening, at 10 o'clock, by midnight on Tuesday, about midday, before dinner
How long? (Duration)	forever, no longer, still, any longer, yet, anymore, already, so far, briefly, overnight	for a week, since last Friday, for the whole day, until yesterday, during the war, throughout the winter months
How often? (Frequency)	frequently, a lot, twice, hardly ever, daily, occasionally, never, always, sometimes, rarely	every Sunday, once a month, most weekends
MATTER – TOPIC		
What about?		about a Vietnamese girl, regarding this matter, on the topic of frogs
MANNER – HOW?		
In what way/in what manner? (Quality)	sadly, swiftly, quietly, violently, fast, politely, hard, gently, angrily, reluctantly	with a sigh, in a strange way, without trying
With what/by what means? (Means)	manually, electronically	with a broom, without your notes, by car, through persistence
Like what/compared to what? (Comparison)	differently	by way of contrast, in comparison, like a dream, as cunningly as a fox
(less common – more written-like)		
MEANING **Category probe questions**	**FORM – prepositional phrases only (more complex)**	
	Typical prepositions used	**Prepositional phrases**
CAUSE – WHY?		
For whom/on whose behalf? (Behalf)	for, on behalf of, for the sake of, in favour of	for my mother, on behalf of everyone, for Mary's sake
For what reason/from what cause? (Reason)	for, because of, as a result of, due to, out of, from, thanks to, owing to, for want of	because of the pollution, due to the fox's ability to adapt, as a result of the revolution, for his efforts, from old age, out of frustration

[22] Adapted from Derewianka (2011:67–68, 72–73) and Halliday & Matthiessen (2004:262–263).

(less common – more written-like)		
MEANING Category probe questions	FORM – prepositional phrases only (more complex)	
	Typical prepositions used	Prepositional phrases
CAUSE – WHY? [continued]		
For what purpose/what for? (Purpose)	for, for the purpose of, for the sake of, in the hope of, with the intention of	for an easier life, in the hope of rain, with the aim of reconciliation, for the sake of revenge
ROLE – GUISE		
What as?	as, by way of, in the role/shape/guise/form of	as an early explorer, in her role as a scientist, in the guise of an ally
ANGLE – SOURCE		
According to whom? In whose view?	according to, in the words of, to, in the view/opinion of, from the standpoint of	according to local authorities, in the words of Rudd, in my opinion, from an Aboriginal perspective
CONTINGENCY		
If what/in what situation/in case of what? With/without what? (Condition)	in case of, in the event of, on condition of, with, without, in the absence of	in the event of fire, in case of an emergency, under normal conditions, without an agreed approach, with increased funding
Although what/despite what? (Concession)	despite, in spite of, regardless of, notwithstanding	despite repeated attempts, in spite of the rain, regardless of the loss

Resource 2: The life cycle of an emperor penguin

In winter, the adult female emperor penguin lays a single egg and gives it to her mate. He rolls it onto his feet and covers it with his stomach to keep it warm or to incubate the egg.

About two months later, in July, the egg begins to hatch. The new chick pecks repeatedly at the egg-shell with its beak so it can crack open and hatch.

When it hatches, the chick is very small. It must stay on the male penguin's feet to keep warm or it could die. The male emperor penguin feeds the hungry chick a special milky liquid.

After about 50 days, the chick starts to go out onto the ice on its own.

By the end of the year, the growing chick is nearly as big as its parents. It learns how to feed itself and begins to waddle off exploring with other chicks.

In January, the large chick leaves its parents completely.

Resource 3: Plastic straws must be banned!

People all over the world use plastic drinking straws for convenience. Millions are given out in hotels, cafés and with multi-pack juices and milk drinks from supermarkets. I strongly believe that plastic straws need to be banned completely. So many are thrown away and left as rubbish on the ground or they end up in our waterways like creeks and oceans. Some do go to rubbish dumps, but they take a very long time to break down.

Firstly, fruit and milk juice boxes with plastic straws attached are popular with children as quick and easy snacks. The plastic straws then get thrown away in school yards and streets all the time. Since they are light, they blow around in our streets and parks too. Because of this, our schools and our community look messy and horrible.

Also, plastic straws can travel into the ocean. In the ocean, they look like food so creatures like turtles and sea birds may eat them and choke. Plastic straws slowly break down in the sea too. When they turn into smaller bits of plastic (micro plastics), lots of smaller sea creatures like fish swallow them as well. Plastic straws hurt so many animals in our beautiful oceans.

Finally, plastic straws take thousands of years to break down. When people try to do the right thing and throw them in the bin, they still go to the dump. After a long time in landfill they do slowly breakdown, but then they release poisonous gas into the air. They are just so harmful to our world.

Because of plastic straws, our environment is in danger. Don't you want to help? Today, there are other types of straws that we can use. Straws made of paper or card break down so they do not cause any harm. Reusable straws like bamboo and metal straws are great choices too. We must all act now for our planet.

Resource 4: An historical account: Australia – whose land?[23]

At the time of their arrival, Australia was inhabited by hundreds of groups of Aboriginal peoples living in harmonious connection with the land. For thousands of years they had built settlements with dwellings and communal buildings; tended, harvested and stored crops; engineered elaborate fishing traps; and used fire **to control** the land and **make** hunting easier.

However, ***from the British perspective***, there were no signs of what they saw as agriculture or cultivation of the land. ***According to English law***, this **meant** that the Aboriginals did not have to be acknowledged as having any claim to the land. ***To the British***, it was 'terra nullius' (**land belonging to no-one**). Therefore, they believed it could be claimed without the need to pay or conquer anyone. ***In their eyes***, European culture was superior to all others and the land was theirs to claim, despite being met by the Cadigal people running down to shake their spears at them. The Cadigal people reacted in this way **because**, ***from their perspective***, the British were intruders. The **impacts** of this 'intrusion' on the Aboriginal people have been devastating and long-lasting.

On January 26 1788, the British claimed the land ***as Crown land*** and, **because of their belief in 'terra nullius'**, they believed they could take and use anything on the land. The English began to take over land, which, **to *the Aboriginal population***, was sacred or had been important grounds **for hunting, fishing, crop cultivation and harvesting**. **Since**, ***for the Aboriginal people***, this was an invasion of their territory, they quickly became involved in a physical struggle.

This first main period of Aboriginal resistance in the area now called Sydney was from 1794 to 1816. **Due to the nature of Aboriginal society**, their resistance took its own distinctive form of warfare. Through intertribal gatherings, they planned and carried out attacks on isolated settlements, ambushed small groups of settlers, and burnt crops, buildings and countryside. As the whites settled across the country, there is evidence of wide-spread resistance from local Aboriginal populations.

In response to the fierce Aboriginal resistance, the British employed a variety of strategies **to maintain control**. These included mass shootings or massacres of men, women and children in cold blood. Many Aboriginals also died **as a result of poisoning** when their watering holes were poisoned, or they were given flour, sugar or damper mixed with arsenic. These were common events in the 19th century and continued into the first half of the 20th century in some parts of Australia.

As the Aboriginal peoples were forcibly driven from their lands, they could not simply move into neighbouring clan lands **owing to their beliefs and relationship with the land**. ***In their view***, 'they had been born to live on, and protect, only the land of their birth – their Country' (Pascoe 2019). **Because of this belief**, Aboriginal people generally remained in their territory, in spite of losing their battle. Many worked ***as stockmen, trackers or labourers*** for pastoralists. ***As the traditional caretakers of the land***, they believed they were still caring for and controlling the land in new partnerships, **since**, ***according to Aboriginal lore***, land is not owned by individuals. Many were later surprised to learn that the land now belonged to the government or the settlers.

Due to ongoing injustices, the Aboriginal community began to come together **to fight for their land rights** again. In 1983, their struggle **resulted in** the creation of the NSW Aboriginal Land Rights Act. Eventually, following a ten year battle, the High Courts overturned 'terra nullius' in June 1992. However, the fight for land rights still continues today.

Source material

Australian Government (2010) Impacts of settlement on Aboriginal people, available at http://TLinSA.2.vu/ImpactSettlement (accessed December 2020)

Pascoe B (2019) *Young Dark Emu: A Truer History*, Broome, Western Australia: Magabala Books

[23] ***Circumstances of angle*** and ***role*** in blue italic. All other highlighted language are **cause-effect** resources: **conjunctions**, text connectives, **processes**, **nominalisations** and **circumstances**.

Resource 5: Women garment workers – exploitation or empowerment?[24]

The garment industry is and has historically been one of the most female-dominated industries in the world. More than 70% of garment workers in China are women; in Bangladesh the share is 85%, and in Cambodia it is as high as 90%. For these women, it is about moving out of poverty, being able to provide children with education, and to become more independent and grow as an individual.

However, the reality for most garment workers across Asia is a far cry from these aspirations. **Despite their vital contribution to the large profits of clothing companies**, garment workers are working for poverty wages, under dreadful conditions, and are required to undertake an excessive amount of overtime. Many work more than 60 hours of overtime per week and it is common to be cheated of the overtime pay. Health and safety are often neglected, workers are denied breaks, and abuses are common – to mention a few of the problems in the industry.

Yet, there are some who argue that this exploitation is the road to female empowerment. Women's participation in work has significantly contributed to reducing poverty and addressing the issue of gender equity in developing countries. For their families, the income of the female garment workers increases the family's economic position, household consumption of food, and helps them invest more in the education of their children.

Poverty is the main driving force for women to participate in paid factory work. Female workers typically migrate from rural areas to meet their financial needs. **With little education**, few options are available to them. Unskilled women state that they have no choice except to work as a domestic servant or as a factory worker. Factory work is like a profession, it gives them social identity. They can do extra work to earn extra money, which they cannot do in domestic work. However, the women express concerns that work at the garment factory is hard and exploitative. **In spite of these concerns**, thousands of women work in this industry because it has more social status and they can earn extra money by doing overtime.

Nevertheless, the women who participate in unskilled garment work are at risk of adverse effects on their health and wellbeing due to the work environment and demands associated with this changing gender role. **With inadequate lighting, continuous noise and the constant inhalation of dust fabric, along with the repetitive nature of the work**, workers report that the work has led to back and joint pain, continuous headaches, eye pain and difficulty in breathing, making them feel permanently tired. **Without air conditioning and only a few electric fans on the production floor**, the workers suffer heat exhaustion during summer. **Despite the provision of doctors**, the workers do not have opportunity for regular medical examinations to check their health status. Taking time off for health conditions, **even with a medical certificate**, can lead to being fired.

Furthermore, female workers report that working in the factory and meeting the expectations of the families at home has doubled their workload. This is supported by studies which found that participation in paid work increases women's workload, family conflicts, and their vulnerability to domestic violence. All of the women interviewed stated that meeting the demands of their job and taking care of their family members is a constant battle. **Despite working long hours at a factory**, the women are expected to take care of children and other family members, especially husbands, preparing and serving food, washing and cleaning.

Regardless of these negative impacts on their health and wellbeing, most female workers say they plan to work in the garment industry for ten years. After this time they will return to their own village. They are trying to save some money to buy some land in their village and to build a house. Some women report that they have established a tailoring business in their own village after they leave the job.

Employment in the garment industry has brought economic changes in the lives of women **despite the physically demanding nature of the work**. However, according to the narratives of the female workers, it is clear that the economic benefits come at the cost of the health of the female workers.

Source material

Fashion Revolution (2015) Exploitation or emancipation? Women workers in the garment industry, available at http://TLinSA.2.vu/FashionRev

Akhter S, Rutherford S & Chu C (2019) Sewing shirts with injured fingers and tears: exploring the experience of female garment workers health problems in Bangladesh, *BMC International Health and Human Rights*, 19(2), doi: 10.1186/s12914-019-0188-4, available at http://TLinSA.2.vu/SewingShirts

[24] **Circumstances of contingency: condition** and **concession** are coded in bold blue. Other less-common, more written-like circumstances of cause, role and angle are coded blue (unbolded).

Learning English: Achievement and Proficiency (LEAP)
TARGETED STRATEGIES TO ACCELERATE SAE PROFICIENCY

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NOUNS AND NOUN GROUPS: INTRODUCTION

> **The noun group is a valuable language resource as it can be extended in many ways to provide rich and detailed information about the person or thing ...** (Derewianka, 2011:42)

As students develop their language proficiency, they learn to use learning area-specific nouns and to add details about them in expanded noun groups. This enables them to show deep content learning as they express ideas with greater precision and in more compact ways.

Nouns

Nouns are used to name or represent people, places, things and concepts. See the LEAP glossary for further information about nouns and noun groups, including common and proper nouns.

Singular and plural – countable and uncountable nouns

A key feature of common nouns is that they can be counted or measured in some way.

Countable nouns name 'things' that can be individually counted out, eg *days*, *children*, *cups*, *bowls*, *spoons*, *apples*. With countable nouns:

- use the question: 'How many?'
- a numeral can precede the noun, eg *6 hours*, *3 children*, *1/2 cup*, *2 spoons*
- use an indefinite article to mean a single 'thing', eg *an hour*, *a child*, *a cup*, *a spoon*, *an apple*
- demonstratives can be used to point out a particular one or ones, eg *this hour*, *that child*, *these cups*, *those apples*
- singular and plural forms are used, which can either be:
  - > regular, adding a suffix: 's' (*hour–hours*), 'es' (*watch–watches*) or 'ies' (*century–centuries*)
  - > irregular: *child–children*, *person–people*, *foot–feet*.

Uncountable nouns name things that are seen as a mass or a notion, rather than individual entities, eg *sand*, *water*, *sugar*, *medicine*, *information*, *skin*, *cutlery*, *anxiety*. With uncountable nouns:

- use the question: 'How much?'
- instead of numerals, a measure can precede the noun, eg *a grain of sand*, *a cup of water*, *three spoonfuls of sugar*, *ten pages of information*, *a piece of skin*
- instead of indefinite articles, use *any* or *some*, eg *some sand*, *any water*, *some anxiety*, *any cutlery*
- can be used without a pointer
- typically have no plural form, eg it is non-standard to say, 'I read a lot of informations about it.'
- only singular demonstratives can be used, eg *this sand*, *that sugar*.

A note about fewer or less: In formal Standard Australian English, fewer is used for countable nouns (*fewer fish*) and less is used for non-countable nouns (*less pollution*).

Proper nouns name a particular:

- person (Mary)
- place (Thebarton) or
- thing (the Australian Government).

As such, they are neither countable nor non-countable and rarely take a plural form. If a plural form is used, it is usually a shortened form of a larger noun group, eg 'I know three Marys' means, 'I know three people called Mary'.

Noun groups

A noun group consists of a noun as its core and any other words that describe or modify the noun. Since there can be more than one noun in a noun group, the core noun is referred to as the **key noun**. It names or denotes the central or key person, place or thing.

Parts of a noun group and their functions

As shown in Resource 1: Elements of a noun group, a noun group can be made up of many parts, each with their own function and functional question. Resource 1 provides an overview of the parts, their functions (and functional question) along with the various grammatical forms they can take, with examples.

How do noun groups function in a clause?

When we consider the 3 functional parts of the clause—participants, processes and circumstances—we see that noun groups are important in 2 functions:

- **participants** are typically expressed in the form of nouns and noun groups, and sometimes as adjectives or adjectival groups
- **circumstances** are often expressed in the form of:
  - > prepositional phrases, which consist of a preposition followed by a noun group. This is very common, eg *between the towering pine trees* (preposition *between* + noun group *the towering pine trees*)
  - > a noun group on its own. This is particularly for time, eg *One sunny* day, *Three weeks later*.

When we begin focusing on nouns and noun groups with students, we typically focus on them acting as participants. However, it is very important that we make clear that participants and noun/noun groups are not the same thing. Participant refers to the function in the clause and noun/noun group to the grammatical form. Therefore, while we may begin with a focus on nouns and noun groups as participants, we need to make clear that they can also perform other functions in the clause.

Adjectives and adjectival groups

Adjectives

> **Adjectives are words that express some feature or quality of a noun. This definition stands in contrast to the more common definition that an adjective is a describing word. Pointing out the relationship between the adjective and the noun is key, because lots of words can be descriptive, including adverbs … or indeed a well-chosen noun or verb.** (Myhill, Jones, Watson & Lines, 2016:22)

Adjectival groups

An adjective can have words added before or after it, which add to or modify the meaning of the adjective. These work together as an adjectival group. For example, *hungry*; *a little hungry*; *as hungry as a lion*.

Functions of adjectives and adjectival groups

Adjectives or adjectival groups can be used in 2 main ways:

- part of a noun group: adjectives and adjectival groups are often included within a noun group to add detail to the noun. Typically, they will be in front of the noun. However, for literary or rhetorical effect they can be placed after the noun. *There sat a young child, tired, hungry and abandoned*. As shown in Resource 1, they can function as describers or classifiers. Resource 1 also shows how intensifiers can be used to modify describers, creating an adjectival group within a noun group.

- description as a participant: adjectives and adjectival groups can also be used in conjunction with a relating process to relate a quality or feature to a person or thing, eg *Tuesday was hot*; *I am very tired*; *She is quieter than a mouse*. In these instances, the adjectives or adjectival groups act as participants answering the question, 'what?', eg 'What was Tuesday?', 'hot'.

Thing being described	Relating verb	Description
Tuesday	was	hot
I	am	very tired
She	is	quieter than a mouse

It can be helpful to see this as a shortened noun group. *It was a hot day*. *I am a very tired person*. *She is a girl who is quieter than a mouse*.

Nominalisation

Nominalisation is the process of changing other word forms into nouns, eg:

Other word forms		Nominalisation
Verb	explain invent choose	explanation invention choice
Adjective	brave high efficient	bravery height efficiency
Conjunction	because so if	cause, result consequence contingency
Modality	likely perhaps must	likelihood possibility requirement

Nominalisation is a valuable resource that allows us to encapsulate ideas, condense texts and build technicality and precision. Across the curriculum, this allows us to precisely and concisely label complex processes (condensation, desertification) and events (Civil Rights Movement, The Great Depression). This feature of 'summarising' complex ideas means they can also be used to compact previously mentioned ideas and carry them forward. Nominalisations can also easily be used as sentence openers.

Embedded phrases and clauses

Prepositional phrases as qualifiers

We can specify which noun or 'thing' is being referred to by using a prepositional phrase. For example:

- She wore a coat with a fur collar.
- The boy under the tree is my son.

As qualifiers, prepositional phrases provide information about the noun in answer to questions like:

Where?	the boy **under the tree**
Where from?	the woman **from number 22**
With what?	a coat **with a fur collar**
What like?	lights **like a jewelled necklace**
Whose?	the reign **of Emperor Qin**
About what?	debate **about mobile phones**
What kind?	fields **of billowing grasslands**
What for?	a motive **for murder**

(Adapted from Derewianka, 2011:56)

Distinguishing qualifiers from circumstances: tips

There are 3 main questions to ask:

1. Is it providing extra detail about a noun?
2. If it is moved elsewhere in the clause, does it change the meaning?
3. If it is removed, do we lose detail about the noun rather than the process?

If it is a qualifier, the answer will be 'yes' for all these questions, eg:

The woman from number 22 wore a coat with a fur collar.

'from number 22' specifies which woman; 'with a fur collar' add details about the coat (1).

a) *From number 22, the woman wore a coat with a fur collar.*

b) *With a fur collar, the woman from number 22 wore a coat.*

Neither can be moved without changing the meaning. In the first rearrangement, it sounds as though the woman wore the coat from number 22 to some unknown destination. The second loses meaning, or perhaps tells us how she wore the coat (2).

c) *The woman wore a coat.*

If they are removed we have lost detail about the woman (which one?) and the coat (what type?) (3).

Qualifiers can be in noun groups within circumstances too, eg sat in **a field of billowing grass**.

Embedded clauses as qualifiers

Embedded clauses also add information after the noun to specify or restrict the 'thing/s' we are talking about. They are typically either relative clauses or non-finite clauses. Like prepositional phrases as qualifiers, they cannot be moved and if they are removed, we lose the detail that helps us know precisely which one/s are being referred to, eg:

- Aboriginal children who were taken from their families could no longer learn their language and cultural ways and beliefs.
- The reader's eyes follow the line created by the torch light.

Embedded clauses can be in noun groups within circumstances too, eg sucked into **an area where the air pressure is low**.

LEVELS 1–4 AND LEAPING TO LEVELS 5–6

LEVELS 1–4		
Learning sequence	**Language in focus**	**Genres**
1. Vocabulary to name people, places, animals and things	• key nouns: everyday nouns related to home, local community and school • grammatical accuracy: articles and other pointers	• narratives • recounts
2. Details of number, size, shape and colour	• adding detail about the noun: numerals and adjectives to describe and to create short noun groups • grammatical accuracy: articles and other pointers • plurals	• narratives • descriptions
LEAPING TO LEVELS 5–6		
3. Imaginative description beyond size, shape and colour	• adding detail in front of the noun: > describers – what's it like?	• narratives • descriptions • poetry
4. Factual description beyond size, shape and colour		• descriptions • descriptive reports
5. Description including classification	> classifiers – what kind or what type is it?	• narratives • descriptive reports

Suggested mentor texts

Books (bolding indicates that the sequence is based around this text)	**Learning sequence**
Allen P (1982) *Who Sank the Boat?* Penguin	**2**
Bland N (2015) *The Very Noisy Bear*, Scholastic Press	2
Carle E (1969) *The Very Hungry Caterpillar*, Hamish Hamilton (Number)	**2, 3**
Carle E (1990) *The Very Quiet Cricket*, Penguin **(Size)**	2
Dodd E (2009) *I don't want a posh dog!*, Little, Brown Books for Young Readers	2
Dubosarsky U & Joyner A (2009) *The Terrible Plop*, Penguin	2
Gravett E (2010) *Blue Chameleon*, Pan McMillan AU	2
Hawthorn-Jackson D (2018) *The Little Aussie Bush Babies*, Emu Consulting	2
Morgan S & Erzinger T (2014) *A Feast for Wombat*, Omnibus Books	2
Martin B & Carle E (1967) *Brown Bear, Brown Bear, What Do You See?*, Doubleday **(Colour)**	2, 5
Berenstain S & J (1970) *Old Hat New Hat*, Random House Children's Books	**2, 5**
Clement R (1995) *Just Another Ordinary Day*, Harper Collins	**5**

1. Vocabulary to name people, places, animals and things

Engage

- Read a variety of big books, picture books and online narratives.
- Build awareness of nouns by asking:
  - > 'Who is this?' for characters/people
  - > 'What is this?' for objects, such as animals and things like trees
  - > 'What is this place/setting?' for places like the beach.

Explicitly teach: I do – we do – you do

- Build lists of nouns from shared narratives.
- Have 4 areas labelled *People*, *Places*, *Animals* and *Things*. Each student is given a picture of a familiar noun, orally names it and places it in the correct area.
- Create posters of nouns for the different categories and add to the poster as new nouns are identified.

Punctuation: capitals for proper nouns

Point out and teach as they arise in shared texts, eg for specific character names.

Articles and other pointers

- Introduce examples of indefinite articles (*a* dog, *an* orange) and the definite article (*the* boy on the seat).
- Point them out or have students find them in big books and online texts.
- Encourage students to include an article in their response to questions: What is this/that?, eg *a book*, *the door*.
- Teach about pointers which 'point' to nouns. These can be articles (a, an, the) or pronouns including demonstratives (this, these) and possessives (my, yours, its, hers).
- Locate examples in shared reading and the noun they are 'pointing' to.

2. Details of number, size, shape and colour

Describers

Typically, in the form of adjectives, these answer the functional question: *What is it like?* For example, a *little* egg; a *brown* egg.

The order of adjectives

When there is more than one adjective, they typically occur in a culturally agreed order. Although not entirely fixed there is a common (culturally accepted) order of adjectives:

Order of adjectives in noun groups										
1	2	3	4	5	6	7	8	9	10	
Opinion	Size	Shape/ weight/ length	Condi-tion	Age	Colour	Pattern	Origin	Material	Purpose/use	Noun/ thing
beautiful boring stupid delicious useful lovely comfort-table	big small tall huge tiny	round square circular skinny fat heavy straight long short	broken cold hot wet hungry rich dirty	old young new ancient antique	white blue greenish-blue reddish-purple	striped spotted checked flowery	American British Italian eastern Australian Chilean	gold wooden silk paper synthetic cotton woollen	engagement sleeping gardening shopping wedding	ring bag gloves bag dress

The first 7 categories usually describe something/someone, answering the question: *what is it/he/she like?* or *what are they like?* However, in some contexts they can be classifiers, telling us what kind or what type of thing it is. Similarly, the last 3 categories are often classifiers telling us what kind or type of person or thing, but in some cases, they may simply describe. We must always look at the word in context to know what its function is. For example, compare:

I hate my *ancient* phone. They explored the *ancient* Egyptian pyramid.
Describer Classifier

I have a *brown* teddy bear. We saw a *brown* bear at the zoo.
Describer Classifier

They use the *brown* sap from a *rubber* tree.
Describer Classifier

I was frightened by a silly, *rubber* toy *brown* snake.
Describer Classifier

The function influences the order, so that when brown is used as classifier it will come after any describers, eg rubber.

Explicitly teach: I do – we do – you do

- Direct students to pictures of characters in narratives like *Who Sank the Boat?*
- Ask: 'What is the mouse like?', eg *tiny*, *little*, *white*.
- Provide sentence beginnings and model using the adjective:
  - > to describe, eg The mouse was little.
  - > as part of a noun group, eg There was a little mouse.
- Students repeat in chorus and practice with other adjectives in pairs.
- Read *The Very Hungry Caterpillar*. On each page, ask students, 'What is the caterpillar eating?', eg *three plums*.
- Ask: 'What are the plums like?', eg *purple*, *big*.
- Model how to add a number (or an amount, eg *a slice of*) then a describing adjective before a noun, eg *three purple plums* using a red card for each word.
- In pairs, students manipulate cards to create descriptions matching visuals from the story, eg *The caterpillar ate three purple plums*.

Plural forms

- Teach and point out regular plural forms 's' and 'es'.
- Focus on examples of irregular plurals as they arise.
- Practise listening for and enunciating plural endings through links in mathematics and games, eg bingo, go fish, shopping.
- Model adding adjectives to pictures of characters and using them to orally describe their size, colour, etc.
- Students draw their favourite character, verbalise, then record suitable describers on their pictures.
- Model using student pictures and describers to create simple sentences about their favourite characters in narratives, eg *The purple dragon flew over the city*.
- Students create sentences in pairs and then independently.
- Create word cards to be manipulated to create a noun group to complete a clause.

3. Imaginative description beyond size, shape and colour

Resource 2: Early noun group chart (or a modified version with the classifier column removed) can be introduced to students at this point or slowly built up in the previous sequence.

Explicitly teach: I do – we do – you do

- Introduce describers that express opinions or are evocative, using *The Very Hungry Caterpillar* as a prompt. Ask students to close their eyes and imagine they are eating fruits from the story, eg three plums. Ask:
  - > 'What are they like?' 'What does it feel/taste like?', eg *juicy*, *sweet*.
- Model and jointly rewrite sentences from the story together, eg *He ate three juicy, purple plums*. Point out that these more 'opinionative' describers (*juicy*) come before the more factual ones (*purple*).
- Create a class rewrite with student pairs illustrating and rewriting a page.
- Write descriptive poems by building the noun group step-by-step, such as:
  - > plums
  - > three plums
  - > three purple plums
  - > three juicy, purple plums
  - > The caterpillar ate three juicy, purple plums.

Punctuation: commas

A comma is used between 2 describers.

4. Factual description beyond size, shape and colour

Engage

- Introduce a study about animals through an excursion or incursion.
- Talking about photos of the animals seen, read factual books and watch short videos about these animals.
- Read *All Kinds of Animals*.[1]
- Examine photographs in the book and discuss body features.
- Students suggest alternative words to describe specific body features.

Explicitly teach: I do – we do – you do

- Display photographs of animals including close-ups of their features.
- List nouns for specific features, eg *tail*, *teeth*, *fur*.
- Ask students, 'What is it like?' and build short noun groups, eg *grey fur*, *fluffy ears*, *a black nose*, *strong claws*.
- Create 2 posters of topic vocabulary:
  - > key nouns, eg body, fur, eyes, scales, legs, teeth
  - > adjectives as describers, eg long, strong, grey, powerful, smooth.
- Create cards for body parts, suitable describers and pointers: a, an.
- Students take turns to pair up cards to describe specific body parts of the animal.
- Model using arrows and labelling parts of an animal (*sharp, black claws*; *a flat, black nose*) as suggested by the students.
- In groups, students label photographs of animals seen or studied.
- Students draw their favourite animal and label the body parts of the animal, including adjectives to describe each body part.
- Play 'Who am I?' where students each have a picture of an animal. Model how to play, having students guess the animal. Provide pictures and sentence starters to scaffold, eg 'This animal has _____. It has _____ and _____.' Students play game in small groups.
- Model making a book about a chosen animal. Draw the animal on the cover and on each page, illustrate a specific body part, eg teeth. Under each body part, jointly construct a sentence such as *Crocodiles have sharp teeth*. Model how to include 2 adjectives to describe using a comma, eg *big, sharp teeth*.
- Students make their own descriptive books about an animal of their choice with a partner or independently.

Subject-verb agreement[2]

Use cloze and matching activities, eg:

A kangaroo	has a strong tail.
Kangaroos	have strong tails.

[1] Hartman H (2014) *All Kinds of Animals*, Unite for Literacy, available at http://TLinSA.2.vu/KnowAnimals (accessed November 2020)

[2] See Verbs and verb groups for more teaching and learning activities.

5. Descriptions including classification

Classifiers tell us 'What type or what kind?' They can be:

- nouns functioning as classifiers, eg an emu egg, an apple tree, a cotton shirt
- adjectives, such as Aboriginal people, nocturnal animal
- -ed/en or -ing words, eg *running* shoes, *married* woman.

Engage

- Read *Old Hat New Hat*. Discuss what the hats look like and consider who might wear them.

Explicitly teach: I do – we do – you do

- Provide visuals and/or 'dress-up' props for different types of hats. Include those from familiar fairy tales and narratives such as *The Cat in the Hat* and those representing real-life choices, such as those related to jobs.
- Students brainstorm others, eg a magician's hat, crowns, a wizard's hat, a bike helmet, a school hat, a police hat.
- Label drawings describing features, eg size (big, tall), colour (white, yellow), shape (pointy, flat, puffy) and opinion (funny, beautiful, ugly).
- Introduce another way to add detail about the noun, ie 'what kind' it is. Introduce the functional term: *classifier*.
- Together build up noun groups that include a classifier, eg a green school hat; a blue police hat; a big, puffy chef hat; a black and red pirate hat.
- Point out that classifiers are often nouns, eg school. 'School' is a noun but it is not the *key noun*. We are not talking about a school. We are talking about a hat. Hat is the *key noun* and school is doing the job of a classifier here, telling us what kind of hat.
- Create a chart to classify each part of the noun group with students:

Pointer (Points to the noun – Which one? Whose?)	**Describer** (What is it like?)	**Classifier** (What kind or what type is it?)	**Key noun** (What person, place or thing are we talking about?)
a	dark green	school	hat
a	red and black	pirate	hat
her	dark blue	police	hat
that	big, puffy, white	chef	hat

- Have each part (*pointers*, *describers*, *classifiers*) on individual cards. The *key noun* 'hat' can be on the chart.
- Choose a hat and pose questions, eg:
  > 'What kind of hat is this?' to identify the classifier
  > 'What is this hat like?' to locate adjectives as describers.
- Students respond and place the *classifier* and *describers* in the correct columns.
- Once each line is complete ask, 'Who wears this hat?', eg We wear a dark green school hat; A pirate wears a red and black pirate hat.
- Use noun groups from the chart to create sentences in pairs. Sentence starters can be provided to scaffold, eg *She is wearing ... He is wearing ...*
- In pairs, students complete a cloze activity based on the hats and head gear on display (omitting the bracketed words on the chart below):

Example cloze with possible answers shown in brackets			
Pointer (Points to the noun – Which one? Whose?)	**Describer** (What is it like?)	**Classifier** (What kind or what type is it?)	**Key noun** (What person, place or thing are we talking about?)
the dancer's	(sparkly)		hat
a	colourful, pointed	(wizard)	hat
his	(golden)	(royal)	crown
my	(pink and purple)	(bike)	helmet

- Students use the noun groups to write a sentence about each hat.
- Read a description of a character. The description used should link to a familiar character or topic so that students can connect to prior knowledge. On a second read, students listen for the noun groups that will help them to draw the character:

> *Digger was **a working dog**. He had **dirty brown fur** because he just loved to roll in mud after he herded the sheep. **His big, pointy ears** stuck up above his head. Some people said that he looked like a baby kangaroo. **His long, fluffy tail** pointed up to the sky. Digger had **bright blue eyes** and it looked like he had **the biggest smile** on his face every single day.*

- Reread the text slowly and ask students to draw the character. Repeat several times giving students ample time to draw.
- Share drawings and ask students if they had enough information to draw a picture of the dog. Explore why.
- Jointly deconstruct the noun groups from the text using Resource 2.
- Display a version of the text where the noun groups have been stripped to the bare essentials (pointer and key noun). Have the original text available for comparison.

> *Digger was **a dog**. He had **fur**. **His ears** stuck up above his head. Some people said that he looked like a baby kangaroo. **His tail** pointed up to the sky. Digger had **eyes** and it looked like he had **a smile** on his face every single day.*

- Discuss, using prompt questions such as: How is this text different? What difference does this make for the reader? What have we lost? Why do you think the author added all those other details in the original text? Why is this important for readers?
- Explain that authors of picture books don't use as many detailed descriptions because the pictures provide this information.
- Display images from familiar picture books.
- Ask students to imagine that there are no pictures in *Brown Bear, Brown Bear, What Do You See?* and consider how they could help the reader imagine what the bear looks like using words.
- Students complete a cloze exercise using *describers* and/or *classifiers* to add detail about the bear. Compare descriptions, eg The _____ bear saw a red bird.

  The large, brown grizzly bear saw a red bird.
  The huge, brown bear saw a red bird.
  The scary brown bear saw a red bird.

- Students expand noun groups to describe other characters, eg ***a tiny little red bird***.
- Make explicit, using examples and discussing effects, that:
  - > longer is not necessarily better
  - > not every section of the noun group chart needs to be used to create a vivid description.
- When modelling examples or reading authentic texts, point out those that use more precise words (*the majestic castle*) to describe a key noun in comparison to longer, simpler examples (*the big, tall, shiny castle*).

Extend the learning

With older students, use *Just Another Ordinary Day*, where Clement sets a playful difference between the written description and the images.

- Read the book without showing the pictures. Then display the written text from a selected page.
- Ask students to draw what they imagine they would see on the page.
- Repeat with several pages then reveal the pictures and discuss.
- Students work in pairs to rewrite sentences to include expanded noun groups that would help a reader to visualise what is depicted in the pictures.
- Provide a noun group chart such as Resource 2 to support the process.

LEVELS 5–6 LEAPING TO LEVELS 7–9

LEVELS 5–6 LEAPING TO LEVELS 7–9		
Learning sequence	**Language in focus**	**Genres**
6. More detailed and precise description	• more specialised key nouns • adding detail in front of the noun: describers and classifiers to provide more detailed descriptions	• sequential explanations • descriptive and classifying reports
7. Qualifying phrases: which one/s are we talking about?	• adding detail after the noun: short prepositional phrases as qualifiers	• narratives • descriptive reports
8. Qualifying clauses: which one/s are we talking about?	• embedded relative clauses as qualifiers	• narratives • procedures • explanations • historical accounts
9. Packing factual information into noun groups	• adding detail in front of the noun: describers and classifiers • adding detail after the noun: phrases and clauses as qualifiers	• descriptive and classifying reports
10. Nominalisations to build technicality	• nominalisations to express more specialised and abstract meanings	• expositions: arguments, discussions • explanations

Suggested mentor texts

Books (bolding indicates that the sequence is based around this text)	**Learning sequence**
For younger students	
Baker J (2016) *Circle*, Candlewick Press	7
Bland N (2015) *The Very Noisy Bear*, Scholastic Press	7
Morgan S & Erzinger T (2014) *A Feast for Wombat*, Omnibus Books	7
For older students	
Dahl R (1961) *James and the Giant Peach*, Puffin[3]	**7, 8**
French J (2011) *Nanberry Black Brother White*, HarperCollins (historical fiction)	7
Millard G (2005) *Angel Breath*, ABC Books	7
Miller D (2003) *Refugees*, Lothian Children's Books	7
Trivzas E (1993) *Three Little Wolves and the Big Bad Pig*, Heinemann	7
Thiele C (1964) *Storm Boy*, Seal Books (Chap 1, paras 1 & 2 for setting description)	7
Wheatley N (1997) *Highway*, Omnibus Books	7
Winton T (1997) *Blueback*, Penguin	7
Dahl R (1964) *Charlie and the Chocolate Factory*, Puffin	**8**
Fox M (1984) *Wilfred Gordan McDonald Partridge*, Kane Miller BookPub[4]	8

[3] Uses a variety of *embedded relative clauses* to build description.

[4] Use of *who* to relate to people, *that* to explain what a memory is, and *which* to relate to objects. See also the associated Reading Australia unit, available at http://tlinsa.2.vu/raFox1984Partridge (accessed January 2021).

6. More detailed and precise description

Engage

- Choose a curriculum topic, such as a sequential explanation of a life cycle or recycling bottles.
- In pairs, students brainstorm and record predicted topic words in English and L1, eg penguin life cycle: *bird*, *egg*, *chick*, *mother*, *father*, *baby*.
- View and read texts to build topic-specific vocabulary and knowledge, eg *parent*, *adult*, *male*, *female*.
- Add to topic vocabulary lists, including more technical choices.

Explicitly teach: I do – we do – you do

- Revise/teach that in front of a noun we can add a word that tells what type of thing it is: classifiers.
- Point out that classifiers are important features of noun groups in factual texts, eg penguin: *male*, *juvenile*, *fairy*, *emperor*; bottle: *perfume*, *gas*, *plastic*, *glass*.
- Hold up a noun card and students write classifiers as quickly as they can on a small whiteboard. Begin with everyday nouns, eg animal: *farm*, *native*, *Australian*. Then move to topic related noun, eg egg: *chicken*, *penguin*, *emu*, *fish*.

Punctuation and classifiers

Capital letters are not required for names of animal species, eg golden bandicoot, rainbow lorikeet, emperor penguin. Capitals are only required when part of the species name contains a proper noun such as Kangaroo Island dunnart or Australian magpie.

- Read a model sequential explanation related to your topic, eg Circumstances – Resource 2: The life cycle of an emperor penguin.
- Explain that in factual texts like these, authors use noun groups to provide detail and important information about the topic. Words that classify the type of animals or objects being described (classifiers) or describe what they are like (describers).
- Display a model text eg The life cycle of an emperor penguin: *penguin*, *egg*, *chick*, *feet*, *liquid*, *days*. Highlight or 'box' key nouns.
- Draw up a chart to deconstruct noun groups built around key nouns:

Pointer (which/whose?) ➔	Quantifier (how many/ how much?) ❍	Describer (what is it like?) ✷	Classifier (what kind/ what type?) ❑	Key noun (what thing/s or person/s are we talking about?) ❋	Qualifier (more information – which one/s in particular?) ✚
the			adult female emperor	penguin	
a	single			egg	
her				mate	
a		special milky		liquid	
the			male emperor	penguin	
the		hungry		chick	
the		growing		chick	
its				parents	
the		large		chick	

- Create cards with examples of *pointers*, *describers* and *classifiers* for students to manipulate and match to *key nouns*.
- Display noun groups and pose questions to identify the word/words matching each column, eg:
  - > Which word points to the key noun *liquid*? – *a*.
  - > Which words or adjectives describe *liquid*? – *special*, *milky*.
- Point out that all the words work together as a noun group. Model and have students respond to questions using a complete sentence, eg:
  - > 'What do the penguin chicks first drink?' '*The chicks drink* ***a special milky liquid***.'
- Use noun groups from the text in factual sentences describing parts of the life cycle.
- Discuss why multiple classifiers are often used for a factual text like this to provide detail and define the type of animal or thing.

Noun groups and participants

The key nouns selected in the previous sequence acted as participants in the text and so have been highlighted red. Be sure to make clear that not all nouns are participants as some are found within circumstances. For example, from prepositional phrases acting as circumstances in this model text (which would be colour-coded blue).

Pointer	Key noun
his	feet
his	stomach
the male penguin's	feet

Quantifier	Key noun
two	months
about 50	days

7. Qualifying phrases: which one/s are we talking about?

Prepositional phrase as qualifier[5]

These add more information after the key noun. In the following examples, the noun group is bolded and the qualifier is underlined.

The small marsupial has ***a brown coat*** *with white patches*.

The young girl *in the bright blue dress danced across the room.*

The people *of ancient China were mostly poor farmers.*

He stood at ***the edge*** *of the cliff*.

Prepositional phrase form

A prepositional phrase comprises a preposition followed by a noun group. This means that, when a prepositional phrase acts as a qualifier, there is a noun group within a noun group, eg

The young girl in the bright blue dress.

Engage

- Read and enjoy *James and the Giant Peach*.
- Discuss the author's descriptions of characters and places, eg 'the biggest, fattest, pinkest, juiciest earthworm in the world'. Ask: 'What do you see in your mind when you hear this?' Have students draw what they see.
- Draw out that authors build noun groups that help us to visualise and imagine characters and places in their stories. They do this by adding detail before key nouns and after them.
- Explain that they will be learning how to add detail after the noun using a *qualifier*.

Explicitly teach: I do – we do – you do

- Choose and display a sentence with a noun group acting as a participant, eg 'And luckily for us, we have the biggest, fattest, pinkest, juiciest **earthworm** in the world.'
- Students use 'who' or 'what' prompt to locate the participant, eg What do we have? ***the biggest, fattest, pinkest, juiciest earthworm in the whole world***.
- Underline or put a box around the entire noun group.

[5] See also page 4 'Prepositional phrases as qualifiers' and Circumstances – Resource 1: Circumstances chart, for a list of commonly used prepositions.

- Students identify the key noun by asking, if we strip this down, what's the one word that says what we're talking about here? What do we have? Put a box around 'earthworm' and label as key noun.

And luckily for us, we have the biggest, fattest, pinkest, juiciest **earthworm** in the world.

pointer	describers	key noun	qualifier

- Focus students on the detail before the noun.
- Ask what functions/jobs these words do, drawing out:
  > adjectives *biggest*, *fattest*, *pinkest*, *juiciest* describe what the earthworm is like – label as describers
  > *the* (definite article) points to the noun – label it pointer.
- Now focus on the detail after the noun. Point out that while it may look like a circumstance because it is *a prepositional phrase*, *it is not a circumstance* because it is not telling us where they have the worm. It is telling us more about the earthworm. This extra detail after the noun is called a *qualifier* – label it qualifier.
- Repeat for other examples, with noun groups colour-coded and underlined:

'...and the slightest little **snap** of a twig makes you jump.'
'And next to the Spider, there was a giant **Lady-bird** with nine spots on her scarlet shell.'
'The tunnel was damp and murky, and all around him there was the curious bittersweet **smell** of fresh peach.'
'And then all at once, little **shivers** of excitement started running over the **skin** on James' back.'
'Something that looked like a gigantic **fly** without wings was standing upside down upon its six legs in the **middle** of the ceiling, and the tail **end** of this creature seemed to be literally on fire.'

- Make explicit that some examples contain additional qualifiers located in the circumstance: over *the skin on James' back*; in *the middle of the ceiling*, reminding students that noun groups can be found in both participants and circumstances.
- In pairs, deconstruct the noun groups and place them in the noun group chart:

Pointer (which or whose?) ➔	Quantifier (how many/how much?) ❍	Intensifier (to what degree?) !	Describer (what's it like?) ✷	Classifier (What kind or what type is it?) ❑	Thing KEY NOUN (who or what are we talking about?) ❋	Qualifier (which one/s in particular?) ✚
the		slightest	little		snap	of a twig
a			giant		Lady-bird	with nine spots on her scarlet shell
the			curious bittersweet		smell	of fresh peach
			little		shivers	of excitement
the					skin	on James' back
a			gigantic		fly	without wings
the					middle	of the ceiling
the				tail	end	of this creature

- Students use noun groups to create their own sentences, oral and written.
- Display a picture of a character or object from the story, eg the peach, James or Miss Spider.
- Provide a sentence from the text minus the detail around the noun. Students create and record expanded descriptions including *pointers*, (*quantifiers* if relevant), *describers* and *classifiers* before the noun, and prepositional phrases as *qualifiers* after the key noun, eg *the massive **peach** with the large tunnel in it*; *the huge, sweet smelling **peach** on the hill*.
- Provide sentences, with bare noun groups, that students can use to create expanded key noun groups to:
  > create a sense of character, eg **The spider** opened her mouth and ran **a tongue** over **her lips**.
  > create a setting/atmosphere, eg He lived peacefully with his mother and father in **a house**.
- Students locate examples of noun groups with qualifiers in the text. Record them on posters.

8. Qualifying clauses: which one/s are we talking about?

Relative clauses

A relative clause[6] begins with a relative pronoun, eg *who* for people; *which* or *that* for things.

While either *which* or *that* can be used to add more information about an animal or thing, *that* is more commonly used for qualifiers within a noun group. In some contexts, people prefer to use 'who' for an animal, for example:

- in a narrative where the animal has a name and human qualities
- in a recount about one's pet
- in an emotive argument about protecting animal rights.

Engage

- Display an assortment of lollies or confectionery.
- Students describe their favourites, including what they taste like and look like. Record descriptions.
- Read excerpt from *Charlie and the Chocolate Factory*:

> *'And then again,' Grandpa Joe went on speaking very slowly now so that Charlie wouldn't miss a word. 'Mr Willy Wonka can make marshmallows that taste of violets, and rich caramels that change colour every ten seconds as you suck them, and little feathery sweets that melt away deliciously the moment you put them between your lips. He can make chewing-gum that never loses its taste, and sugar balloons that you can blow up to enormous sizes before you pop them with a pin and gobble them up. And, by the most secret method, he can make lovely blue birds' eggs with black spots on them, and when you put one of these in your mouth, it gradually gets smaller and smaller until suddenly there is nothing left except a tiny little pink sugary baby bird sitting on the tip of your tongue.'* (Dahl, 1964:23)

- Students describe how they felt after listening to the text and what made them feel like this.
- Ask if they have read any Roald Dahl books and to identify what they like about them.
- Draw out that Roald Dahl brings characters and objects in his stories to life through his vivid descriptions which help readers to create clear pictures in their minds. One way he does this is by the detail he adds to nouns, both before and after them.
- Explain that you will examine how Dahl adds details after the key noun in *Charlie and the Chocolate Factory*.

Explicitly teach: I do – we do – you do

- Display the previous excerpt from *Charlie and the Chocolate Factory*. Jointly identify the key nouns that are described.
- Circle or highlight each one and then revise the elements coming before the key nouns. Identify and label any *numeratives*, *describers* and *classifiers*.
- Point out that Roald Dahl has also added detail to these noun groups by including information after the nouns.
- Revisit prepositional phrases as qualifiers looking at the example 'lovely blue birds' eggs with black spots on them'.
- Students match key nouns, describers/classifiers and qualifiers on strips of paper to build noun groups as below:

Describers/ classifiers	Key nouns	Qualifiers
	marshmallows	that taste of violets
rich	**caramels**	that change colour every ten seconds as you suck them
little feathery	**sweets**	that melt away deliciously the moment you put them between your lips
chewing	**gum**	that never loses its taste
sugar	**balloons**	that you can blow up to enormous sizes

- Examine examples noting that most of the description comes after the noun.
- Students look for patterns in the qualifiers. Elicit features and make a class description/definition including elements such as:
  - > start with relative pronoun *that*
  - > they are clauses because they contain a verb (relative clauses).
- Introduce the term embedded clause, explaining that it is not a separate idea or chunk of meaning, but rather part of the noun group. We need to include it to answer 'What?', eg What can he make? Not just any marshmallows, but marshmallows that taste of violets. (This is in contrast to using relative pronouns to add elaborating related ideas in subordinate clauses.[7])

[6] See also Glossary for embedded clauses and pages 4–5 'Embedded phrases and clauses'.

[7] See Sentence structure 6 'Relative pronouns: *which* and *where*'.

- Pairs of students look at, taste and orally describe an allocated lolly. Partners share and record words and phrases to describe physical appearance, taste, sensation or feelings. They use their descriptions to jointly write a sentence about their lolly using the relative pronoun *that*. Provide a sentence starter to scaffold, eg:
  > I like *the* ... that ... (Students can choose alternative mental verbs (love, enjoy, don't like, prefer ...).
- Students write these on strips of paper and read to the class.
- Display each group's description matched to a visual and have all students use the list to write a text modelled on Roald Dahl's example.
- Discuss how author's choices in noun groups help to build characterisation and/or setting, mood and atmosphere. Brainstorm different moods and feelings, eg sad, excited, reassured, terrified, proud, embarrassed.
- Provide a short extract that is bare or missing noun groups and adjectives, eg:
  > She was wearing **a hat** and **a cloak**.
  > **Her hair** went down to the floor.
  > I felt ... as she reached out to me with **her fingers**.

The noun groups 'a hat', 'a coat' and 'her hair' function as participants answering 'what': 'What was she wearing? and 'What went down to the floor?' The noun group 'her fingers' is part of a prepositional phrase 'with her fingers', which functions as a circumstances telling us 'how'; 'How did she reach out to me?'

- Create a chart to jointly construct noun groups to create a particular mood, eg excited:

her	pointed, purple	wizard's	hat	
a	shiny, dark purple		cloak	that was covered in sparkling silver stars
her	flowing silver		hair	
her	slender		fingers	with long, purple painted nails

- Insert the noun groups into the original text, checking the desired mood is created and maintained.
- Pairs of students repeat task to create expanded noun groups that create a different mood.

Links to other genres

Procedures and explanations, eg a silver **covering** that reflects the light; the beans that soaked the longest.

Historical accounts, eg Aboriginal **people** who were taken from their families; laws which stated the children could be taken from their families.

- Provide groups with different examples of noun groups. Groups cut them up so that the qualifiers are on separate cards. Students swap cards with another group and then match cards.

9. Packing factual information into noun groups

Engage

- Read and view factual texts based on a class topic of study, eg for a topic on spiders, read *Meet Rosie!*[8] and view the short clip Tarantula: Amazing Animals.[9]
- Examine and discuss the role of visuals and written text in providing information about the topic.
- Identify and note key facts about the physical features of tarantulas. Students draw and label diagrams.

Explicitly teach: I do – we do – you do

- Display key facts describing the physical features noted, eg:
  > large
  > hairy
  > eight eyes
  > eight legs.

[8] Triplett S (2017) *Meet Rosie!*, Unite for Literacy, available at http://TLinSA.2.vu/MeetRosie (accessed November 2020)

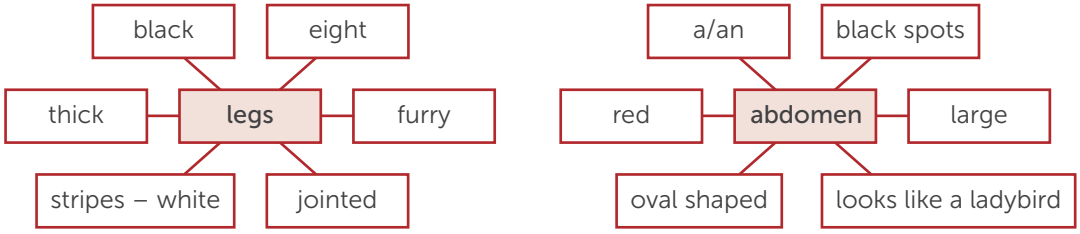
[9] National Geographic Kids (2016) 'Tarantula: Amazing Animals', available at http://TLinSA.2.vu/Tarantula (accessed November 2020)

- Use the notes to write simple sentences about tarantulas, eg Tarantulas are large spiders.
  - > They are hairy.
  - > They have eight eyes.
  - > They have eight legs.
- Highlight that each sentence contains only one piece of information about tarantulas. Identify nouns, including body parts described (*tarantulas*, *spiders*, *eyes*, *legs*) and the words used to describe (*large*, *hairy*, *eight*).
- Explain that, as writers, they can choose to pack more information into a single sentence rather than having lots of short sentences.
- Model and explain how to use these facts in one more developed sentence including a *prepositional phrase as qualifier*:

  Tarantulas are large, hairy **spiders** with eight eyes and eight legs.

  describers | k-noun | qualifier
- Discuss the effect for a reader.
- In pairs, students use key facts collectively compiled by the class to create developed sentences. Provide a pattern to scaffold, using preposition 'with' to begin qualifier, eg Tarantulas are _____ spiders with _____. Possible student examples: *Tarantulas are huge, furry spiders with two pointy fangs*; *Tarantulas are huge, furry arachnids with two sharp fangs*.
- Point out the noun group within each qualifier (*two pointy fangs*, *two sharp fangs*) and highlight how these add detail about tarantulas.
- Generate and teach use of alternative key nouns to refer to the topic to increase technicality, eg tarantulas, spiders, arachnids.
- Model recording key facts about body parts using mind mapping strategy.

Mind-mapping notes



- Model using Resource 3: Nouns group chart, as below, to combine facts in expanded sentences including prepositional phrase as qualifiers using 'with' and adding relative clauses as qualifiers using 'that', eg This spider has eight jointed **legs** with black and white stripes. It has a red **abdomen** with black spots.

  *The spider has a red **abdomen** that looks like a ladybird.*

Pointer (which? whose?) ➔	Quantifier (how many? how much?) ❍	Describer (what is it like?) ✷	Classifier (what kind? what type?) ❑	Key noun (what thing/s or person/s are we talking about?) ❋	Qualifier (more information – which one/s in particular?) ✚
a		red		abdomen	with black spots
	eight		jointed	legs	with black and white stripes
a		red		abdomen	that looks like a lady bird

- Students research a similar topic, eg other spiders, insects or animals, and create mind-mapping notes.

10. Nominalisations to build technicality

Engage

- Discuss sports that students participate in, both in and out of school.
- In pairs, students discuss advantages and disadvantages of playing sport for young people. Record common reasons, summarise and add to a collective chart:

Should young people play sport?	
Pros (advantages)	**Cons (disadvantages)**
• get us fit • have fun • learn to work with others • get better at kicking or scoring	• get hurt • have to go to practice • might let team down • pay a lot for fees, uniforms and equipment

Explicitly teach: I do – we do – you do

- Begin by looking at the pros of children participating in sport.
- Students identify verbs and highlight green.
- Explain that to convince and persuade an audience to a point of view, it helps to use more formal or specialised language choices. Display a table to demonstrate the point:

Young people should play sport		
Pros	**'Bump up' the verb choice**	**Change to a noun – nominalisation**
• get us fit • have fun • learn to work with others • get better at kicking or scoring	• makes us fit • enjoy it • cooperate with others • improve/develop kicking and scoring (skills)	• fitness • enjoyment • cooperation • improvement/development

- Guide students to 'bump up' verb choices, recording in column 2.
- Explain that to sound more formal and expert, verbs can be changed into nouns. This is called *nominalisation*. Model and support students to do this together, recording in column 3.
- Students share what they notice about the endings or suffixes of these nouns.
- Underline suffixes and explain that when verbs are turned into nouns, common suffixes are used such as, *-ness*, *-ment* and *-ion*. Others include: *-ance*, *-tion*, *-ence*.
- Create jumbled lists of verbs and nouns linked to class topic/s, such as the verbs and nouns in the table below, for students to match. This will support students with future independent writing.

Verbs	Nouns
• get better at • practise, train • keep trying, persist • have fun, enjoy • solve • encourage • work with others • play, take part in • talk, communicate	• cooperation, team work • participation, performance • encouragement • improvement, development • communication • practice, training • enjoyment • solution • persistence

- Create posters of verbs connected to the topic with matching nouns or nominalised forms. Students sort nouns, organising them according to the suffix pattern.
- Show students a spoken-like introduction to an argument on the topic: 'Young people should play sport': use some of the ideas they collectively recorded. Point out that the verbs have been underlined.

> Young people should play sport. Playing sport is good because they can keep fit, learn to work with others and get better at kicking and scoring.

- Jointly examine the first sentence, identifying the verb 'play' and then 'bumping it up', eg *take part*, *participate*.
- Now nominalise participate, ie participation, and then rewrite the first sentence using this nominalisation, eg Participation in sport is important for young people; Participation in sport is valuable for young people.
- Have students examine the word 'good' in the second sentence. Brainstorm more formal alternatives for 'good things' or 'pros', eg advantages, benefits, positives.
- Point out that they have just nominalised: the adjective 'good' has been changed to a noun: advantage or benefit.
- Discuss choices for 'cons' such as disadvantages, costs, negatives.
- Students rewrite the beginning of sentence 2, *Playing sport is good because …*, eg:
  - > Sport has many benefits such as …
  - > Sport provides valuable benefits such as …
  - > There are many advantages of sport such as …
- Students use the examples of nominalisation from the above table to complete the introduction. For students requiring further scaffolding, provide a cloze for example:

> Participation in sport is important for young people. Sport provides many benefits such as _____ , _____ and _____ .

Extend the learning[10]

Students use nominalised reasons, ie improved fitness, cooperation and improvement or development of skills, in topic sentences, eg Firstly, improved **fitness** is a benefit of playing sport. Another advantage of playing sport is **skill development**.

[10] See also Cohesive devices 10 'Sentence openers and text connectives for structure and orientation'.

LEVELS 7–9 LEAPING TO LEVELS 10–12

LEVELS 7–9 LEAPING TO LEVELS 10–12		
Learning sequence	**Language in focus**	**Genres**
11. Embedded relative clauses to specify which people, places or things	• adding detail after the noun: qualifiers • embedded clauses using relative pronouns: *which*, *that*, *where*, *who*, *whose*, *whom*	• definitions • descriptive, compositional and classifying reports • explanations • expositions: arguments, discussions
12. Imagery in noun groups with multiple qualifiers	• adding detail before the noun: describers and classifiers • adding detail after the noun – qualifiers: > pruning embedded clauses > multiple qualifiers	• narratives • poetry
13. Nominalised cause-effect	• key nouns – nominalisation: more specialised, including for cause	• explanations: factorial and consequential • expositions: arguments, discussions • investigation summaries
14. Compacted details to carry ideas forward	• key nouns – nominalisation: > more specialised and technical key nouns and classifiers > varied noun groups to refer to key people, places, things throughout a text	• explanations: causal, factorial and consequential • biographies • historical accounts

Suggested mentor text

Books (bolding indicates that the sequence is based around this text)	**Learning sequence**
Bancroft B (2010) *Why I Love Australia*, Hardie Grant Children's Publishing	**12**

11. Embedded relative clauses to specify which people, places or things

Revise

Revise qualifiers

- Function: add more information after the key noun, typically to specify or restrict which one/s we are talking about.
- Form: prepositional phrases or clauses. Typically clauses are relative clauses, but they may have been pruned down to non-finite clauses.[11]

Revise nouns and pronouns

- nouns represent people, places and things (concrete or abstract)
- relative pronouns relate back to a something in the previous clause.

[11] For information and activities for relative and non-finite clauses as subordinate clauses that elaborate rather than specify or restrict, see Sentence structure 8 'Relative pronouns: *which*, *where*, *who*, *whose* and *whom*' and 9 'Non-finite clauses: -ing and -ed verb forms'. See also pages 4–5 'Embedded phrases and clauses'.

Explicitly teach: I do – we do – you do

- Create 2 lists:

Nouns
people
places
things

Relative pronouns
that, *where*, *which*, *who*, *whose*

- Students match relative pronouns for people, for places and for things:
  - > *who* or *whose* – for people
  - > *which* or *that* – for things
  - > *where* – for places.

Which or that?

Either can be used to add more information about a thing. However, *that* is more commonly used to add an embedded clause as a qualifier in a noun group. *Which* is more commonly used to add an elaborating subordinate clause.

Who, whose or whom?

- ***Who*** relates to a person who will be the subject of the clause that follows. (Equivalent pronouns: I, he, she, they, we.) *The woman who had saved a man's life received a medal*.
- ***Whom*** relates to a person who will be the object of the clause that follows. It often follows a preposition, eg *to*, *for*, *by*. (Equivalent pronouns: me, him, her, them, us.) *He wanted to thank the woman to whom he owed his life*.
- ***Whose*** is the possessive form and is used to relate to a person who owns something. (Equivalent pronouns: my, his, her, their, our.) *The man whose life had been saved thanked her*.

- Create cards relevant to curriculum topic/s. Examples are provided in the table below:

Noun group	Relative pronoun to begin qualifier	Additional information to complete qualifier
Local people	**who**	They would otherwise struggle to find work in the area.
An area	**where**	The air pressure is low there.
Areas of the country	**where**	Aboriginal people had lived there and engineered elaborate fishing traps.
The line	**that**	It is created by the torch light.
A form of renewable energy	**that**	It utilises airflow to generate electricity.
Many individuals	**who**	They suffer from mental health issues.
Digital artist, Daniel Lieske	**whose**	His first online graphic novel received rave reviews.
A significant legacy	**that**	It has been passed on by the Ancient Romans.

- Students:
  - > match a noun, relative pronoun and additional information
  - > rewrite as a noun group with a qualifier
  - > discuss changes: removing pronoun: *they*, *it*, *his* or adverb: *there*, removing punctuation
  - > make explicit that they have created a noun group and not a complete sentence.

Extend the learning

Students locate and investigate qualifiers in noun groups in different genres and learning areas. How similar are they? How different are they and why?

Definitions provide a valuable context to examine qualifiers, eg:

Wind power is [a form of renewable energy [that utilises airflow to generate electricity.]]

12. Imagery in noun groups with multiple qualifiers

Engage

- Show the cover of *Why I Love Australia*.
- Use information from the back of the book to introduce Bronwyn Bancroft as an Australian artist, author and illustrator.
- Explain that on each double page spread, Bancroft illustrates and describes something she loves about Australia. Show some of the illustrations.
- Ask students to list 5 things (key nouns) that they love about Australia. Alternatively, or as a follow-up activity, ask students to list 5 things they love about another country/region they have lived in or visited, or list things they love about a specific town/region of Australia.
- Examine and compare noun groups in travel brochures. Students create a travel brochure for their area.
- Read the text without showing the illustrations. Students focus on images and/or feelings the words create for them. In pairs, share 2 or 3 of their strongest images or feelings.
- Reread the book, stopping to show images so students can share their feelings about each page.
- Discuss the poetic nature of the text, which is created through using long noun groups.

Explicitly teach: I do – we do – you do

- Explain that you will analyse the language resources Bancroft used and then write poems modelled on them.
- Provide students with 5 to 10 noun groups from the text on strips of paper.
- Model/jointly locate the key noun in one noun group, highlight and label it. Repeat for 2 more.
- Students share what they notice about these noun groups, eliciting that most of the detail comes after the noun.
- Introduce/revise the term qualifier.
- Jointly analyse and label the parts of the 3 noun groups.

The table below provides the full analysis and accompanying teacher notes.

Analysis of the functional elements of noun groups from Bronwyn Bancroft's *Why I Love Australia*	
1	big **rivers** shaped by mystical beings, flowing from the mountains to the sea describer | k-noun | qualifiers
2	boab tree **families** bountiful in shape, standing on the plains classifiers | k-noun | qualifiers 2 classifiers: What type of families? *tree families*. What type of trees? *boab trees*. Note use of personification.
3	floating **fields** of billowing grasslands where eagles soar describer | k-noun | qualifiers Note the use of alliteration: *floating fields* and assonance: *floating*, *billowing*.

Continued on page 24.

4	suburban **homes** that chatter under a patchwork of rooftops classifier | k-noun | qualifiers Note the use of personification (*chatter*) and imagery/metaphor (*a patchwork*).
5	**waves** that pound beaches and make patterns with driftwood and shells k-noun | qualifiers Note the use of onomatopoeia (*pound*).
6	**gorges** that plummet into serpentine shadows k-noun | qualifiers
7	modern city **lights** like a jewelled necklace adorning an ancient landscape describer | classifier | k-noun | qualifiers What are the lights like? *modern*. What kind of lights? *city lights*. *modern* could also be seen as describer of city. Some may see it is a classifier. In this context *modern* and *ancient* are describers, rather than technical classifiers of cities or landscapes. Note also the use of simile.
8*	**cloaks** of white that drape the rocky crags of snowy mountains k-noun | qualifiers Note that this could have been written as *white cloaks* and discuss the effect of the change. Bancroft's choice puts more emphasis on *white* and continues the pattern of putting most or all of the detail after the noun, which is creating a poetic effect.
9*	the twisted **trees** and sandy **soil** of the bushland scrub in springtime pointer | describer | k-noun | describer | k-noun | qualifiers Here, there are 2 key nouns: 2 things she loves. Each key noun has its own describer, but the pointer and the qualifiers relate to both. Note also the use of alliteration: *twisted trees*; *sandy soils*.
10*	the soft edges of crusted salt pans that create drawings on the sand quantifier group | describer | classifier | k-noun | qualifiers *the soft edges of* works together as a group to identify which part of the thing.

* Examples 8 to 10 introduce other complexities, so analyse them together at a later point.

- Pairs continue identifying the key noun, labelling it and the other parts of the noun group in other examples.
- Talk through analysis as a class.
- Students identify any noun groups that created strong images or feelings for them. (If one of their strongest is missing, they can revisit the book later to locate and analyse it.)
- In pairs, they share what words/choices had the most impact for them and why. Encourage them to name any literary devices they can see/hear Bancroft using, such as alliteration, assonance, simile and metaphor, personification, onomatopoeia.
- As a whole group, identify literary devices, evocative word choices and their effects, which may include rhythm and rhyme.

  Many of the verb choices are also powerful in creating imagery and poetic effect. If appropriate as revision/teaching point, draw attention to them too.

- Explain that because Bancroft has chosen to place most of the detail after the noun, often using multiple qualifiers, you are going to focus on unpacking the qualifiers.

- Revise that qualifiers are typically:
  - > prepositional phrases
  - > clauses
  - > a combination of the 2.
- Students turn and talk to remind each other what a prepositional phrase and a clause is. Establish that:
  - > a prepositional phrase begins with a preposition and is followed by a noun group
  - > a clause contains a verb.
- Model unpacking the qualifier in one of the sentences using functional questions, 'Which ones?' and/or 'What else can you tell me about them?', eg:
  - > Which rivers? Ones that are *shaped by mystical beings*.
  - > What else can you tell me about the rivers? They are *flowing from the mountains to the sea*.
- Confirm with students that there are 2 clauses that are both qualifying *river* and both have been pruned to be non-finite clauses: ~~that are~~ *shaped by mystical beings*; ~~they are~~ *flowing from the mountains to the sea*.
- Jointly unpack the qualifiers in other sentences to show the different patterns. For example:
  - > Which fields? *Fields of billowing grasslands*.
  - > Which grasslands? Ones *where eagles soar*.

    Here the relative clause qualifies the grasslands, so it is embedded within the prepositional phrase. Notice there is no comma before the relative clause.

- Make explicit that when we have multiple qualifiers, they may be:
  - > separate qualifiers both qualifying the key noun, or
  - > one qualifier may be nested or embedded within another, ie qualifying a noun in the qualifier rather than the key noun, for example:

    big **rivers** [shaped by mystical beings], [flowing from the mountains to the sea]

    floating **fields** [of billowing grasslands [where eagles soar]]

    cloaks [of white] [that drape the rocky crags [of snowy mountains]]

- Model breaking down the full pattern of a noun group and using it to create a new evocative noun group:

Original	*floating*	*fields*	*of billowing grasslands*	*where eagles soar*
Functions	describer	thing	qualifier: prepositional phrase	qualifier: relative clause
Notes	alliteration		preposition + noun group	where + noun + verb
Teacher model	*rambling*	*rivers*	*of gurgling waters*	*where fish abound*

- Jointly deconstruct another example and create a new noun group:

Original	*suburban*	*homes*	*that chatter under a patchwork of rooftops*
Functions	classifier	thing	qualifier: relative clause
Notes			that + verb + preposition + noun group (where?) personification and metaphor
Class model	*desert*	*sands*	*that sleep under a blanket of stars*

- Students use the 2 patterns you have deconstructed to create a new noun group around 2 of the things they love about Australia.
- Students deconstruct another noun group they found evocative and use its pattern to create a new noun group around a third thing they love about Australia.

- In pairs, students share their noun groups, receive feedback and redraft.
- Students illustrate their favourite and add a writer's statement.
- Create a class display grouped according to pattern with the accompanying analysis.

13. Nominalised cause-effect

Expressing cause-effect relationships

A key aspect of Levels 10–12 is expressing cause-effect relationships through:

- verbs (*caused*, *resulted in*)
- circumstances (*because of the rain*, *due to the heat*)
- nominalisations (*reason*, *result*).

These grammatical resources can be focused on and developed separately, or as a set. To support the latter, some text extracts and cause-effect examples here are the same as those used in Verbs and verb groups 17 'Causal relating processes' for more precise relationships of cause-effect and Circumstances 10 'Compacted details of cause and effect'. Those sequences also point out that, when expressing cause-effect through verbs and circumstances, nominalising other elements of the clause is often necessary.

Explicitly teach: I do – we do – you do

- Discuss the importance of understanding and constructing cause-effect relationships in your chosen context.
- Revise or introduce the different resources available to express cause and effect: **conjunctions**, text connectives, **circumstances**, **causal relating processes** and **nouns**.
- Point out the words **cause** and **effect** are nouns. They are nominalisations of the conjunction 'because'. Generate synonyms for cause and effect:

Cause	Effect
reason	result
factor	consequence
basis	impact
motivation	outcome
purpose	benefit
intention	response

- Point out that some of these can be used as parts of phrases acting as:
  - > text connectives: in response, as a result, as a consequence
  - > circumstances: in response to …; as a result of …; as a consequence of …
- Explain that your focus here will be on using cause-effect nouns as the key noun in a participant noun group.[12]
- Explore patterns such as:
  - > sentences are typically built around a relating verb
  - > the nominalised cause/effect can be counted (one, many), described (serious, key), classified (environmental) and qualified (of logging, for continuing logging, in increased soil erosion)
  - > the nominalised cause/effect can begin or end the sentence.

> One **outcome** of Trees for Life Logging **was** hundreds more local jobs.
>
> One **reason** for continuing logging **is** more local jobs.
>
> The extinction of up to fifty species of plants and/or animals everyday **is** a serious **consequence** of logging.
>
> Removing trees and their root systems **is** a key **factor** in increased soil erosion.
>
> Logging **has** many environmental **impacts**.

- Have sentences using conjunctions or other resources for comparison and discuss effects of nominalised choices. Elicit responses, eg:
  - > more formal, written-like
  - > makes cause-effect strong
  - > clear statements – authoritative
  - > summarises ideas – succinct.
- Draw out where and why they might be used in texts, eg introductions, topic sentences and conclusions because they summarise and make clear points succinctly.
- Students practise creating sentences with nominalised cause-effect as topic sentences in factorial and consequential explanations and/or arguments, discussions; and in investigation summaries.[13]

[12] See Circumstances 10 'Compacted details of cause and effect' and, in particular, the tables and flow charts that chronologically chart and chain cause and effect.

[13] See also Cohesive devices 10 'Sentence openers and text connectives for structure and orientation'.

14. Compacted details to carry ideas forward

Focus on the noun group

- Select a familiar learning area text.
- Create a cloze by removing noun groups that pick up previously mentioned detail.
- Students complete cloze then compare to the original text and discuss any differences.

> A tropical storm begins when air flows into an area where the air pressure is low.
>
> As this air flows in, it circles around the centre of the _____ area. In the tropics, this _____ air is warm and moist. Because _____ air rises, this _____ air rises into the atmosphere in a spiral like a corkscrew.
>
> When this _____ air gets up into the atmosphere, it cools and forms rain clouds. These _____ and _____ winds create storms at sea. A small number of _____ get bigger and bigger and turn into cyclones.

- Annotate the original text, discussing how noun groups are being used, eg to repackage, compact and carry forward previously mentioned ideas. What is the effect of this?

Original text	Commentary
A tropical storm begins when air flows into an area where the air pressure is low. As this air flows in, it circles around the centre of the low pressure area.	qualifier – specifying type of area details in qualifier now repackaged as classifier
In the tropics, this circling air is warm and moist.	action: circles repackaged as describer (or could use 'flow in' to become 'inflowing air')
Because warm air rises, this circling air rises into the atmosphere in a spiral like a corkscrew.	picks up warm
When this warm, moist air gets up into the atmosphere, it cools and forms rain clouds. These rain clouds and spiralling winds create storms at sea.	picks up warm and moist picks up rain clouds spiral repackaged as describer
A small number of these storms at sea become bigger and bigger and turn into cyclones.	picks up storms at sea, with circumstance repackaged as qualifier

Focus on nominalisation

- Revise: nominalisations can summarise detailed information and become 'a defined term',[14] which can be referred to throughout the text.
- Provide an appropriate learning area example, eg 'Gravity is an invisible force which pulls all objects towards the surface of the Earth. This invisible pull of gravity binds everything to the Earth.'[15]
- In pairs, students identify what elements have been repackaged and how, eg in what roles? ie 'pull' initially a verb in a qualifier, is nominalised and used as the key noun. 'Gravity', initially a nominalised (key noun), is used as a noun in a qualifier.

Gravity	*is*	*an*	*invisible*	*force*	*which pulls ...*
Nominalisation		Pointer	Describer	Key noun	Qualifying relative clause

This	*invisible*	*pull*	*of gravity*
Pointer	Describer	Key noun	Qualifying prepositional phrase

[14] Christie F, Gray P, Martin JR, Macken M, Gray B, & Rothery J (1992) Exploring explanations about astronomy, *Language: A resource for meaning* (ch 4), Harcourt Brace Jovanovich: Sydney, available at http://TLinSA.2.vu/Christie1992ch4astronomy (accessed November 2020)

[15] Example from Christie et al, 1992:203.

- Model and jointly construct other noun groups to carry this idea of gravity through the text, making explicit any patterns, eg *gravity's pull*; *the Earth's gravitational force*; *the force of this gravitational pull*.

Focus on repackaging notes into text

- Point out that the ability to repackage and compact information through noun groups and nominalisation makes them valuable resources to avoid plagiarism. They are also valuable when it comes to synthesising information recorded in note-form.
- Use notes from a current topic of study to model compacting ideas. Think aloud as you construct and/or have students discuss and annotate the final text with you:

Notes[16]	Compact text	Commentary
1. Prince Zheng born in 259BC 2. China = 7 states, unstable, always fighting for power	At the time of Prince Zheng's **birth** in 259BC, China was made up of 7 unstable states that were constantly fighting for power.	1. Verb (born) is nominalised (**birth**), enabling whole clause from notes to be packaged as a noun group in a prepositional phrase as circumstance. 2. Relating process (was made up of) to replace equal sign. Adjective (unstable), verb (fighting) and circumstances (always and for power) repackaged as a participant noun group.
3. lasted 403 BC to 221 BC = The Warring States Period.	This period of **instability** *lasting from 403BC to 221 BC* is known as The Warring States Period.	3. Adjective (unstable) is nominalised (**instability**) and used to compact previous idea and extended by adding verb (lasted, using the non-finite 'ing' form lasting) and circumstance (403 BC to 221 BC) as a *qualifier* in a participant noun group. Relating process (is known as) used to relate name of period.

- Jointly construct another section.
- In pairs or individually students continue practising moving from notes to texts.
- Share and discuss choices and their impacts.

[16] Drawn from Sentence structure – Resource 3: Qin Shi Huang, the first Emperor of China.

LEVELS 10–12 LEAPING TO LEVELS 13–14

LEVELS 10–12 LEAPING TO LEVELS 13–14		
Learning sequence	**Language in focus**	**Genres**
15. Nominalisation: encapsulating speech, thought and key threads	nominalisation: • to express thinking and saying • to encapsulate key ideas and threads	• explanations: factorial, consequential and historical accounts • expositions: arguments, discussions • evaluative texts including reviews • issues analyses

15. Nominalisation: encapsulating speech, thought and key threads

Revise

- Create a shared definition of nominalisation.
- Make a list of suffixes with examples, eg: ment – judgement; ivity – activity; ance – maintenance; tion – narration; ness – effectiveness; cy – efficiency.
- List purposes and benefits of nominalisation, eg enables users to:
  - > name/define complex phenomena or processes, eg logging; filtration; dehydration; evaporation; photosynthesis
  - > summarise and compact information
  - > build information around it through the noun
  - > use as a sentence opener and shift focus from concrete to abstract, eg:
    - – I feel happy – *My happiness*
    - – Your body doesn't have enough water – *Dehydration* occurs if ...
  - > show relationships between things, eg volcano *erupted* and lava *flowed* — the *eruption* resulted in the *flow* of lava
  - > remove human doers: The *decision*; *Deforestation*
  - > as a 'noun' it can do things and things can be done to it, eg *Dehydration* causes problems; *Dehydration* can be prevented.
- Locate nominalisations in texts.
- Students nominalise given words in spoken-like sentences and then use them to rewrite the sentences.

Nominalising to express thinking and saying

Explicitly teach: I do – we do – you do

- Generate a list of nominalised saying and thinking verbs. See Resource 4: Abstract nouns to encapsulate processes, relationships and concepts.
- Locate examples of words used to indicate speech or thought in texts, eg model texts.[17]

[17] These are in Cohesive devices – Resource 8: Discussion/argument: Should children play computer games?; Sentence structure – Resource 4: Model text: PE issues analysis; and Circumstances – Resource 4: An historical account: Australia – whose land?

- Categorise as verbs (saying or mental processes) or nouns (nominalisations):

Verb	Noun
Saying	
cite talk of report recommend	(their) claim (a) debate (the) report recommendation
Thinking	
believe	(point of) view

- Explore where nouns have been used and the effects of using a noun rather than a verb.
- Point out where the nominalisation encapsulates something that is mentioned previously (or previews what is to come). Ask students to circle or highlight the nominalisation and the stretch of text being referred to, connecting them with an arrow.
- Have students find examples and annotate what is achieved.

Examples of nominalised saying and commentary[18]	
Example 1: despite the positive **claims** of the players	
What author achieves as a result	• Links back and summarises argument 1. • Pack around it > describe: *positive* (which side of debate) > qualify whose: *of the players* > add preposition: *despite*. • Counter with/pit against other views.
Example 2: Recent **claims** of an imbalance of funding between elite athletes and grass roots sports have sparked vigorous **debate** regarding the delegation …	
What author achieves as a result	• Encapsulates and previews the issue. • Removes humans – who is claiming and debating? • Pack around: > describe: *recent*; *vigorous* = current, wide-interest > qualify – names topic/issue > show cause-effect relationship *claims have sparked debate*.

- Create cloze activities where students select an appropriate nominalisation to link back and encapsulate.
- Model and jointly construct nominalisations and new sentences:

Verb-based	Nominalised
The experts **agree** that we must tackle climate change. Their report **recommends** over 160 steps to be taken.	Given the overwhelming **consensus** among the experts, the government cannot ignore the reports' **recommendations**.

- Discuss the impact of the changes and when and why the nominalised version would be more appropriate.
- Students independently construct nominalised rewrites with accompanying commentary.

Resource 4 also provides examples of nominalised key threads and describers that are Tier 2 academic vocabulary. Adapt activities here to build students' use of these resources.[19]

[18] Drawn from the model text in Sentence structure – Resource 4: Model text: PE issues analysis.

[19] See also Cohesive devices 12 'Strategic orientations and text organisation' and, within this, 'Text organisation and efficient orientation using nominalisation'.

Resource 1: Elements of a noun group

Element	Pointer →	Quantifier ❍	Intensifier !²⁰	Describer ✱	Classifier ❑	Thing KEY NOUN ✱	Qualifier ✚
Meaning with ***functional question***	'points to' the noun: answers ***Which one or ones?***	quantifies the noun: answers ***How many or how much?***	strengthens or softens describer: ***To what degree is it like this?***	describes the key noun: answers ***What's it like?***	classifies key noun answers: ***What kind?*** or ***What type?***	names the 'thing', tells: ***Who or what are we talking about?***	provides additional information to specify which thing/s, tells: ***Which one/s in particular?***
Forms with examples	• determiners: > articles: ***the*** forest, ***a*** terrible thing, ***an*** animal > demonstratives: ***this*** narrative, ***these*** legacies, ***that*** chapter, ***those*** words > possessives: ***my*** first reason, ***its*** entire life, ***their*** way of living > other words: ***each*** year, ***no*** zoo, ***some*** zoos, ***every*** state	• numerals: ***three*** bears, ***40*** million ***tonnes of*** coal • inexact numbers or amounts: ***many*** children, the ***majority of*** men, ***much of*** the waste, ***20% of*** e-waste, ***about 50*** days • ordinal numbers: the ***first*** online graphic novel, his ***last*** day	• adverbs: ***very*** quiet, ***really*** small, ***extremely*** angry, ***utterly*** exhausted, ***somewhat*** surprised, ***truly*** shocked • adjectives: ***dark*** blue, ***deepest*** blue	• adjectives: ***little*** brown bear, ***cute***, ***young*** puppy, ***expressive*** eyes, ***hazardous*** conditions, ***precious*** resources • -ed/en or -ing words: ***framed*** images, a ***hidden*** trapdoor, a ***dazzling*** display	• adjectives: ***solar*** panel, ***vintage*** car • nouns: ***school*** desk, ***guide*** dog • a numeral: ***second*** place • -ed/en or -ing words: ***boiled*** potato, the ***Stolen*** Generation, ***recycling*** facilities	• noun: > person: ***baby*** > place: ***beach*** > object: ***ball*** > idea: ***relaxation*** • nouns: ***bread and butter***, an ***orange or apple*** • substitution (one to refer to noun): the pink ***one*** in the corner	• prepositional clause: The tiny lizard ***with blue stripes on its tail***, the girl ***in the car*** • embedded clauses: Aboriginal children ***who were taken away***, toxins ***which are used in the construction of computers***, a report ***called 'Bringing them home'***, a word ***beginning with 'z'***

[20] Intensifiers are technically not part of the noun group because they do not add to the key noun. They add to the describer and are part of an adjectival group within a noun group.

Resource 2: Early noun group chart

Pointer (which one/s? whose?) ➔	Counter (how many? how much?) ❍❍❍	Describer (what's it like? what size? what age? what colour? what shape? what texture? what made of?) ✷			Classifier (what kind? what type?) ❑	Thing KEY NOUN (who or what are we talking about?) ❋
a, an, the, this, that, these, those, my, your, his, her, its, our, their, mum's	one, two, second, some, a few, many, a lot of, a cup of, a bowl of, enough	beautiful, big, old, red, round, soft, furry			racing, toy, sports (car); teddy, polar (bear); teenage, Asian (girl); mountain (bike)	dog, car, doll, bear, sky, house, girl, boy
		What's it like? 🙂✔ 😕✘	what size? ●●••	what colour?		
the	two	cute	little	brown		birds

Resource 3: Noun group chart

Pointer (which? whose?) ➔	Quantifier (how many? how much?) ○	Intensifier (to what degree?) !	Describer (what's it like?) ✱	Classifier (what kind? what type?) ❑	Thing KEY NOUN (who or what are we talking about?) ✱	Qualifier (which one/s in particular?) ✚
a, an, the, this, that, these, those, my, your, our, Australia's	many, some, a few, six, a cup of, a couple of, two of those	very, really, incredibly, quite, extremely, slightly	beautiful, horrid, scary, boring, soft, yellow, dangerous, sharp	nocturnal, year 5, industrial, Siamese, native, male, female, adult, baby, teenage	child, dog, building, sky, forest, fight, discussion, reason, solution	with green eyes, in the corner, who I met last week, where we first met

Resource 4: Abstract nouns to encapsulate processes, relationships and concepts[21]

Saying processes (speech)	Mental process (thought)	Relationships (cause-effect)	General concepts (key threads)
account	afterthought	benefit	advantage
accusation	analysis	condition	approach
admission	assumption	consequence	aspect
announcement	awareness	contribution	breakthrough
apology	belief	effect	component
argument	concept	factor	constraint
assertion	consideration	impact	development
call for	conviction	influence	difficulty
claim	expectation	outcome	disadvantage
comment	idea	purpose	element
commentary	notion	reason	event
criticism	opinion	result	fact
debate	perception		feature
declaration	perspective		focus
demand	prediction		improvement
denial	theory		incident
discussion	thesis		issue
explanation	thought		limitation
evidence	view		problem
insistence	viewpoint		process
outcry			strategy
plea			system
point			task
question/ing			tendency
report			technique
request			topic
response			trait
statement			trend
suggestion			variable

Examples of describers that can be added to indicate

High value		Low value		Intensity/modality
strategic	irreversible	accidental	non-essential	direct
central	key	commonplace	peripheral	indirect
critical	major	cosmetic	secondary	short-term
crucial	primary	incidental	superficial	long-term
essential	serious	inconsequential	temporary	widespread
fundamental	significant	insignificant	trivial	localised
important	unique	marginal	unimportant	probable
indispensable	vital	minor	unnecessary	likely

[21] Adapted from Derewianka & Jones, 2016:313

Learning English: Achievement and Proficiency (LEAP)
TARGETED STRATEGIES TO ACCELERATE SAE PROFICIENCY

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EVALUATIVE LANGUAGE: INTRODUCTION

As speakers and writers we draw on evaluative language to express our attitudes as we interact with each other, with texts, ideas and the world around us. Since evaluative language is used in a wide range of texts across the curriculum, students need to learn how to use evaluative language and to identify and interpret its use in texts.

There are 2 main aspects of evaluative language to consider in LEAP:

- how feelings, judgements and evaluations are expressed
- the intensity and modality with which they are expressed.

Types of attitude

Positive and negative expressions of attitude can be divided into 3 main types:

- feelings and emotions (our own and those of others, eg characters in narratives)
- judgements of people (our own and others' behaviour and character traits)
- evaluation or appreciation of 'things', eg books, movies, performances, artwork.

The 3 main types can be focused on individually or looked at in combination. Resource 3: Modality resources provides a collation of the 3 types into one larger framework.

Feelings and emotions

The top section of Resource 1: Resources for expressing attitude provides examples of how feelings can be grouped into 3 major categories:

- happiness or unhappiness
- security or insecurity
- satisfaction or dissatisfaction.

Various word forms can be used:

- verbs: love, smiling, strode, pleased, wailing, threatened, disappointed
- adjectives: ecstatic, buoyant, safe, secure, pleased, mournful, depressed, scared, petrified, bored
- adverbs: joyfully, confidently, proudly, sadly, nervously, angrily
- nouns: love, stability, contentment, grief, fear, frustration.

As our language develops, we build both our vocabulary and the range of grammatical forms we use to express emotions. At the spoken-end of the register continuum, we rely more on verbs and adjectives: at the written end, nominalisations are used.

Judgements of people

The middle section of Resource 1 provides examples of how judgements of people's behaviour and character are grouped into 2 broad categories, each with sub-categories:

- personal attributes to be admired or criticised:
  - > uniqueness, normalcy
  - > capability, strength, weakness
  - > dependability, reliability, courage
- ethics and morals to be praised and respected or rebuked and disapproved:
  - > goodness, fairness, selflessness
  - > honesty, openness, trustworthiness.

Evaluation or appreciation of 'things'

Three categories and associated probe questions are used to identify the language of appreciation:

- reaction: Did you like it? Did it grab you?
- composition: Was it well-constructed? Did it hang together well? Was it sufficiently challenging?
- valuation: Was it worthwhile?

These are demonstrated in the lower section of Resource 1.

Varying the intensity and modality

Evaluations can be strengthened or weakened to create graduations of meaning: greater or lesser degrees of positivity or negativity. We 'turn the volume up or down' through the use of:

- intensifiers and other resources that adjust the force or focus of the message
- modality to soften or strengthen arguments and open up to other points of view.

Intensity: force and focus

The volume can be adjusted by choosing core vocabulary that has an inbuilt intensity, eg *jogged*, *ran*, *raced*, *sped*, *flew*; *quickly*, *swiftly*, *rapidly*; *pretty*, *gorgeous*, *stunning*, including metaphors and similes, eg *as quick as a flash*, *like lightning*, *movie-star looks*, *a knock-out*. In LEAP Levels, these choices are considered when assessing vocabulary in Verbs and verb groups, Circumstances or Nouns and noun groups.

In Evaluative language, LEAP Levels focus on the use of additional words to:

- vary force by intensifying or quantifying
- sharpen or soften the focus.

See Resource 2: Resources to vary intensity for a more detailed breakdown of categories and examples.

Modality: probability, frequency and obligation

Modality refers to language that expresses degrees of probability/certainty, frequency/usualness or obligation. This language is important when persuading an audience to agree or to take action. It can make arguments sound reasonable and open to discussion and/or strengthen a call to action.

Resource 3 provides a list of resources to express modality, analysed into categories of probability, frequency and obligation and further broken down according to word form. The forms are listed in the order they are developed, from most spoken-like at the top to most written-like at the bottom:

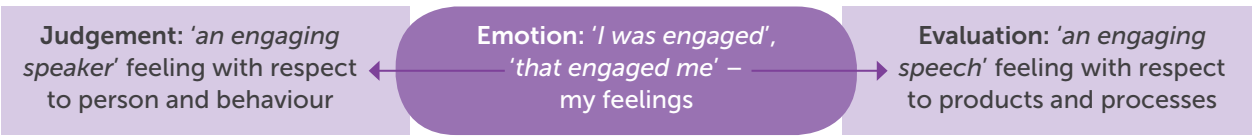
- modal auxiliaries, eg *may*, *might*, *should*, *must* (That *might* be the one; You *must* always cover it)
- modal adjuncts (adverbs): *probably*, *certainly*, *always* (She *always* wins)
- mental and saying processes (verbs): I *think*, I *believe*, I *suggest*; I *urged* (I *urged* her to leave)
- modal qualities (adjectives): *certain*, *probable*, *likely* (I am *certain*; It's a *likely* outcome)
- other verbs: *permit*, *oblige*, *require*, *necessitate* (The current situation *requires* urgent action)
- nominalisations (nouns): *likelihood*, *possibility*, *requirement* (There is a strong *possibility*).

Analysis of evaluative language

Unlike other aspects of grammar, the analysis of evaluative language is not precise. Not only are evaluative meanings often cultural, but they also:

- are expressed through a range of grammatical resources, eg verbs, adjectives, adverbs and nouns
- can be expressed directly (*happy*), implied (*skipped along the path*) or **evoked** (*the sun shone brightly and the birds sang from the lush green treetops*)
- connect, accumulate and multiply each other's meanings across a text.

Interconnectedness of the 3 categories of attitude[1]



Therefore, it is unlikely that 2 people will identify exactly the same words and phrases, or that every word and phrase will be classified in the same way. However, the overall patterns of analysis will be similar. These patterns can then support inference and interpretation of key messages. They also allow a focus on grammatical tools used to 'show', rather than 'tell', or on resources to evaluate in more formal, written-like ways, including nominalisations and shift from emotion to judgement and evaluation.

[1] Martin J, 2000:147, Fig 8.1.

LEVELS 1–4 AND LEAPING TO LEVELS 5–6

LEVELS 1–4		
Learning sequence	**Language in focus**	**Genres**
1. Simple everyday language to express feeling – *happy*, *sad*	• feelings and emotions: emoticons, facial expression, body language	• descriptive statements • narratives
LEAPING TO LEVELS 5–6		
2. Beyond common, everyday language to express feelings	• feelings and emotions: expanding vocabulary	• narratives
3. Everyday vocabulary to judge characters	• judgement of people/characters	• narratives • responses
4. Everyday vocabulary to evaluate	• evaluation of things: describers and comparatives	• narratives • descriptive reports • recounts

Suggested mentor texts

Books (bolding indicates that the sequence is based around this text)	**Learning sequence**
Allen P (2010) *Share Said the Rooster*, Penguin Australia	1
Bang M (1999) *When Sophie Gets Angry – Really, Really Angry…*, Scholastic Inc	1
Cornwall G (2017) *Jabari Jumps*, Candlewick	1
Fox M (2000) *Harriet, You'll Drive Me Wild*, Houghton Mifflin (ideal for exploring facial expressions and body language)	1
Lang S (2018) *Grumpy Monkey*, Random House Books for Young Readers	1
Lester A (1987) *When Frank was Four*, Lothian Children's Books	1
Lester A (2018) *Tricky's Bad Day*, Affirm Press	1
Lester A (2014) *Noni the Pony Goes to the Beach*, Allen & Unwin	1
Laguna S (2002) *Too Loud Lily*, Scholastic	1
Walker A (2010) *I Love Birthdays*, Simon & Schuster Books for Young Readers	1
Wild M (2007) *Bobbie Dazzler*, Harper Collins	1
Wild M & Vivas J (1998) *Our Granny*, HMH Books for Young Readers	1
Charles F & Terry M (1998) *The Selfish Crocodile*, Bloomsbury Publishing	**3**
Blabey A (2014) *Pig the Pug*, Scholastic	3
Blabey A (2018) *Pig the Fibber*, Scholastic	3
Rippen S (1996) *Fang Fang's Chinese New Year*, Omnibus Books	**4**
Allen P (2015) *The Man with Messy Hair*, Penguin	4
Allen P (1994) *Belinda*, Puffin	4
Browne A (1999) *Voices in the Park*, Corgi Children	4
Browne A (2014) *Willy the Wimp*, Walker Books	4
Browne A (2005) *Into the Forest*, Walker Books	4
Cosgrove M (2018) *Macca the Alpaca*, Koala Books	4
Cosgrove M (2019) *Macca's Makeover*, Koala Books	4
Williamson J (1998) *Christmas in Australia*, Picture Puffin	4
A range of simple traditional fairy tales and narratives with superheroes which have clear 'good' and 'bad' characters such as Goldilocks, Cinderella, Hansel and Gretel, and Jack and the Beanstalk, as well as Dreaming stories and fables from a range of cultures.	1, 2, 3

1. Simple, everyday language to express feelings – *happy*, *sad*

Levels 1–4 are generally oral stages of language development. Model and teach that feelings and emotions can be communicated through:

- words/what people/characters say
- visuals/the actions of people/characters
- facial expressions
- body gestures.

Explicit teaching: I do – we do – you do

- Use images that evoke emotion, eg a broken toy, friends playing, a party, a stormy sky with lightning, a kitten, child in front of the class ready to talk or perform, a child sitting alone with head hung while others play around them, child climbing across monkey bars, a ferocious dog.
- Use the *thumbs up*, *thumbs down* strategy to encourage all students to respond to how each picture makes them feel. Students sort images into those that make them feel good and those that don't.
- Using the Think, Pair, Share strategy, students tell/show a partner how they feel when they see a picture (in L1 and/or in English).
- Present alternative feeling words on flashcards, such as *scared* and *angry*, together with emoticons. Say each feeling word aloud, eg *happy*, modelling pronunciation. Students repeat.
- Extend by creating simple sentences, eg *I feel happy*, using the sensing verb 'feel'.

Additional multimodal resources

Joe Scores A Goal![2], *Happy to Be Me!*[3] and the online animation Adventures are the pits![4]

- Play 'feelings' games by using a dice with 6 feelings, eg good, bad, happy, sad, scared, angry. Students take turns to roll the dice. Model how to respond depending on student ability. This could be simply stating the feeling 'happy' and a word to express a happy activity such as 'playing' or a simple sentence such as, 'Soccer makes me happy'.
- Model drawing pictures that make you feel happy, sad, excited and scared. Students then create their own pictures and share orally.
- Explain that students will be learning to use feeling words to describe how other people feel.
- Repeat the activity, using photographs of familiar people, such as teachers or buddy class members, who are showing specific feelings through their facial expressions and/or body language, eg happy, sad, scared, angry.
- Explore in shared texts, using questioning to identify, model and practise everyday vocabulary to describe feelings, eg *How is Little Red Riding Hood feeling? Why is she feeling _____? How can we tell?*

2. Beyond common, everyday language to express feelings[5]

Explicit teaching: I do – we do – you do

- Read or view a simple fairy tale or narrative suitable for the age level of the students, such as the animation of Little Red Riding Hood.[6]
- Display a range of visuals/screenshots where the characters are experiencing different emotions.
- View Little Red Riding Hood again, pausing to discuss what is happening and identify the character/s' feelings, eg watch the beginning with Little Red Riding Hood walking through town wearing her red cloak. Pause the animation, students turn and talk with a partner, discussing words to describe how Little Red Riding Hood was feeling (in L1 and/or English). Responses may include *happy* or *good*. Introduce other words like *safe*, *proud* and *welcomed* (people saying hello).
- Record words on cards for students to place next to the matching visual on display. Repeat this process for key parts of the story, eg Little Red Riding Hood:
  - > walking around town wearing her red cloak
  - > picking pretty flowers in the forest
  - > sees a shadow, then the wolf
  - > sees 'Grandma' in bed and thinks something is wrong
  - > with Grandma and the woodsman watching the wolf run away.

[2] Akmakjian J & Burton H (2020) *Joe Scores A Goal!*, Unite for Literacy, available at http://TLinSA.2.vu/JoeGoal (accessed November 2020).
[3] Hartman H (2018) *Happy to Be Me!* Unite for Literacy, available at http://TLinSA.2.vu/HappyMe (accessed November 2020).
[4] 'Adventures are the pits!', The Literacy Shed, available at http://TLinSA.2.vu/AdventuresPits (accessed November 2020).
[5] See also Verbs and verb groups 3 'Mental processes to express likes and dislikes'.
[6] Gigglebox (2019) 'Little Red Riding Hood', available at http://TLinSA.2.vu/LittleRRH (accessed October 2020).

- For each visual, ask: 'How do we know that _____ feels _____?' Discuss facial expressions, body language, actions or dialogue.
- Students draw part of the story when Little Red Riding Hood was feeling good. Label with feeling/s or write about this scene. Provide simple sentence starters such as, 'Little Red Riding Hood felt ... '. Students orally explain why the character felt like this.
- Create a word bank of feelings throughout the learning, drawn from the students and from the narratives shared. Include synonyms to expand vocabulary for feelings, eg scared: frightened, afraid.

3. Everyday vocabulary to judge characters

Judgements are expressed through the use of:

- how a character is described (noun groups)
- what the character does (action verbs)
- how they speak (saying processes)
- how they act (circumstances expressing details of manner/adverbs).

By posing questions about the actions of characters such as, 'Why is that girl ***grabbing*** that toy?', students can look at an author's choice of verb and make inferences about a character's feelings or personality traits.

Additional multimodal resources

In addition to listed mentor texts, consider also the animation Tiddalick The Frog[7] and movies, such as *Frozen* and *The Lion King* with obvious 'good' and 'bad' characters.

Engage

- Display pictures of familiar characters who are portrayed as 'good', eg Cinderella, Spiderman. Students 'turn and talk', discussing what is 'good' about the characters. Share and create a poster of words to describe 'good' or positive character traits.
- Repeat the process for characters who appear as 'bad', eg Lex Luther in *Superman*, the evil step-mother and sisters in *Cinderella*.
- Repeat process, discussing, sharing and recording 'bad' traits.

Explicit teaching: I do – we do – you do

- View the online narrative The Selfish Crocodile.[8]
- Discuss how the crocodile acted towards the other animals. Ask, 'Is he a good character or a bad character?' Ask if he changed at all during the story.
- Students listen to the story again, focusing on words the author uses to describe the crocodile, eg *selfish*. Add to negative chart.
- Students talk with their partner and record other adjectives to describe the crocodile. Share with the class, continuing to record adjectives on the class chart. Extend vocabulary with uncommon choices, saying each word and students repeating.
- Repeat this process for the hero of the story, the little mouse. Add adjectives to the positive chart.
- Ask: 'Which animal was selfish?' Guide them to respond using a complete sentence such as, 'The crocodile was selfish.' Then model how to include a reason in the sentence using the conjunction *because*, eg 'The crocodile was selfish *because* he would not let the other animals use the river.'
- Provide a question starter and response scaffold on a card for students to refer:

> **Question:** Which animal was _____?
>
> **Answer:** The _____ was _____ **because** _____

- In pairs, students take turns selecting different words from the charts to ask their partner the question.
- Write the chart words on cards. Students sort into positive and negative adjectives and match describing words to each of the characters. Share as a class.
- Use some of these adjectives to write sentences about each of the main characters. Scaffold students to use the conjunctions *because*, *when* and *so* to offer reasons or evidence for their descriptions, for example:
  - > The crocodile was really selfish **because** he didn't want any other animals to use the river.
  - > The crocodile was greedy **so** he scared the animals away from the river.
  - > The crocodile was _____ **when** _____.
- Repeat for the little mouse.
- Encourage students to use intensifiers (*so*, *really*, *very*) to increase the strength of the descriptions, eg The crocodile was *really* nasty when he shouted at the animals. The little mouse was *very* courageous when he walked into the mouth of crocodile.

[7] Red Pixels Animation (2011) 'Tiddalick The Frog', available at http://TLinSA.2.vu/Tiddalick (accessed November 2020)

[8] Bedtime stories with Will (2017) 'The Selfish Crocodile by Faustin Charles', available at http://TLinSA.2.vu/SelfishCrocodile (accessed November 2020)

4. Everyday vocabulary to evaluate

Engage

- Read books or watch short videos about cultural celebrations, such as *Birthday Party*;[9] or *Fang Fang's Chinese New Year* (also online[10]); *Christmas in Australia*; What is Diwali?[11] and Eid al-Adha.[12] Discuss the commonalities, eg special food, clothes, families getting together and fireworks.
- Students talk about celebrations recognised and celebrated by their families. Students illustrate and/or list these under the title 'What we celebrate in my family'.

Explicit teaching: I do – we do – you do

- Read *Fang Fang's Chinese New Year*.
- As a class, identify the elements of the celebration, such as the special food, family meal, firecrackers and the Dragon Dance.
- Display a picture of each element. Ask: 'Would you like this celebration?' Students turn and talk, describing each element. Share responses with the class, recording words on flashcards, and adding to a chart:

🙂	🙁
• fun • yummy • exciting • special • pretty	• bad • yuck • too loud • boring • scary

- Responses may include adjectives like *yummy*, *good*, *colourful* and *different*. Introduce synonyms for a word like 'yummy', eg *tasty*, *delicious*.

Consider a discussion about things that are different, and how they can be good or bad. For example, Lisa likes the different things at the Chinese New Year celebration, whereas Fang Fang feels embarrassed by them.

- Sort flashcards together as a class, identifying the positive or negative words that describe each element of the celebration. With one card per student, they take turns to say the word aloud, with support as needed, and to place it in the positive or negative group.
- Students choose 3 words to describe what Fang Fang thought her friend Lisa would think about the food, the firecrackers and the Dragon Dance, eg *boring*, *silly* or *yucky*. Then choose 3 words that Lisa would use after the celebration, eg *fun*, *exciting* and *colourful*.
- Revise the class list of family celebrations. Students choose their favourite celebration to make a page for a class book.
- Using the title '(Student's name) favourite celebration', students create an illustration of the celebration on the top half of the page. Students include who is there, what happens, and special items, eg food or clothes. Using the chart of words to evaluate, they choose and record adjectives around their picture to describe what they think of their favourite celebration.
- Students use words they have recorded to write sentences below their picture. Provide sentence starters such as:
  - > My favourite celebration is ...
  - > We celebrate it on ...
  - > We eat ...
  - > We celebrate by ...
  - > My favourite part is ...
  - > I also like ...

Students can evaluate favourite things, eg pets as well as experiences such as excursions, special school activities, such as sports day and performances.

- Use texts such as *Our Granny*, *We Love Soccer* or *Playground Games* and ask students to discuss: The funniest/best/most surprising part was when _____.
- Expand and experiment with the use of comparatives and superlatives to express opinions when comparing texts.

[9] Bremer B (2013) *Birthday Party*, Unite for Literacy, available at http://TLinSA.2.vu/BirthdayParty (accessed November 2020)
[10] Rippon S (nd) *Fang Fang's Chinese New Year*, available at http://TLinSA.2.vu/FFChineseNewYear (accessed November 2020)
[11] CBeebies Songs (2016) 'What is Diwali?', The Let's Go Club, BBC Studios, available at http://TLinSA.2.vu/Diwali (accessed November 2020)
[12] CBeebies Songs (2016) 'Eid al-Adha', The Let's Go Club, BBC Studios, available at http://TLinSA.2.vu/Eid (accessed November 2020)

LEVELS 5–6 LEAPING TO LEVELS 7–9

LEVELS 5–6 LEAPING TO LEVELS 7–9		
Learning sequence	**Language in focus**	**Genres**
5. Expressing emotions for mood and characterisation	• feelings and emotions: choosing synonyms for precision and inferring or showing rather than telling • varying the intensity	• narratives • responses
6. Expanded vocabulary to judge characters	• judgement of people – characters	• narratives • responses
7. Expanded vocabulary to evaluate with varied intensity	• evaluation of things: describers and comparatives • varying the intensity • modality to strengthen or soften	• expositions: arguments • responses including reviews

Suggested mentor text

Book (bolding indicates that the sequence is based around this text)	**Learning sequence**
For younger students	
Kobald I & Blackwood F (2014) *My Two Blankets*, Hardie Grant[13]	**5**
Willis J & Ross T (2006) *Misery Moo*, Andersen Press	5
Laguna S (2002) *Too Loud Lily*, Scholastic Inc	5
Bang M (1999) *When Sophie Gets Angry – Really, Really Angry…*, Scholastic Inc	5
Cornwall G (2017) *Jabari Jumps*, Candlewick	5
Blabey A (2014) *Pig the Pug*, Scholastic	5
Miller D (2005) *Refugees*, Lothian Children's Books	5
White EB (1952) *Charlotte's Web*, Penguin	**6**
For older students	
Parker D & Ottley M (2016) *Parachute*, William B Eerdmans Publishing Co[14]	5
Ramage J & Simmonds B (2016) *Dog Lost*, Windy Hollow Books	5
Wild M (2000) *Fox*, Allen & Unwin[15]	5

5. Expressing emotions for mood and characterisation

Engage

- Students share experiences of moving to a new place with a partner. Provide guiding questions from Reading Australia related to *My Two Blankets*, eg:
  - > What was new or different?
  - > How did this make you feel?
  - > What did you do if you couldn't speak English/the language spoken in this new place?
  - > Did you have anything that made you feel at home or comfortable?
  - > How did you make your first friends?
  - > What helped you to settle in and feel welcome?
- Explain they will be learning how writers carefully choose words to describe the feelings of characters.

[13] See unit of work aimed at year 2 students from Reading Australia, available at http://TLinSA.2.vu/ra2Blankets (accessed November 2020).

[14] See accompanying unit in Rossbridge & Rushton, 2015:103.

[15] See accompanying unit of work aimed at Yr 9 students from Reading Australia, available at http://TLinSA.2.vu/raFox (accessed November 2020); and Callow J (2011) 'When image and text meet – teaching with visual and multimodal texts', PETAA, pp.4–5, available at http://TLinSA.2.vu/Callow2011 (accessed November 2020).

Explicitly teach: I do – we do – you do

- Read *My Two Blankets*. Using the same question prompts, pairs talk about the character's feelings. Share with class.
- In groups, students examine cards containing phrases and sentences from the story:

It made me feel safe.	The people were strange.	
I hid under my old blanket.	We came to this country to be safe.	
The waterfall was cold.	I wrapped myself in a blanket.	
One day in the park a girl smiled at me.	a waterfall of strange sounds	
My new words started to feel warm and soft.	the cold and lonely waterfall	
It made me feel alone.	Her words were strange.	
The food was strange.	I felt warm inside.	We laughed.

- Taking turns to read a card aloud, groups identify if the character was feeling a positive or negative emotion and sort onto a chart.

Positive 🙂	Negative ☹️	What did Cartwheel feel?
We laughed.		happy
	a waterfall of strange sounds	confused

- Students highlight the word or words on each card that are positive or negative. (Some examples, such as the waterfall simile, may need to be explained explicitly.)
- Extend further by having groups match each phrase or sentence with an emotional category such as happy and sad, safe and secure, unsafe or insecure, satisfied, dissatisfied, adding these to the chart.
- Look at visuals from books where characters experience a range of feelings and emotions. Show students a sentence that uses simple, common vocabulary to express feelings. Identify and highlight the feeling and then model how to rewrite the sentence using a more precise choice.
- Repeat this several times together before students experiment.
- Look at the page towards the end of the book where readers see the 2 girls sharing the umbrella.

  She was **happy** to have a friend.

  ↓

  She was **delighted** to have a friend.
- Look at the page in the first half of the book where readers first see Cartwheel wrapped in her soft, warm blanket.

  Her blanket was her **safe place**.

  ↓

  Her blanket was **like a cocoon**.
- In pairs, students rewrite sentences. Share and discuss responses.
- Extend by changing direct statements to inferred ones, eg:

  Cartwheel was **happy**. ➡ She couldn't stop **smiling** (the verb *smiling* infers happiness without directly stating it).

6. Expanded vocabulary to judge characters

Engage

Read *Charlotte's Web* as a class. Tell students that they will be looking at some of the characters and author's choice of words to describe them and how they behave. Explain that authors choose particular words to make us like some characters and dislike others.

Explicit teaching: I do – we do – you do

- Students share their feelings about the character Fern. Ask: 'Do you like or dislike her?' and 'Why or why not?' Students 'turn and talk' before sharing with the class.
- Create a class chart and, in the first column, display a selection of phrases and sentences from the book about Fern. Together identify and highlight any words that make us like or dislike her.

- Students share what they think these examples tell readers about Fern's character traits. Record these in the second column. Support students to identify processes 'done by' Fern, eg when she *commanded* her brother to leave Charlotte alone. Explore what the author is telling us about Fern through her actions and words as in chart below.[16]

Charlotte's Web	
Examples from the book	**What does this tell us about Fern?**
Tears ran down her cheek and she took hold of the axe and tried to pull it out of her father's hand. (p.8)	She is caring and is not afraid to do something/take action (brave, sense of fairness).
Fern came, almost every day, to visit him. Here she sat quietly … All the animals trusted her, she was so quiet and friendly. (p.19)	She is reliable, quiet, trustworthy and friendly. She loves animals.
'Leave it alone!' commanded Fern. 'You stop it Avery!' cried Fern. (p.73) (to her brother who was planning to capture Charlotte)	Fair, not scared to stand up for what she thinks is right.

- Begin a class chart of positive and negative words used to describe characters.
- Students work in groups to look at characters from the book, drawing on extracts provided in Resource 4: Characters from *Charlotte's Web* to determine what the author is telling us about them. Groups highlight words or phrases the author used to describe the character and their behaviour. Underneath each example, they record words to describe the character trait.
- Groups share findings with the whole class and add positive and negative words to the class chart of character traits. Share and discuss synonyms for the words offered, eg Wilbur is *little*, *weak*, *needs protecting* – he is *innocent*/*naïve*/*vulnerable*.
- Students draw upon groups' analyses to write short descriptions of each character. Model an example based on Fern, eg:

  The character, Fern, is a young girl who is liked by most readers. She is caring and has a strong sense of fairness, which she shows when she tries to stop her father killing the small pig. She loves all the animals in the barn and shows this by being quiet and gentle with them and helping out with their feeding.
- Provide sentence frames to support students create their own descriptions:
  - > _____ is a character who is _____.
  - > She/he/it is _____ when _____.
  - > She/he/it is also _____ and shows this by _____.

7. Expanded vocabulary to evaluate with varied intensity

Engage

- Tell students that they will be looking at the topic of plastic and its use in our world. They will learn how authors use certain words to express a positive opinion or a negative opinion about a thing, like plastic, or a bigger topic, like pollution.
- Brainstorm items made of plastic. Divide their list into 'single use' and 'long-term use' items and discuss the benefits/advantages (positives) of plastic use as well as the disadvantages (negatives).
- Read and view other resources to build knowledge and understanding of the topic or context, eg *Skip the Plastic!*[17], Rookie Report: Molly's Straw No More Campaign[18] and McDonald's Ditches Plastic[19] (first 1'29").

Explicit teaching: I do – we do – you do

- Read model text in Circumstances Resource 3: Plastic straws must be banned!
- Display 2 sentences from the text:
  - > *Plastic straws are just so harmful to our world.*
  - > *Bamboo and metal straws are great choices.*
- Students identify which is a positive statement and which is negative, highlighting the words that show this:
  - > *Plastic straws are just so harmful to our world.*
  - > *Bamboo and metal straws are great choices.*

[16] See also Verbs and verb groups 9 'Process types and precise choices for shades of meaning'.

[17] Mathur M & Batt L (2017) *Skip the Plastic!*, available at http://TLinSA.2.vu/SkipPlastic (accessed November 2020)

[18] Behind the News (2018) 'Rookie Report: Molly's Straw No More Campaign', ABC, available at http://TLinSA.2.vu/BTNnoStraws (accessed November 2020)

[19] Behind the News (2020) 'BTN Newsbreak 2/3/2020', ABC, available at http://TLinSA.2.vu/BTN2March2020 (accessed November 2020)

- In pairs, half the class use the first sentence and the other half the second. They brainstorm and refer to resources, like a dictionary or thesaurus, to generate replacements for either *just so harmful* or *great choices*. Options may include:
  - > *just so harmful* – so bad, so damaging, so destructive, so hurtful
  - > *great choices* – excellent choices, good choices, the best choices, best option.
- Pairs share orally with the class. Record synonyms.
- Discuss changes in meaning/effect and which words would be most effective for this particular topic. Consider the intended audience and mode (written or oral).
- Record suitable positive and negative choices on a chart for reference during independent writing.
- Point out the use of the intensifiers just and so (just so harmful) model and jointly construct variations such as *really*, *very*, *much*, *extremely* and *incredibly*, discussing the graduation of these (see Resource 2).
- Ask: 'What is the effect of adding '*just*'? What is lost or what changes, if we remove it?' (Elicit responses such as, it works to 'underline, stress, highlight how harmful they are'.)
- Students rewrite the 2 sentences independently using the options, then discuss as a class which would be most suitable for an argument if spoken, if written, if the intended audience is primary aged students or if the audience is a politician, eg:
  - > Plastic straws are *so damaging* to our world.
  - > Plastic straws are *incredibly damaging* to our world.
  - > Plastic straws are *very hurtful* to our world.
- Repeat for other sentences in text, eg:
  - > They blow around our schools making them look messy.
  - > They make our community look untidy/uncared for/horrible/disgusting.

Modality to strengthen or soften arguments[20]

Engage

- Reread model text in Circumstances Resource 3: Plastic straws must be banned!
- Students identify the strong/est word/s in the title.

Explicit teaching: I do – we do – you do

- Discuss *must* (modal auxiliary verb) to strengthen the action 'be banned'.
- Replace with alternatives: students identify if the sentence is made stronger or weaker, eg *could* (be banned), *should* (be banned), *may* (be banned), *needs to* (be banned).
- Show and explain examples of modality which can soften or strengthen an opinion (see Resource 3).
- Groups sort sentences containing a modal verb to indicate their intensity (lowest to highest).
- Discuss different choices (their effects and in which contexts they would be more or less appropriate).
- Pairs find and highlight other examples of modal verbs in the text. They discuss and identify whether examples indicate high modality (strengthens), medium modality or low modality (softens), eg *must*, *need to*, *can*, *may*, *do not*.
- Students rewrite sentences from the text to weaken or strengthen, discussing effect and suitability for this context:
  - > There are other types of straws we **can** use.
  - ➡ There are other types of straws we **might** use.
  - There are other types of straws we **could** use.
  - There are other types of straws we **should** use.

Evaluation in responses

Evaluation, emotion and judgements

While the focus in the sequence is on evaluative language, responses and reviews of literature (products or performance) also often express:

- feelings of the:
  - > reviewer/responder: *loved*, *sad*
  - > characters: *sad*
- judgements of:
  - > characters: *determined*, *passion*
  - > the producer/s of the text (eg writer, illustrator, actor): *cleverly*.

Engage

- Consider the purpose of the review genre with students.
- Brainstorm what 'things' can be reviewed, eg movies, games, books, performances, products, restaurants.
- Ask the students if they read reviews for any items, eg PlayStation games.

[20] See the introduction to Verbs and verb groups for further elaboration on the use of modals.

- Explain they will be learning how to compose a book review and the language needed to do so successfully.
- Students read or view a range of book reviews aimed at students their age, identifying and discussing common features. Share and discuss. For example, they may include:
  > opinion of the person reviewing, including if they like it or not
  > a summary of the plot
  > parts the reviewer especially liked or didn't like, eg illustrations, plot, words used, style of writing, character development.

Explicit teaching: I do – we do – you do

- Display Resource 1, focusing on the lower section 'Evaluating things'. Explain that when a person reviews something like a book, a movie, a computer game or a performance, they consider 3 areas and ask themselves associated questions, eg:
  > Reaction: Did I like it? Did it grab me? What did I think and feel?
  > Composition: Did it have all the parts/elements/features it needed? Were the parts balanced and did they work well together? Was it too hard or too easy to follow?
  > Valuation: Did I, or would others find it beneficial or worthwhile?
- Drawing on the examples of vocabulary associated with evaluating things in Resource 1, students identify which might be appropriate when reviewing a particular thing, eg a book, computer game.
- Display sentences from the left-hand column of the table below, but without purple highlighting. Model/jointly highlight words that describe (evaluate) the book in a positive or negative way. Add highlighted words to the displayed class chart.

Evaluation	Evidence or elaboration
This is a brilliant story	as the author cleverly takes you into another world and keeps you interested the whole time.
I loved the detail in this book	especially the way the characters were described. You felt sad with them and really cared about them.
The writing was incredibly complicated and hard to follow	so I couldn't understand the story.
The vivid and intricate illustrations make the settings come alive for the reader	keeping them fascinated in the character's journey.
The ending was extremely unsurprising and disappointing	because it followed the same pattern as the previous book in the series.
This is an inspirational book	which makes you feel determined to take action just like the main character did with such passion.

- Point out and discuss the use of intensifiers: *incredibly* and *extremely*.
- Provide a selection of book reviews aimed at their age group.
- Groups identify other examples of evaluative language to add to class chart.
- Discuss how evaluations are supported with evidence. Create cards containing evidence or elaboration and have students match evaluations with the corresponding evidence or elaboration as above. (There are multiple options for some of the evaluations in the table above.)
- Using a class text, model and jointly construct examples of sentences to evaluate various aspects of the book, including evidence or elaboration.
- Include the use of intensifiers (see Resource 2) in examples jointly constructed:
  > This book takes the reader on a thrilling journey **as** you are totally surprised on every page.
  > **Because** the author uses many really difficult words, the book is too complicated.
- Students construct their own evaluative comments with evidence or elaboration.

LEVELS 7–9 LEAPING TO LEVELS 10–12

LEVELS 7–9 LEAPING TO LEVELS 10–12		
Learning sequence	**Language in focus**	**Genres**
8. Evaluative language in media texts	• combining the threads to persuade • feelings and emotions • judgements and evaluations • varying intensity and modality	• advertisements • travel brochures • reviews • letters to the editor • editorials
9. More formal, written-like expressions of emotion	• feelings and emotions – nominalisations	• narratives • historical accounts
10. Judgement of individual characters and groups	• judgements of people	• narratives • biographies • media texts
11. Varied intensity and modality to modulate claims	• varying the intensity • modality	• expositions: arguments, discussions • investigation reports • reviews

Suggested mentor texts

Books (bolding indicates that the sequence is based around this text)	**Learning sequence**
Vass C & Leffer D (2018) *Sorry Day*, NLA Publishing[21]	**9**
White B & Hamilton A (2013) 'Stolen Generations'[22]	9
Pilkington Garimara D (1996) *Follow the Rabbit-Proof Fence*, University of Queensland Press[23]	9, 10
French J (1999) *Hitler's daughter*, Harper Collins	10
Poole J & Barrett A (2020) *Anne Frank*, Red Fox	10
Zephaniah B (2001) *Refugee Boy*, Bloomsbury Publishing	**10**

Combining threads of evaluative language

While the various threads of evaluative language can be focused on separately, at this level, it is also useful to explore how they work in combination across a text. This has 2 benefits as it develops understandings of:

- how the various choices combine to build meaning across a text
- patterns of evaluative language at the more written, academic and abstract end of the register continuum.

[21] Show also the reading of *Sorry Day* by Trevor Jamieson (Story Box Library, 2019), available at http://TLinSA.2.vu/SorryDay (accessed November 2020).

[22] In *Composing Written Texts across the Australian Curriculum F–6*, Catholic Education South Australia, pp.148–152.

[23] See also the movie: Noyce P et al (2003) *Rabbit-Proof Fence*, [Sydney, New South Wales], Australian Film Finance Corp.

8. Evaluative language in media texts

Advertising and reviewing

Revise

Students share what they know about evaluative language. Draw out key points such as:

- paints a positive or negative view
- can vary the strength (including through modality)
- uses various grammatical elements: verbs, adjectives, adverbs, nouns
- includes ways to express feelings, judgements about people's behaviour or character, and evaluation of things.

Engage

- Discuss evaluative language in media texts: Would it be expected? Where and why?
- Display an advertising pamphlet, eg a travel brochure or review of an experience as provided below.
- Jointly highlight any 'positive' or 'negative' language and any modality used in the opening sentence/paragraph.
- In pairs, students complete the remainder of the text and share.

I **love** cooking so I was **thrilled** to be **asked** to attend a **very important** culinary experience, where a **well-known** chef demonstrated **amazing** cooking skills.

All the attendees were **so excited** and you could see their **mouths watering in expectation** of the **delights** we would be shown. The smells in that **beautiful** kitchen were **sublime** and we **couldn't believe** that the time went **so quickly**. We were **totally absorbed** as we watched **an array of intricate temptations skilfully created** before us.

At last it was time to try the **tasty morsels** and, while we waited our turn, it was **hard to be patient**. The sounds of people **enjoying** the samples were soon **filling** the kitchen, with **lip-smacking 'oohs'** and **'aahs'** from **everyone**.

Explicit teaching: I do – we do – you do

Jointly categorise evaluative language from the extract above into the following analysis framework.[24]

Categories and probe questions		**Examples (with intensifiers)**	
Feelings		**+ feels good**	**- feels bad**
Does it convey happiness or unhappiness?		love, thrilled, delights, enjoying	
Does it convey security or insecurity?			
Does it convey satisfaction/ dissatisfaction?		so excited, mouths watering, in expectation, totally absorbed	at last, hard to be patient
Judgement		**+ admire/praise**	**- criticise/rebuke**
Are they competent?	Are they unusual in any way?	well-known	
	Are they capable?	amazing skills, skilfully	
	Are they dependable?		
Are they ethical?	Are they good/ bad?		
	Are they honest/ dishonest?		

[24] Analysis framework adapted from Humphrey, Droga & Feez, 2012:102.

Evaluation/appreciation		+ positive		- negative
Reaction	How do people react to it?	sublime, filled the kitchen with, lip-smacking 'oohs' and 'aahs'		
Composition	Is it well constructed?	beautiful, so quickly, an array of intricate temptations skilfully created, tasty morsels		
Valuation	Is it worthwhile/ significant?	very important		
Modality continuum		**high** ← → **low**		
Probability	How certain is it?	couldn't believe		
Frequency	How often or usual is it?	everyone		
Obligation	How obligated are we/they?			asked

Using the completed framework, discuss the patterns of resources and author's choices: What was their intended effect on the reader? Who are they appealing to and how? How does the modality contribute to the overall positive evaluation?

Analysis and discussion guides

Because of the interconnected nature of evaluative language resources, some words and expressions can be classified in more than one way: there is no right or wrong in such cases. For example, the reaction sub-category of evaluation overlaps with feelings/emotions and many examples could be classified as both. Using the probe questions can help categorise words according their main purpose/function in the text. For example, 'hard to be patient' is seen as implying the feeling of 'dissatisfaction/wanting something one cannot yet have' and categorised as feeling rather than a judgement of character: impatient people.

While some evaluations are negative, at least on the surface, in conjunction with other choices they help build positive evaluation of the experience.

Modality is usually considered in terms of whether it is high, medium or low in its strength, rather than whether it is positive or negative. The effect of the choices in terms of painting a positive or negative picture can still be discussed.

- In small groups, students replace all the positive evaluative words/phrases with negatives.
- Share reworked version and discuss the effects.
- Use the positive and negative language identified to create a digital resource of evaluative language and have students add examples to it over the course of a unit/semester or year.
- In pairs, students create their own promotional texts using positive language, drawing on the bank of evaluative language as a scaffold. For example, promoting the school camp to younger students or writing an advertisement for a 'miracle' product, eg face cream, shampoo.
- Students highlight the evaluative language they chose and develop a 'writer's statement', explaining their choices and their intended effect in light of their specific purpose and audience.
- Students swap their text with another pair, who change all the positive evaluative language into negative. Share responses and the effects of the changes. Discuss who might write such a texts, for what purposes, and where such texts might be found.
- Model/jointly change the language to neutral and discuss effects and where/why such choices would be made.

Expressing opinions in the media[25]

Engage

- Find suitable media texts providing opinions about an issue of national or international importance.
- Read one as a class and build understandings of the content and core vocabulary. Gather statements that present varied views (eg Verbs and verb groups Resource 7: Statements for and against: logging).

Explicit teaching: I do – we do – you do

- Identify evaluative language and categorise as positive or negative initially and then into a more detailed analysis framework.

For an example framework, see Resource 7: Analysing language to vary intensity in an issue analysis. Depending on your chosen texts and your focus, you may not need all the elements and so can adapt the framework to suit. For example, if texts have taken a more academic, formal and distanced approach to the topic, you may not need the emotion section.

- Discuss patterns of resources and author choices and the intended effect: Who are they appealing to and how?
- Allocate other media texts covering the same issue to groups: students use the same steps to prepare a presentation of their analysis and interpretation and share their analyses as a class resource.
- Students write their own opinion pieces on the issue, applying evaluative language for effect on a particular audience in a formal 'written' register.

Extend the learning

If the issue involves different stakeholders, use the initial model text to create a table with 'stakeholders' and associated positive and negative evaluative language.

Stakeholders	+ positive words	- negative words
Loggers	provide jobs	destroying heritage, money grabbers
Farmers	friendly, just trying to survive	lacking education/ world knowledge
Indigenous people	proud, knowledgeable, sustainable practices	

9. More formal, written-like expressions of emotion

Mentor texts

- The picture book *Sorry Day* contains 2 parallel narratives and a historical recount as an endnote.
- Sorry Day on YouTube is read by actor Trevor Jamieson and includes an introduction and afterword from former Prime Minister, Kevin Rudd.

Sensitivity to trauma experiences

The topic of Stolen Generations and the content of texts used here are complex and sensitive. They may evoke painful memories and resurface past traumas, particularly for students who have family members who are part of the Stolen Generations; have a lived refugee experience; and/or have experienced the trauma of being separated from family members.

Emotions in narratives

Engage

- Show the cover of the picture book *Sorry Day*. Ask students what they know about Sorry Day. Draw out:
  - > it is about saying sorry for the treatment of Aboriginal and Torres Strait Islander Australians, particularly, for the Stolen Generations
  - > Prime Minister Rudd made an apology speech to the nation in 2008.
- Show the first 4 pictures and ask what students notice as you turn from one page to another.
- In pairs, students share what they noticed. As a whole group, discuss the picture changes:
  - > from colour to sepia
  - > from close ups to distant.
- As you show more pages, students in pairs reflect on why the illustrator would make these choices and share their thinking.
- Explain that this book has 2 parallel stories: one from 2008 on the day that Prime Minister Rudd made his apology speech, and the other from the past, when children were being taken away from their families.
- Discuss whether their initial thinking about why the illustrator changed styles of pictures was on the right track: the choice of colour and close-up for recent context and sepia and more distant views for historical context.
- Read the foreword before reading the complete book or viewing a reading of Sorry Day on YouTube.

[25] See also Verbs and verb groups 16 'Saying and mental processes to incorporate other viewpoints'.

Explicit teaching: I do – we do – you do

- Explain that you will explore the language choices the author has made to convey emotions in the 2 stories.
- Display a feeling graph on which they can plot emotions depicted.
- Show the picture accompanying the first page of story 1 and ask students to name the emotion/s depicted: *happy*, *excited*, *joyful*.
- Students read accompanying text and find words/phrases that convey emotion. Discuss whether they confirm and reinforce the feelings in the picture.
- Model plotting this on the graph and adding key words: *excited – hum of excitement*; *joyous – heart danced with delight*, using a bright colour to match that used in story 1.
- Repeat for first page of story 2, naming the emotion/s depicted, noting that they are not as apparent here: *happy*, *playful*, *free*, *content*.
- Read accompanying text and find words/phrases that convey emotion. Discuss whether they confirm and reinforce the feelings in the picture.
- Jointly plot on the feeling graph and add key words: content – sat around the fire, smell of breakfast flooded the camp; happy, playful, free – running in the morning sun, children kicked up dust, using brown to match the sepia colour used in story 2.
- Jointly deconstruct and plot the next 2 pages, focusing on the language rather than the images to find emotions:
  - > Story 1:
    - – Maggie: happy – playing hide-and-seek
    - – Crowd: engaged/expectant – hushed, every eye locked on screen
    - – Mother: love – leaned down, expectant – Shhh! Listen.
  - > Story 2:
    - – Children: happy – playing, giggled
    - – Mother/adult: terrified, worried – terrifying holler, Hush, they're coming, HIDE!

Varying intensity

Students can also identify where and how attitudes have been intensified using:

- intensifiers: *very* special day
- measures: *every* eye, *no-one*
- repetition: *Hide. HIDE!*
- repetition with contrast: *long ago and not so long ago*
- punctuation – exclamation marks and capitalisation: *HIDE!, THUD!*

- Assign groups one of the next 8 pages to analyse.
- Groups that analysed a page from story 1 share their analysis in order of characters' appearance. Groups who analysed a page from story 2 share similarly.

Focus on categories of emotion

- Display and introduce/revise the categories of emotion, focusing on the 'Expressing feelings/emotions' section of Resource 1.
- Model/jointly take words and phrases that were added to the feeling graph as evidence. Create a table and categorise them according to +/- happiness, +/- security and +/- satisfaction as below. Other examples could be added.

Categories of emotion: Sorry Day				
Emotions	2008 Sorry Day story		Parallel story from the past	
	Positive	Negative	Positive	Negative
Happiness/unhappiness	a hum of excitement; heart danced with delight; hope	wiped her tears; say sorry	running in the morning sun; racing each other to the creek; giggled	leaving behind only billowing dust
Security/insecurity	a tender hand touched Maggie's shoulder; 'Mummy!' she gasped, 'I thought you were gone!'; her mother kissed her softly	Losing the grip of her mother's hand; trapped in a sea of legs crawled frantically; hot tears ran down her cheeks		a terrifying holler; 'Hush children. They're coming! Hide. HIDE!'; Hiding ... lay silent. Still.; trembled; Screams echoed across the land; scrambled to escape; the land wailed; children herded one by one onto the back of a truck; Sped off
Satisfaction/dissatisfaction	the crowd hushed; every eye was locked on the screen; no one stirred; crowd roared with applause			

- Students draw on categorisation of emotions in the text to discuss the key messages:
  - > both stories begin with children happy and safe with their mothers
  - > both deal with fear of losing a parent. In the current day story, this is not a real threat and is temporary and resolved; in the past story, it is a real threat that really happened and that was long-lasting/permanent and unresolved
  - > the current day story has satisfaction at the beginning and end: the past story has no satisfactory resolution in the past, but there is hope of some in the present.

Analysing evaluative language

The table above includes examples that explicitly refer to or imply emotions. This is a good starting point with your students. As your students are ready, other choices which 'evoke' emotions may be added. For example:

- flags flickered in the breeze (+ happiness)
- sat around the hissing fire, smell of breakfast flooded the camp (+ satisfaction)
- twirled around her mother's legs; Maggie buried herself deep into her mother's skirt (+ security).

Identification and interpretation of emotions—particularly those evoked—can differ according to experience. They might not look so positive from an outsider perspective: families living in camps, fires, hissing, flies, dust. While analyses may vary, the overall patterns of analysis will be the same. This kind of analysis supports:

- inference and interpretation of key messages
- focus on the grammatical tools used by authors to 'show' rather than 'tell' their readers
- focus on vocabulary and tools to express emotions in more formal, written-like ways, including nominalisations.

Focus on more written-like grammatical resources

- Explain/revise that in spoken language we often use adjectives to describe our feelings, eg was *sad*, but in written texts authors often 'show' rather than 'tell' us what a character feels. To do this they use a wide range of grammatical resources.
- Provide groups with 'heading cards' of grammatical resources as listed in the table.

Grammatical resource	Example from text
Saying process	*gasped, say sorry*
Circumstance	*frantically, softly*
Action process	*hushed*, every eye *locked, slipped*, losing the grip of her mother's *hand, trapped, crawled*, tears *ran, touched, kissed, wiped* her tears
Adjectives (in noun groups)	*tender* hand, *hot* tears
Metaphor	*a hum of excitement, heart danced with delight, in a sea of legs, roared with applause*
Nominalisation	*excitement, delight, hope*

- Students classify words and phrases previously identified.
- Point out that the author didn't use adjectives to tell feelings: she didn't say the children were *happy*: instead she sometimes used an adjective in a noun group to show or imply a feeling, eg *hot* tears.
- Display and introduce/revise the register continuum (see page 3 of the introduction to 'LEAP targeted strategies to accelerate SAE proficiency').
- Groups discuss which of the resources (based on its examples) is most spoken-like and which is most written-like. Determine placement on a continuum. (Based on the examples used in the text, the table above has most spoken-like at the top and most written-like at the bottom.)
- Provide a list of common emotions using an everyday, spoken adjective and write each word on a separate card: *happy, sad, loved, lonely, frightened, safe, excited, bored, content, angry*.
- Take one of the words, eg *lonely*, and ask students to suggest more precise synonyms, eg *unloved, ignored, isolated, rejected*. Model using the thesaurus tool to extend the list, eg *deserted, unappreciated, abandoned*.
- Allocate groups another word to generate more precise synonyms in a shared document.
- Provide/generate a list of common suffixes used to nominalise adjectives (-ance, -dom, -ity, -ment, -ness, -tion, -ty) and model using spellcheck and thesaurus tools to check hypothesised versions.[26]

[26] See also Nouns and noun groups 14 'Compacted details to carry ideas forward' – 'Focus on nominalisation'.

Adjective	Noun
lonely	loneliness
ignored	*ignorance
isolated	isolation
rejected	rejection
deserted	desertion
abandoned	abandonment

*Note/discuss any shifts in meaning, eg ignorance does not carry the meaning of being ignored and feeling isolated. Remove words that shift in meaning from the list and point out that it is not always possible to nominalise.

- Groups add nominalisations of their words and synonyms to the anchor chart.
- Model 'Showing the feeling', using another grammatical device:
  - > saying process: sighed to herself
  - > circumstance: dejectedly
  - > action: sat alone, longingly looked on as the others played
  - > adjectives in noun groups: **long**, **lonely** lunchtimes; **cold and cruel**, **silent** stares of the other children
  - > metaphor: cold shoulder, an alien in a hostile environment, tossed aside like a piece of rubbish.
- Point out that often 2 or more devices are used in combination.
- Discuss the idea that metaphors and similes are often culturally bound. They often depend on shared cultural understandings (like a bandicoot on a burnt ridge; like a shag on a rock), so some cannot really be translated. Call on students to share metaphors/similes for feeling lonely or rejected from other languages or other contexts/texts. These may include colloquial expressions, eg I felt as popular as a cat at a dog show; as lonely as a selfie post without any likes.
- Allocate each group another key emotion: they develop a list of examples of various grammatical resources, including creating their own metaphors and add them to a shared class resource.
- Provide feedback and edit the lists as necessary. Collate into a shared class resource.
- Jointly construct descriptions which could become pages in a picture book about a shared school experience, eg swimming carnival, NAIDOC week.
- Students practise using extended vocabulary (spoken and written) in activities such as:
  - > text-based discussions: describe emotions depicted in images or how they believe a character would have felt at a particular point in a book/film
  - > pairs choose a positive emotion: brainstorm and use the brain dump technique[27] to generate ideas and create a short scene that conveys that emotion. Share with another pair to receive feedback. Swap partners and repeat for a negative emotion.
- Students choose a time from their childhood that has a connection to *Sorry Day* and that evoked a strong emotion, eg excitement, joy, sadness or boredom when attending a celebration, ceremony or other large gathering; happiness and freedom when playing; hiding when playing or when in danger; fear of being lost or separated from family.
- Use visualisation techniques to recall sights, sounds, smells and sensations.
- Students make notes of words and phrases that will help them paint the picture and show what they felt. They draft descriptions which could become pages in their personal narrative. Share drafts with a friend to receive feedback.
- Students redraft and add a writer's statement explaining and justifying language choices for desired effects.

Emotion in a historical recount

Explicit teaching: I do – we do – you do

- Display and read the historical recount of National Sorry Day found at the back of *Sorry Day*.
- Students share any emotions they feel in response, eg sadness, anger, sympathy.
- Students work in pairs to listen for and record any words that convey or evoke emotion as you reread the first paragraph: share with the wider group.
- Model 'think aloud' as you identify and highlight: *remove*, *from their families*, *taken*, and *Stolen Generations*.
- Repeat for the next 2 paragraphs, calling on students to identify and justify words to highlight. Explain that we may not all identify the same words; there is no exact right and wrong; it may depend on connections with our past experiences.
- Small groups continue identifying evaluative language denoting emotion.

[27] **Brain dump (free-writing)** only has one rule – you can't stop writing. If you can't think of anything else to write, rewrite the previous word or sentence until you can.

Varied intensity and objectivity

- Introduce/revise the notion of varying the intensity of our attitudes, equating it to turning the volume up or down.
- From the evaluative language identified in texts written about Stolen Generations,[28] ask students to locate the various wordings that have been used to say that the children were taken from their families. List them on the board.
- In groups, students write each wording on a separate card and arrange in clines[29] of increasing intensity: *the removal of Aboriginal children*, *removed*, *taken*, *forced separation*, *stolen*, *taken by force*, *torn apart*.
- Explore the effect of nominalisations in examples on cards, (*removal*, *separation*) in creating more distance and objectivity and how the intensity may be varied by adding details around the nominalisation in a noun group, eg separation of children from their families; forced separation; cruel temporary/permanent removal.
- Identify evaluative language using nominalisations across the topic texts explored, eg *celebrations*, *grief*, *apology*, *trauma*, *risk*, *force* and discuss the effect of these choices.
- In pairs, students take a current event report with subjective and emotive eye-witness and victim statements and change to a more distant and 'objective' recount.
- Share and explain/justify the changes they made.

Critical literacy and nominalisation[30]

Nominalisation, like passive voice, often removes the 'doers', eg 'Stolen Generations', 'forced separation'. Who stole them? Who forced them? Who separated them?

Critical literacy and passive voice

Throughout the historical recount provided as an endnote to *Sorry Day*, the Australian Government and White Australians are presented as the 'doers', with Aboriginal and Torres Strait Islander Australians the 'done to'. Passive voice allows the Aboriginal and Torres Strait Islander children and their families to be the 'subject' or focus of the clause. At first the 'doers' are included: '... thousands of children were taken *by government authorities*.' From then on, they are mostly omitted: 'Children were taken away from their families by force and were sent far away ...'

10. Judgement of individual characters and groups

Explicit teaching: I do – we do – you do

- Choose a picture book or novel that focuses on a character/characters connected to a current or historical issue, eg *Refugee Boy*.
- Introduce the novel and explain that you will explore evaluative language used to judge people's behaviour and character. In particular, you will explore how the main character is portrayed and consider how this reflects on refugees more generally.
- At the end of chapter 1, focus on what Alem's father tells him, displaying the quotes 'there are good and bad [people] everywhere', 'we want you to be one of the good ones.' Small groups discuss what it means to be a good person or a bad person, generating lists of adjectives for each.
- Display a chart such as Resource 1, focusing on the categories of judgement.
- Groups sort and share their adjectives into the categories to build a digital class anchor chart to be added to throughout the learning sequence.
- Assign each group to either a positive or negative of one of the sub-category/probe questions:
  - > Are they unique or unusual?
  - > Are they capable?
  - > Are they dependable?
  - > Are they good/bad?
  - > Are they honest/dishonest?
- Groups use a thesaurus to find synonyms for the adjectives in their sub-category and add them to the digital anchor chart. They sort the words from everyday/informal to more formal/academic. Groups present their thinking and, as a class, make adjustments as required.
- Each student makes their own copy of the anchor chart and codes words using a traffic light system, eg:
  - > words they already use (green)
  - > words they understand and could use with conscious effort (orange)
  - > unfamiliar words that they don't fully understand (red).

[28] See also White B & Hamilton A (2013) 'Stolen Generations', in *Composing Written Texts across the Australian Curriculum F–6*, Catholic Education South Australia, pp.148–152.

[29] **Cline**: 'a scale (= set of numbers, levels, etc) on which things can be arranged in order according to a particular feature or quality', http://TLinSA.2.vu/Cline (accessed November 2020).

[30] See also the Cohesive devices introduction and Cohesive devices 12 'Strategic orientations and text organisation' – 'Orientation to abstraction through passive voice and nominalisation'.

- Students identify:
  - > 8 to 12 red and orange words they will focus on using to build their vocabulary
  - > strategies they will use to achieve their goal
  - > how they will record evidence of their achievement.
- At key points, students engage in accountable talk to describe Alem's character, discussing whether he is showing that he is a 'good' person, drawing on evidence from the book.
- After reading the scene in chapter 23, where Alem is at the supermarket with his father (pp.266–267), jointly identify evaluative language and record it (see Resource 5: Analysing evaluative language (*Refugee Boy*)). The framework used as been adapted to this purpose and context. Emotion, judgement and modality have been included to focus on how the refugees are positioned. Evaluation of things has been omitted, as that is not the focus here.
- Discuss how refugees are positioned/portrayed and what evidence supports this. Focus questions:
  - > How do the refugees feel and why?
  - > How are they judged/treated by others in the supermarket?
  - > How does Alem feel and why?
  - > What do you think the author wants us to think and feel about refugees? What is he using to do this?
  - > Are these various views and feelings about refugees apparent in Australia? What's your evidence?

Evidence for views beyond the book

This may include personal experience, news headlines and reports, letters to the editor, social media comments and websites of organisations such as the Refugee Council of Australia and the Asylum Seeker Resource Centre. Both provide myths and myth-busting facts about refugees.

- Read first line of next scene on p.267: 'When Alem arrived at school the next day, he received a hero's welcome.'
- Stress that this immediately follows the supermarket scene and discuss the effect of this authorial choice.
- Read the next few pages (to the end of p.271 or p.273).
- Pairs identify evaluative language in the passage and record it in a table like Resource 5.
- Discuss how Alem is positioned/portrayed here and what the evidence is for this. Focus questions:
  - > How is Alem judged/treated by others?
  - > How does Alem feel and why?
  - > What do you think the authors want us to think and feel about refugees? What are they using to do this?
  - > Are these views and feelings about refugees apparent in Australia?
- Students read chapter 27 (pp.284–285) and prepare their individual responses, including supporting evidence, to focus questions such as:
  - > How does Alem position/portray himself here?
  - > How does he feel and why?
  - > What do you think the authors want you to think and feel about refugees? What are they using to do this?
  - > Has the author reinforced or changed your view of refugees? If so, how?
- Students draw on their prepared responses in text-based discussions.
- Students prepare myths and myth-busting statements, using Alem's story as evidence.
- Students read biographies of present and past refugees who have made significant contributions to their new home-land, identifying evaluative language.
- Discuss similarities and differences in the patterns of evaluative language used (eg less emotive and more written-like choices, including nominalisation); the effects of the differences; and why different choices were made according to genre, purpose and audience.
- Students construct a multimodal presentation for a specific audience and purpose about an historical figure and their contribution.
- Students create writer's statements and present to the class examples of choices they made and their intended effect, based on the specified audience and purpose.

Extend the learning

Many evaluation tasks at school and in the work-force, including job-interviews, require judgement of one's own qualities and attributes. This is 'culturally' difficult for many students (and adults) and students need to be scaffolded and supported to develop this skill.

- Provide materials that outline skills and capabilities that are identified as:
  - > necessary in the workplace
  - > important for the 21st century
  - > key to being future ready.
- Together generate a list of key skills and capabilities.
- Develop a bank of resources to talk about these skills and capabilities through adjectives and nominalisations, eg flexible, *flexibility*; adaptable, *adaptability*; creative, *creativity*; innovative, *innovation*; problem-solving ability, *ability to problem-solve*; *trouble-shooting*.
- Model/jointly and independently construct statements. Practise using word banks of adjectives and nominalisations to evaluate personal qualities, providing evidence, eg:
  - > I demonstrated that I am reliable and dedicated through my punctuality. Even though I had to get up at 5.30am and catch 2 buses to get to work on time, I was never late.
  - > Getting up at 5.30am and catching 2 buses to arrive at work punctually, showed my dedication and reliability.
  - > Through daily practice, I have been able to improve my accuracy and efficiency.
  - > Being offered the job of trolley supervisor, showed that my boss trusted me and thought I was reliable and responsible. In that role, I have been able to further develop and demonstrate my leadership and problem-solving skills.

11. Varied intensity and modality to modulate claims

Links to other curriculum areas

At Levels 7–9, students often over-intensify or make bold assertions. To progress to Levels 10–12 and to meet academic demands across the curriculum, those evaluations and claims need to be tempered and supported with evidence. Students are required to appropriately vary intensity and modality as they:

- argue and discuss issues in English, humanities and social sciences (HASS), health, science
- report on investigations in mathematics, science, geography, health and physical education or design and technology
- review artworks, films, books, performances in the arts or English; or learning experiences, such as in the Personal Learning Plan (PLP).

What is considered appropriate and effective in 1 learning area, will not necessarily be deemed so in another, eg the word *proved* is appropriate in English, HASS and other areas to say, for instance, that 'this *proved* to be a mistake'. However, *proved* has a particular meaning in mathematics and science, where it not appropriate to say that an investigation proved a hypothesis or theory. Hence, it is important to work with subject specialists.

Engage and revise

- Display and read 2 statements: one that is extreme and one that is tempered. Here, 2 statements are taken from Resource 6: Varying intensity in an argument:
  1. Everyone loves pets, dogs, cats, birds and fish.
  2. Pets can be great company, but they also do more for us than we might initially think.
- Students reflect on their reactions/the impacts of the 2 statements and then discuss in groups, using focus questions such as:
  - > How do you feel when you read/hear the 2 statements?
  - > What do you think about the author: how credible/authoritative do they seem?
  - > How strong/certain and assertive are these statements and what is the effect of that?
  - > What if you don't really like any of these animals/pets? Are you likely to keep reading/listening to either of these?
  - > What if you know just one person who doesn't love/like animals/pets? What does that mean for the arguments?

See extracts provided from investigation reports in mathematics, science and geography (on page 24) for alternative statements.

Extracts from investigation reports		
Mathematics	**Science**	**Geography**[31]
By analysing the back to back stem and leaf plot, it is obvious that Mr Sykes' class scored mostly from 400 to 800.	Although some of the heart rates increased by just a little bit, this data shows that our heart rate will always increase when we are scared.	I cannot fault anything that they are currently doing to preserve water. They are doing the best that they possibly can.
Therefore, it may be fair to guess that the median lies within four hundred to eight hundred.	In conclusion, we proved that people's heart rate will increase if they get scared.	I was not expecting this good an outcome from the investigation. I was shocked at the large amount of water used for irrigation.
On the other hand, in Ms Alexopoulos' class, over three fourths of the students have an average score of a thousand, so it is quite certain that their class average is well over a thousand, considering the fact that the lowest scores were mere 660s.	Our hypothesis was that the heart rate of the test subject will be normal when they have not been scared but, once the jump scare occurs, their heart rate will rise significantly. This was mostly true since only one of the test subject's heart rate didn't increase by a lot.	I am glad to hear that they have been using recycled water instead of fresh water which helps to explain the low water bill. I am so pleased to hear that Salisbury has a recycled water system that the school uses.
The student who scored over 1800 proved to be an outlier.	Therefore, I would say my hypothesis is true.	All this information, this leads me to believe that the school has been proven to use water in a very effective way.

Explicit teaching: I do – we do – you do

- Call on students to identify and highlight evaluative language in the 2 statements:
  1. Everyone loves pets, dogs, cats, birds and fish.
  2. Pets can be great company, but they also do more for us than we might initially think.
- Discuss effects, drawing out that:
  - > over-intensifying or simply making bold assertions can make our arguments weaker: they are easier to disagree with/disprove and can turn a reader/listener away
  - > taking a softer, more measured or tempered approach can make the author sound more reasonable and so more credible or authoritative: this can keep a reader/listener open to our ideas.
- Provide groups with a set of statements to sort:
  - > strong – extreme, too high
  - > more reasonable/tempered.
- Groups highlight evaluative language and prepare to share categorisation and justifications with the class.
- Students examine evaluative language identified and share what they know/notice about any resources used to adjust the intensity of the arguments.
- As a whole group, revise categories of resources to vary intensity (see Resource 2), and modality (see Resource 3.) Display or build together a table that combines these 2 categories of resources (see Resource 7—note that this resource has been completed for sequence 15).
- Model and jointly enter some of the highlighted examples from the student text in Resource 6 into the table. Groups complete the analysis.

[31] The Geography examples in the second and third rows also include highlighted examples of inappropriate 'expressions of emotions'.

- Using Resource 2 and Resource 3, model tempering the first sentences of the argument, both of which are 'extreme' statements, eg:

  Everyone loves pets, dogs, cats, birds and fish. They're always giving us warm, loving feelings.

  ➡ *Many people around the world own pets. Whether dogs, cats, birds, fish or a variety of other animals, most pet owners love their pets. Not only do they love them, but they value the warmth and love they receive in return.*

Examples here highlight language varying intensity (in pink) and modality (in purple). The shift from adjectives (warm, loving) to nouns/nominalisations (warmth, love) also creates more 'distance' and objectivity.

- Jointly modify the next sentence, eg:

  I know without any doubt, that any and every household should own a pet.

  ➡ *Research indicates that owning a pet brings many benefits to a household.*
- Pairs modify other 'extreme' statements and share their reworked versions with the whole group.
- As a whole group, choose/use reworked versions to create a new argument and compare the effect of the combined choices. Discuss the shift in register and the effect of increasing the 'authority' and 'credibility' of the writer.[32]
- Students develop their own arguments related to a learning area topic for which you have built the field.
- Students share drafts with a peer to receive feedback on the level of intensity and then redraft in response.
- Students annotate their text, highlighting resources they have used to adjust the intensity, and provide a writer's statement explaining some of their choices and the effect they wanted to create for the reader.

[32] See also Verbs and verb groups 20 'Saying and mental processes to cite and attribute to sources' – 'Vocabulary choices that strengthen or weaken citations'.

LEVELS 10–12 LEAPING TO LEVELS 13–14

LEVELS 10–12 LEAPING TO LEVELS 13–14		
Learning sequence	**Language in focus**	**Genres**
12. Formal and authoritative evaluative language to present varied viewpoints	• more formal and inferred judgements of people • nominalisations to objectify feelings and emotions and judgements – personal qualities • formal choices to vary intensity • modality for authority, and to show openness to other views	• discussions • reviews, evaluations • research reports • literary interpretations
13. Judgement and evaluation to show significance	• explicit judgement of people and their significance • evaluating significance with varied intensity	• biographies • historical recounts • historical accounts • literary analyses
14. Implying judgement in history	• judgements of people	• historical recounts • historical accounts • expositions: arguments, discussions
15. Evaluative language in issues analyses	• evaluation of things • judgements of people • varied intensity • modality	• issues analysis • evaluations • investigation reports

Suggested mentor text

Books (bolding indicates that the sequence is based around this text)	**Learning sequence**
Pascoe B (2014) *Young Dark Emu: A Truer History*, Magabala Books	**14**

While the various aspects of evaluative language can be focused on separately, at this level, it is also useful to explore how they work in combination. This has 2 benefits as it develops understandings of:

- how the various choices combine to build meaning across a text
- patterns of evaluative language at the more written, academic and abstract end of the register continuum.

12. Formal and authoritative evaluative language to present varied viewpoints

- Choose a suitable model discussion text, such as Cohesive devices Resource 8: Discussion/argument: Should children play computer games?
- Identify and analyse evaluative language using an analysis framework, such as Resource 8: Analysing evaluative language in a discussion, which has been partially completed as a guide.
- Based on your analysis and learning intentions, choose 1 or 2 key aspects of evaluative language that:
  - > are important to demonstrate deep learning of the content
  - > will support your students to LEAP to Levels 13–14.

Focus on inferred judgement

Engage

- Assign students to 1 of 4 different identity groups:
  1. a child who plays computer games
  2. a child who doesn't play computer games
  3. a parent whose children play computer games
  4. a parent whose children don't play computer games.
- As you read the text 'Should children play computer games?', students listen from the perspective of their group.
- Students share their feelings within their identity group, locating evidence from the text in support. Point out that individuals may feel differently about how they were portrayed.
- Groups share their views with supporting evidence. Elicit points such as:
  - > Group 1
    Children who play computer games are portrayed negatively as addicts, unable to control the amount they play and lacking social skills. Although there is also inference that they are motivated, responsible and social.
  - > Group 2 and group 4
    Children who don't play, as well as their parents, may feel relieved that they are not at risk of the negative impacts, but some may feel they are missing out on the benefits.
  - > Group 3
    Parents whose children play are portrayed as concerned, which is positive: it infers they are caring parents, though there may also be an inferred negative that they are not setting limits and supervising adequately.

Explicit teaching: I do – we do – you do

- Identify evaluative language in the model text Cohesive devices Resource 8: Discussion/ argument: Should children play computer games?
- Using Resource 1, revise categories of emotion, judgement and evaluation.
- Model and jointly place the evaluative language from the first paragraph into the framework in Resource 8. Groups complete the analysis.
- Use the completed analysis to discuss judgements made in the text, using focus questions such as:
  - > What categories are used?
  - > Who is judged explicitly and/or by implication?
  - > What language resources are used?
- Elicit from discussions that:
  - > the text is explicit about children's competencies +ve and -ve
  - > the +ve and -ve appear balanced
  - > there are no explicit judgements of people regarding morals/ethics. (Refer back to earlier discussions about inference: that concerned parents are good parents and that lack of limits/ supervision infers bad parents.) Violence in the games also infers -ve moral/legal (crime)
  - > many nominalisations are used to:
    - express emotions: enjoyment, concerns
    - refer to behaviours and qualities: concentration, perseverance, coordination, reflex responses, resilience, health and habits, addiction, sedentary lifestyle, supervision.

Focus on nominalisation

- Select sentences using nominalisation, allocating 1 to each pair within a group of 4. Pairs unpack their sentence into a more spoken-like form:

Reworking formal to informal	
Sentences using nominalisations	**Reworked more spoken version**
Some cite parental concerns about the use of time and money and exposure to violence.	Parents are worried that their children waste too much time and money and the games are too violent.
The most favourable aspect is the enjoyment they experience spending time with their friends.	What the players love most is enjoying time with their friends.
The regular players show higher levels of concentration and perseverance.	The ones who play a lot can concentrate for longer and stick at hard things longer.
Children spend a great deal of time and money on these games to the point of an unhealthy addiction.	They spend way too much time and money because they get addicted and that's not healthy.

Key: nominalisations, verbs, adjectives and conjunctions

- Students swap sentences with the other pair in their group. Pairs then read the spoken-like sentences and identify the words they could nominalise, using them to write a more written-like sentence.
- Students display and share a spoken-like and reworked written-like sentence with class. Compare written-like versions to original text. Discuss choices made and effects, eg distancing or removing emotion, removing agency.

Varying intensity – formal choices

- Use the examples from the above table: Reworking formal to informal. Students identify and highlight the language used to increase or decrease the intensity of the evaluations.

Varying intensity of evaluations	
Sentences using nominalisations	**Reworked more spoken version**
Some cite parental concerns about the use of time and money and exposure to violence.	Parents are worried that their children waste too much time and money and see too much violence.
The most favourable aspect is the enjoyment they experience spending time with their friends.	What the players love most is enjoying time with their friends.
The regular players show higher levels of concentration and perseverance.	The ones who play a lot can concentrate for longer and stick at hard things longer.
Children spend a great deal of time and money on these games to the point of an unhealthy addiction.	They spend way too much time and money because they get addicted and that's not healthy.

Resource 2 could be used to categorise resources used and to provide further examples to support discussions.

- Discuss patterns and their effects, eg:
  - > spoken-like versions rely on simple, everyday language built around verbs:
    - – intensifiers: spend *way too much* time
    - – measures: play *a lot*
    - – comparatives: concentrate/stick at *longer*; and superlatives: love *most*
  - > written-like versions use less common, more formal language built around nouns (often nominalisations) or adjectives in noun groups:
    - – measures: *a great deal of* time and money
    - – comparatives: *higher* levels; and superlatives: *most* favourable aspect
    - – sharpen: *regular* player.
- Students identify noun groups and analyse them to show the use of numeratives, describers and classifiers: *some of the greatest* positives; *many* child psychologists, *several key* areas.
- Point out that classifiers can be used to show discipline specific knowledge: *physical problems*, *social benefits*.
- Engage students in activities to develop more formal choices, such as for:
  - > amount: *greater*, *a great deal of*, *an increase in*, *a slight increase in*, *a marked increase in*, *an array*, *a vast array*, *vast quantities of*
  - > better: *increased*, *improved*, *enhanced*, *heightened*
  - > important: *significant*, *key*, *vital*, *critical*, *crucial*, *major* and those that turn down importance – *minor*, *trivial*.

Modality – being authoritative, while showing openness to other views

- Revisit the completed analysis framework (Resource 8) and now focus on expressions of modality.
- In groups, students focus on probe questions and locate sentences where modality is used:
  - > How certain is it?
  - > How certain is cause-effect?
  - > How often or usual is it?
  - > How obligated are we/they?
- Explore patterns, noting that it is often happening through the verb groups and in combination.
- Pairs experiment with making them more 'definite/extreme' (polarising) statements. Share statements and discuss the effect of the changes.
- Small groups generate other possible arguments for and against playing computer games (or another topic, they are knowledgeable about).
- In pairs, they:
  - > take 1 to 2 of the arguments and generate spoken-like, extreme (black or white) statements
  - > rework their statements to be more written-like
  - > annotate and/or develop writers' statements to identify resources used and justify choices
  - > display and read one written-like statement with the class
  - > call on 1 to 2 classmates to share the effect it had and identify resources used to create it, eg nominalisations, more formal choices to vary intensity and/or modality
  - > respond with their intended effect and intentional use of resources.

Focus on distanced emotion

- Explain that in more formal and academic contexts, there is less emphasis on emotion: 'subjective' experiences of emotions are often reframed and expressed as 'distanced' evaluations or judgements, as shown in the image of interrelatedness of evaluative language, which appears in the introduction on page 4.
- Draw attention to the pattern of form for evaluative adjectives in the image (*I was **engaged**, an **engaging** speaker, an **engaging** speech*) and generate other examples connected to the topic of computer games:
  - > 'ed' suffix (worried, concerned, delighted, satisfied, motivated, inspired, daunted) describing a personal feeling experienced by someone, eg *I am **inspired**. She felt **daunted** by the experience* (emotion)
  - > 'ing' suffix: (worrying, concerning, frustrating, satisfying, motivating, inspiring):
    - – describing someone else and the feeling they produce in others, eg *He is an **inspiring** role model*; *She is a highly **motivating** speaker* (judgement)
    - – describing something, a product or process, and the feeling they produce in others, eg *His story is **inspiring***; *It was a **daunting** experience* (evaluation)
  - > point out other suffixes, eg enjoy-able, delight-ful.
- Model, jointly and independently use 'distancing' adjectives to reframe emotion as evaluation, so that the focus shifts away from people to things (games) or an abstraction (violence), eg Parents are worried (emotion). Games often contain a *concerning* level of violence. The exposure to violence is *worrying/concerning* (evaluation).

EALD students often misinterpret the 'ed' and 'ing' suffixes, seeing them as denoting tense. So, when speaking about a feeling they are experiencing in the present, they will use 'ing' suffix, eg *I am boring*, *I am exciting*.

Links to other genres and curriculum areas

A focus on how to ascribe feelings to other people or things is valuable to support students to move away from personalised to more distanced 'reactions' when evaluating products and processes across the curriculum, eg *I was **captivated*** (emotion); *She is a **captivating** character* (judgement); *It was a **captivating** performance* (evaluation).

13. Judgement and evaluation to show significance

Focus on judgement

- Choose a topic and task that requires judgement of people and their significance. Locate suitable source material (see footnotes) providing examples of judgement. For example, the topic could be 'women in colonial Australian history' with the task being to construct a consequential explanation of the impact of women on 19th century Australia (see Resource 9: The impact of women on 19th century Australia).

Engage

- Use the suggested 'setting the context' activity in the National Equity Program Write it Right Project.[33]

Explicit teaching: I do – we do – you do

- View the YouTube clip Shaping a Nation: Mary Reibey.[34]
- Students share whether Mary is portrayed positively or negatively and provide examples of language that supports their belief when rewatching the clip.
- Display a transcript and highlight words/phrases students identified.
- Display and revise the categories of judgement (see the section on judgement in Resource 1).
- Classify language into the categories of judgement. Create an anchor chart that can be added to throughout the unit.
- Provide copies of 2 texts: teacher background notes[35] and the blog page on Mary Reibey.[36]
- In groups, half the class work with one text and half with the other to identify language of judgement: they categorise it and add to class resource.

[33] National Equity Program for Schools (1995) 'Write it Right Project: Women in 19th century Australia', available at http://TLinSA.2.vu/wirHistoryWomen (accessed November 2020).

[34] 'Shaping a Nation: Mary Reibey', available at http://TLinSA.2.vu/BioMaryReibey (accessed November 2020).

[35] 'Significant Individuals – Mary Reibey', teacher background notes, State Library of NSW, available at http://TLinSA.2.vu/NotesMaryReibey (accessed November 2020).

[36] Cama N (2017) 'Mary Reibey: Australia's pioneering businesswoman', Dictionary of Sydney, available at http://TLinSA.2.vu/BlogMaryReibey (accessed November 2020).

- In pairs or individually, students research another key Australian woman of the time and add examples of judgement to the class resource.

Judging people	Positive	Negative
Personal attributes		
Are they unique or unusual in any way?	perfect, lively, gifted, beloved, pioneer, wealthy, adventurous, spirited, truly great, affluence and social standing	brash, notoriety
Are they capable?	capable, intelligent, successful, single-handedly, admired, strength, prowess, prosperous in own right, practicality	
Are they dependable?	tenacity, worked tirelessly, rose to challenge, energy and drive, toughness, perseverance, determination	
Ethics		
Are they good/bad?	modest, generous, compassionate, loving, humble, caring, selflessly	unsympathetic
Are they honest/dishonest?	great integrity, respectable, respect/ed	stole, theft, mischief

- Take one of the words, such as *lively*, and jointly make a list of words/phrases that have a similar meaning, eg *adventurous*, *spirited*.
- Determine a heading word or phrase that encapsulates these qualities/attributes: one of the words in the list may be suitable, eg *full of life*, *spirit*, *spirit of adventure*. Note they are nominalisations or a phrase/metaphor built around one.
- Groups sort other expressions of judgement with similar meanings and determine suitable headings. Share headings and, as a class, choose 3 or 4 key traits.
- Use thesaurus tools to develop a bank of resources to talk about key traits through adjectives and nominalisations, eg capability and dependability, for example:

Adjectives indicating traits of capability and dependability		Nominalisations indicating traits of capability and dependability	
capable	**dependable**	**capability**	**dependability**
able	responsible	ability	reliability
talented	reliable	proficiency	perseverance
proficient	persevering	skill	determination
skilled	determined	strength	persistence
gifted	persistent	gift	resilience
efficient	resilient	efficiency	diligence
competent	organised	competence	resolve
accomplished	diligent	accomplishment	dedication
accurate	conscientious	accuracy	endurance
qualified	dedicated	achievement	grit
		aptitude	tenacity
		experience	drive
		expertise	organisation
		capacity	conscientiousness

- Create a shared note-taking frame to which evidence can be added.
- Choose one trait. Collaborate with students to provide evidence or an example of a woman exhibiting this trait. Add the evidence to the note-taking frame.
- Assign pairs of students with a trait from the list and have them locate evidence. Students engage in evidence-based, accountable talk to practice using the language of judgement, backed by evidence.
- Class discusses one of the traits with focus questions such as:
  - > What did this quality enable women/a particular woman to do?
  - > What was the impact of this quality?
- Again add this to the note-taker.
- Provide a copy of the model text Resource 9 and read it together. Model/jointly deconstruct the first body paragraph (paragraph 2: impact 1) asking the following guiding questions:
  - > What was the impact/contribution? *social welfare*
  - > Which woman is used as an example? *Caroline Chisolm*
  - > What qualities are portrayed? *dedication*, *compassion*, *justice*
  - > What did this enable her to do? *find jobs for women*, *set up a home/accommodation*, *lobby governments*, *capture the attention of those with influence*.
- Assign remaining body paragraphs (impacts 2 and 3) to groups to analyse using the guiding questions and then share.

Focus on evaluation and intensity

- Point out that as the task is to explain the impact women had, language that indicates significance is important.
- Use the introductory (orientation) paragraph to model, highlighting words that indicate impact and its significance with increased **intensity**: ***great*** *impact*, ***significant*** *contribution*, *establishing*, *influenced development*.
- Jointly analyse the first body (impact) paragraph, pointing out the language of cause-effect that indicates her impact: *As a result*, *Consequently*, *Because of her actions*.
- Students continue highlighting words that demonstrate increased intensity and impact, including cause-effect.

Increase intensity	Impact	Cause-effect
great significant One significant area important	impact contributions establishing influenced development influenced by contributions	As a result Consequently Because of her actions resulted in led to
pivotal in great in many areas greatly	establishing helped to create have enriched helped form played a part in building influence shaped by	

- Students select one of the class's previously chosen key traits displayed by women of this era.
- Students draft a body impact paragraph that includes:
  - > the impact/contribution
  - > one or more women as evidence/example
  - > the qualities portrayed
  - > what this enabled them to do/achieve.
- Share draft to gain peer feedback.
- Redraft based on feedback.

14. Implying judgement in history

Evaluative language in history

Providing students with evaluative language frameworks and resources enables them to recognise how historical events and figures are positioned in texts. It also allows them to more intentionally interpret or reinterpret events in the history texts they produce.

The degree and type of evaluation and judgement used in history genres vary, with the typical patterns being:

- **recording (recounts and accounts):** overall absence of explicit judgement and valuation
- **explaining (factorial and consequential explanations):** interpreting through explicit valuation and judgement of social esteem (competency) but absence of explicit judgement of ethics

- **arguing (expositions, discussions, challenges):** explicit valuation and judgement of social esteem (competency) and ethics
- **autobiographical recount:** used to develop empathy, is the only genre that includes explicit emotion.

Expectations in different tasks need to be made explicit, as very few students work this out on their own (Coffin 2006).

Explicit teaching: I do – we do – you do

- Discuss when it is appropriate in history texts to explicitly judge people and their actions and when it is more appropriate to imply judgements.[37]
- Point out that there will often be inferred judgements in history texts, which students will need to interpret.

Judgement and cultural values

'... the judgement framework is determined by cultural and ideological values, meaning behaviour is likely to be interpreted or classified differently according to the set of social values to which the reader or analyst subscribes' (Coffin 2006:146). A challenge for EALD students is to interpret events through an 'expected/agreed' set of cultural values and norms.

- Provide an extract from a relevant text, eg the introduction to *Young Dark Emu: A Truer History*.
- Students listen to how the first British settlers are portrayed and consider:
  - > Is it positive or negative?
  - > If you only knew about them from this text, what would you think?
  - > What word/words would you use to describe them?
- Groups briefly share responses before whole group shares to elicit that the language used about colonisers:
  - > is mostly negative: list a few words to describe/judge them: *self-serving*, *entitled*, *narrow-minded*, *mono-viewed*, *arrogant*, *greedy*, *presumptuous*, *sense of superiority*
  - > includes some who are regarded as positive: *loyal*, *industrious*, *confident*, *motivated*.
- Display and revise the categories of judgement (see the section on judgement in Resource 1).
- Groups return to the text for a close reading, stopping at the end of each sentence to interpret:
  - > What view of the British settlers is presented?
  - > What word/words would we use to describe them?
  - > Where would this fit in the categories of judgement?

  See table below as an example:

Extract from the introduction to *Young Dark Emu: A Truer History*	Interpretation	Judgement category
When the British officers and convicts of the First Fleet arrived in Australia in 1788, their aim was to claim the land as their own.	seems neutral/objective underlying -ve taking what wasn't theirs?	-ve moral: dishonest
They considered it their duty to expand the British Empire.	+ve loyal, serving country	+ve dependable
They were confident in the assumption that they had the 'right' to occupy the 'empty land'.	-ve sense of entitlement	-ve moral: bad (unjust) and dishonest
It is clear from the journals of early settlers and explorers that few came to Australia to marvel at a new civilisation – they had come to replace it.	-ve narrow-minded, not interested in learning new ways from others, self-serving	-ve moral: bad (unjust)
They planned to clear land, grow crops, farm, build houses, make towns and cities and establish law and order as they recognised it.	+ve well-intentioned, industrious, wanting law and order but sting in tail: 'as they recognised it'	+ve capable, dependable
In their rush for possession of the land, they turned their eyes away from the obvious signs of civilisation that already existed.	-ve narrow-minded, saw only what they wanted, self-serving, greedy	-ve moral: dishonest

[37] If you are not a history specialist, then be sure to consult with one to ensure you are developing accurate understandings of judgement in the discipline of history.

- Discuss as a whole group, acknowledging there will be some differences in subtleties of interpretation or perhaps even resistant readings. Stress again that we read through our cultural perspectives and values, which include through the cultural values of our times.
- Draw out that the negative judgements are moral judgements and that negative moral judgements are typically implied, rather than made explicit.
- Students engage in text-based discussions about implied/inferred judgements of the Aboriginal people of the time, finding evidence in the text to support their views. For example, *civilisation* implies capable and moral; *law and order as they recognised it* together with *civilisation that already existed* implies that they already had law and order, perhaps along with the other things that are used as indicators of civilisation, eg crops, housing, towns.
- Students explore a number of other texts related to the same historical event, conducting source analysis, using questions such as:
  - > Is it a primary or secondary source?
  - > What is its historical context?
  - > Who is the author/s? What are their vested interests? What is their level of expertise?
  - > Whose voice/perspective is included/excluded?
  - > What judgements of individuals or groups are implied or made explicit?
- Share and discuss patterns that reveal or reinforce:
  - > What kinds of judgements are made explicit and what are implied?
  - > Who makes explicit negative moral judgements?
  - > In what kind of texts/contexts are negative moral judgements made explicit?

15. Evaluative language in issues analyses

Explicit teaching: I do – we do – you do

- Display/revise the elements of evaluative language (resources 1 to 3):
  - > emotion
  - > judgement of people
  - > evaluation of things
  - > varying intensity
  - > modality.
- Display an issue question, eg 'To what extent does the Australian government currently prioritise funding for elite athletes in comparison to grassroots spots?'[38]
- Groups consider and discuss:
  - > Is this question asking you to judge or evaluate? If so, who/what?
  - > What kind of evaluative language do you think will be important?
- Display and read the opening paragraph:

> Recent claims of an imbalance of funding between elite athletes and grassroots sports have sparked vigorous debate regarding the delegation of money in sports. Some consider Australia's image as a successful elite sporting nation to be critical, justifying the greater funding for elite sports, whereas others believe that the nation's long-term sporting success is dependent on strong support for grassroots sports.

- Groups consider if this supports their predictions and modify views if necessary, then find evidence to support their current views.
- Groups discuss whether the author has revealed their stance and, if so, how?
- Discuss as a class, drawing out that the task requires:
  - > explicit evaluation of the current funding model (reaction: *vigorous debate*, composition: *imbalance*, and value: *critical*, Australia's *long-standing image as a successful sporting nation*)
  - > implied judgement of the government (ethical/honest: *imbalance*)
  - > explicit judgement of elite athletes (positive unique/unusual: *critical* to Australia's image *justifying greater funding*) vs grassroots sports (negative capable: *success dependent on strong support for*)
  - > intensity varied in formal 'factual/objective' ways: *greater* funding, *strong* support
  - > modality to temper/mediate: *some consider*, *others believe*.

Focus on implied judgement

- Discuss the author's judgement and how it is revealed, eg use of the word 'imbalance', indicating they judge the current model to be unfair.
- Reinforce that this is an implied negative judgement of the government (their funding model) as unethical.

[38] See Sentence structure Resource 4: Model text: PE issues analysis.

- Read the remainder of the text together. Students do a close reading of the text to find other choices that carry this meaning of unfairness/injustice through the text, as shown below:

Indications of unfairness and injustice	
Para 2	questions why majority of funding goes to elite level of low-participation rather than grassroots level high-participation imbalance should be questioned
Para 3	'whole-of-sport' approach, suggests will increase success of lower socio-economic individuals, to a certain extent, equal priority
Para 4	to a degree providing equal funding and recognition; inequality persists, lack of infrastructure, funding bias, less regard for lower socioeconomic status; disparity, need for greater equity

- Using resources, experiment shifting to explicit judgements, eg … states that the current funding model is wrong. It is fundamentally biased and unfair and reinforces inequality.
- Discuss the effect in this context and when such choices might be appropriate, considering aspects of context such as genre, audience, purpose, mode.

Varying intensity, including through modality[39]

- Provide a framework for categorising resources to 'grade' or vary the intensity of evaluations and modality. See Resource 2 and Resource 3, and Resource 7, which combines the two.
- Students identify and categorise language choices that increase or decrease the intensity of evaluations in model text.
- Point out that the more formal, written-like examples listed here are important Tier 2 vocabulary which can be used across a range of topics and learning areas.
- Students provide examples of more spoken-like choices and compare the effect on credibility and authority.
- Students discuss other current and/or curriculum topic issues, using spoken-like explicit judgements. Record examples.
- Pairs shift to formal, academic written-like judgements.
- Students construct their own formal, academic issues analysis.

[39] See also learning sequence 12 'Varying intensity – formal choices' on page 28.

Resource 1: Resources for expressing attitude

		Positive	Negative
Expressing feelings/emotions			
Happiness Are they happy or unhappy?		joyfully, love, ecstatic, buoyant, smiling	sadly, grief, mournful, depressed, wailing
Security Are they secure or insecure?		safe, confidently, strode, secure, stability	scared, petrified, fear, nervously, threatened
Satisfaction Are they satisfied or dissatisfied?		pleased, cosy, proudly, contentment	bored, angrily, frustration, disappointed
Judging people			
Personal attributes • Are they competent? • Are they to be admired or criticised?	Are they unique or unusual?	lucky, special, normal, fashionable, trendsetter	unlucky, odd, misfit, old fashioned
	Are they capable?	skilled, intelligent, powerful, adept	silly, useless, weak, unfit, inept
	Are they dependable?	brave, tireless, reliable, tenacious, resilient	spineless, weak, rash, cowardly, unreliable
Ethics Are they morally and legally sound? Are they to be praised and respected or rebuked and disapproved?	Are they good/bad?	kind, caring, considerate, noble, just, selfless, compassionate	cruel, corrupt, evil, selfish, self-centred, self-serving, wicked
	Are they honest/ dishonest?	truthful, genuine, frank, open, trustworthy, transparent	dishonest, manipulative, covert, disingenuous, lying, deceitful
Evaluating things			
Reaction • Did you like it? • Did it grab you?		lovely, captivating, enthralling, entertaining	dull, tedious, boring, repulsive
Composition • Was it well-constructed? • Did it hang together well? • Was it easy/hard to follow? • Was it sufficiently challenging?		well-crafted, well-written, imaginative, intricate, balanced, harmonious	confusing, predictable, simplistic, over-bearing, disjointed, unbalanced
Valuation Was it worthwhile?		inspiring, challenging, thought-provoking, relevant, significant contribution	irrelevant, out-dated, insignificant, trivial, useless, worthless, meaningless

Resource 2: Resources to vary intensity[40]

Categorising resources to vary intensity		
Language resource to adjust force		**Examples**
Intensify		
Intensifiers that modify:	**adjectives (effective)**	slightly, somewhat, highly, extremely, incredibly
	adverbs (effectively)	somewhat, fairly, quite, rather, very, highly
	verbs (reduced)	a little, slightly, somewhat, greatly, markedly
Comparatives and superlatives		less, least, more, most (effective); better, worse (solution)
Maximisers: highest intensity		utterly, totally, thoroughly, absolutely, completely (safe); absolute, total, complete, utter (legend)
Figurative/cultural expressions		crystal (clear), ice (cold), dirt (poor), abject (poverty)
Quantify		
Measures	amount size	only a handful of, many, most, a majority of, countless (cases) tiny, slight, small, large, vast, huge, massive (concern)
Scales	space time	local, distant, global, sparse, wide-spread, all pervasive (impact) recent, long-standing, short-term, long-lasting (problem)
Language resource to adjust focus		**Examples**
Sharpeners	sharpen/reinforce the boundary	real, true, genuine (friend); exact (replica); typical (teenager); iconic (Renaissance painter)
Softeners	soften/blur the boundaries	kind of, sort of, bordering on (eg mad); -ish suffix (eg biggish); (eg a hero) of sorts, of a kind; about (eg 3 years ago)

Other resources include:

- repetition, eg *Hide. HIDE!*; *long ago and not so long ago*; *he felt angry, really angry*
- rhetorical questions
- comment adverbs, eg *Obviously, Overall, Unfortunately*
- punctuation – exclamation marks
- font choices, eg size, colour, capitalisation, bold, underline, highlight.

[40] Martin J & White P, 2005:137–152.

Resource 3: Modality resources[41]

Modal resources expressing probability/certainty	
Modal auxiliaries will, must, could, might, may	• That **must** be the milkman. • It **could** be Jill.
Adverbs perhaps, maybe, possibly, probably, surely, certainly, definitely	• It's **possibly** the best in the world. • It's **definitely** the best in the world.
Mental and saying processes (verbs) know, think, believe, indicates, suggests, say, claim	• I **think** it's the best. • I **believe** you're right. • Scientists **claim** that the universe is continuing to expand.
Adjectives certain, sure, positive, uncertain, impossible, possible	• I am **certain** that it is the best. • It is a **possible** outcome.
Nouns (nominalisations) possibility, certainty, probability, risk, chance, likelihood	• There is a **chance** of rain. • There is a strong **possibility** of hail. • The **risk** of damage is high.
Modal resources expressing frequency/usualness	
Adverbs always, usually, typically, often, sometimes, seldom, rarely, never	• I **always** shop there. • I **never** shop there.
Adjectives frequent, common, usual, typical, infrequent, unusual, rare	• It's a **common** sight. • It's an **unusual** sight.
Nouns (nominalisations) tendency, frequency, rarity	• Fatal accidents have decreased in **frequency**. • They are a **rarity** these days.
Modal resources expressing obligation	
Modal auxiliaries will, must, should, ought to, have to	• I **should** go and help. • We **ought** to think more carefully.
Adverbs and prepositional phrases necessarily, compulsorily, at all cost	• It must be stopped **at all costs**. • It's not **necessarily** the case.
Saying and relating processes (verbs) invited, suggested, commanded, compelled, demanded, necessitated, required	• They **demanded** we finish immediately. • It **required** a change in procedure.
Adjectives compulsory, obligatory, necessary, optional	• It was a **compulsory** test. • Salt is a **necessary** ingredient.
Nouns (nominalisations) obligation, requirement, expectation, demand, compulsion, option	• There is an **expectation** that we will attend. • It is a **requirement** of the job.

[41] Within each category, eg probability, forms are listed in order of development: most spoken-like at top (modal auxiliaries) to most written-like at bottom (nominalisation).

Resource 4: Characters from *Charlotte's Web*

Wilbur (the pig)

He gave a jump in the air, ran a few steps, stopped, looked all around, sniffed the smells of afternoon ... (p.22)

'There's a lot of things Wilbur doesn't know about life,' she (the goose) thought. He's really a very innocent little pig. He doesn't even know what's going to happen to him around Christmastime ...' (p.44)

Wilbur scrambled to the top of the manure pile ... hesitated a moment, then jumped out into the air ... he landed with a thump. 'I think I'll try again,' said Wilbur cheerfully. (p.59)

Wilbur stood in the trough, drooling with hunger. He gulped and sucked, and sucked and gulped, anxious to get everything at once ... Wilbur ate heartily. (p.76)

He planned to leave half a noodle and a few drops of milk for Templeton. (p.76)

What does this tell us about Wilbur?

Charlotte (the spider)

She had eight legs, and she was waving one of them at Wilbur in friendly greeting. (p.39)

'I have to get my own living. I live by my wits. Have to be sharp and clever, lest I go hungry. I have to think things out, catch what I can, take what comes.' (p.43)

Underneath her rather bold and cruel exterior, she had a kind heart, and she was to prove loyal and true to the very end. (p.44)

Day after day the spider waited, head-down, for an idea to come to her. Hour by hour she sat motionless, deep in thought. Having promised Wilbur that she would save his life, she was determined to keep her promise. (p.68)

The spider ... gazed affectionately at him. (p.69)

What does this tell us about Charlotte?

Templeton (the rat)

And Templeton, the rat, crept stealthily along the wall ... was a crafty rat ... the tunnel was an example of his skill and cunning. (p.33)

Templeton's teeth scraped loudly against the wood and made quite a racket. 'That crazy rat!' thought Wilbur. 'Why does he have to stay up all night, grinding his clashers and destroying people's property?' (p.36)

... his little round beady eyes fixed on the goose. Both the goose and the gander were worried about Templeton ... The rat had no morals, no conscience, no decency, no milk of rodent kindness ... no friendliness, no anything. He would kill a gosling if he could get away with it. (p.48)

He glanced at Fern, then crept cautiously towards the goose, keeping close to the wall. Everyone watched him, for he was not well liked, not trusted. (p.47)

'... You know how he is – always looking out for himself, never thinking of the other fellow.' (p.89)

What does this tell us about Templeton?

Resource 5: Analysing evaluative language[42] (*Refugee Boy*[43])

Categories and probe questions		Examples (with intensifiers)			
		Alem, father and other refugees		Non-refugees	
Feelings		**+ feels good**	**- feels bad**	**+ feels good**	**- feels bad**
Happiness: Does it convey happiness or unhappiness?				a lot happier	
Security: Does it convey security or insecurity?			eyes dropped; feeling humiliated; all with heads hanging down, looking humiliated; the humiliation on his father's face; shuffled		
Satisfaction: Does it convey satisfaction or dissatisfaction?		proud	felt angry, felt really angry, silently shake his head in disgust		many other cashiers were sitting filing their nails or combing their hair, waiting for customers
Judgement		**+ admire**	**- criticise**	**+ admire**	**- criticise**
Are they competent?	Are they unusual in any way?	one of Bosnia's most promising architects	as if they were exhibition pieces		
	Are they capable?	qualified, earned every penny he had; doctors, lawyers, mathematicians, airline pilot	reduced to what amounted to living off aid		
	Are they dependable?				
Are they morally and legally sound?	Are they good?				
	Are they honest?				
Modality		**high**	**medium**	**low**	
Probability	How certain?	can't, cannot	may have not, wondered, could	seemed to be	
Obligation	How obligated?	have to			
Frequency	How often/ usual?	always			

[42] Analysis framework adapted from Humphrey, Droga & Feez 2012:102.

[43] Zephaniah B (2001) *Refugee Boy*, Bloomsbury Publishing

Resource 6: Varying intensity in an argument

Key

Pink = varying intensity

Purple = modality

Everyone loves pets, dogs, cats, birds and fish. They're always giving us warm, loving feelings. I know without any doubt, that any and every household should own a pet.

Pets are amazing distractions and companions for anyone suffering from mental health issues. Pets can be great company, but they do more for us than we might initially think. One in every four people will suffer from some form of mental health condition at some point in their lives. Dogs, cats and other much-loved pets can help reduce stress levels, anxiety, depression and loneliness.

Even if you don't suffer from mental health issues, pets can still make your life better. Research has shown that pets can help slow down our heart rate, relieve muscle tension and decrease blood pressure. It's crystal clear to see that there are countless mental benefits of having a pet.

Too many people say that pets are expensive to adopt or buy and look after, but they're definitely not. Many families these days don't think they have enough money to look after pets when really, they absolutely do! The prices of adopting can range from under $100 to $800 depending on what you adopt. On average pet owners will only spend $1,200 to $2,000 a year on a pet. These prices can also be less, depending on the pet you own. There are countless pets out there that can suit any family's budget.

It's undeniable to see that everyone should own a pet.

Resource 7: Analysing language to vary intensity in an issue analysis[44]

Analysing language choices that modulate intensity: force, focus and modality				
Language resource		**Examples from text**		
Force				
Graded core words for value		critical, significant, importance		
Intensifiers		still		
Comparatives and superlatives		biggest, lower (socio-economic), greater (equity)		
Figurative/cultural expressions		vigorous (debate), strong support, in strife, funding injection, boost		
Maximisers		N/A		
Measures	amount, size	some, greater (funding), a majority of, increasing (demand), the millions, lack of, less (regard)		
Scales	time space	recent, long-term, future, persists, currently low-participation, high-participation, national, 'whole-of-sport'		
Focus				
Sharpeners		elite, grassroots		
Softeners		to a certain extent, at least to a degree		
Other	rhetorical question	Shouldn't the Australian government prioritise funding for grassroots sports in contrast to the millions that have been spent ensuring victory in the 2012 London Olympics?		
	comment adverb	unfortunately		
Modality continuum		**high** ⟷ **low**		
Frequency		always		
Probability		to secure, ensuring, guarantees, evident	has been described as	suggests, appears that
Obligation		should, requires, a need	recommends	

[44] Based on Sentence structure Resource 4: Model text: PE issues analysis.

Resource 8: Analysing evaluative language[45] in a discussion[46]

Categories and probe questions		Examples (with intensifiers)	
Feelings		**+ feels good**	**- feels bad**
Happiness: Does it convey happiness or unhappiness?		leisure time with friends, enjoyment, delight, friendly rivalry	
Security: Does it convey security or insecurity?		safe	concerns, fear, worry, anxious
Satisfaction: Does it convey satisfaction or dissatisfaction?			
Judgement		**+ admire/praise**	**- criticise/rebuke**
Are they competent?	Are they unusual in any way? Are they capable? Are they dependable?	concentration, perseverance, trying to better and outdo, motivated, more responsible, better hand-eye coordination and reflex responses, perform better, higher levels of concentration and perseverance, increased resilience	concerns about health and habits; unhealthy addiction; increased sedentary lifestyle; hours spent in front of screens; physical problems particularly related to neck, back and eyes; problems interacting socially
Are they morally and legally sound?	Are they morally good/bad? Are they honest/dishonest?	moderation	violence, without appropriate supervision and limits
Evaluation/appreciation		**+ positive**	**- negative**
Reaction	How do people react to it?		
Composition	Is it well constructed?	most favourable aspect, appropriate content	exposure to violence, level of violence
Valuation	Is it worthwhile/significant?	benefits, positives, development of skills and attributes, social benefits, beneficial, increased development in several key areas, beneficial	risks, spend a deal of time and money, to the point of unhealthy addiction, missing out on benefits of physical exercise and fresh air, negative impact, harmful, excessive use of time and money
Modality continuum		**high** ⟷ **low**	
Probability	How certain is it?	has shown, it is apparent that	can, can be, appear to, appears to be
	How certain is cause-effect?		leads to
Frequency	How often or usual is it?	often, regularly, never, rarely, regular, many	some
Obligation	How obligated are we/they?	should	

[45] Analysis framework adapted from Humphrey, Droga & Feez (2012:102).

[46] In reference to Cohesive devices Resource 8: Discussion/argument: Should children play computer games?

Resource 9: The impact of women on 19th century Australia[47]

The 'First Fleet' landed in what would one day be called Australia with 191 women aboard. These women and those who followed them were to have a great impact on Australian society. Their contributions were significant in establishing the social and economic welfare of the emerging nation and also influenced the development of an Australian identity.

One significant area influenced by women was the social welfare of the early colonial society. Caroline Chisholm is an example of a woman who worked tirelessly to improve conditions for women. In the early 1900s, women were greatly outnumbered by men in Australia. As a result, many unmarried women in England were given financial incentives to immigrate. However, little thought was given to what to do with them once they arrived. Consequently, many suffered homelessness and unemployment. Caroline Chisholm found jobs for female passengers, set up an immigrant's home and lobbied governments. Because of her actions, those with influence in Australian society took notice and began to make provisions for the care and settlement of unmarried immigrant women.

Women also made important contributions in business and establishing the early economy. At a time when it was considered 'unladylike' for a woman to be in commerce, women such as Elizabeth Macarthur and Mary Reibey proved them wrong. Both women rose to the challenge when necessity called. In Elizabeth's case, her husband's long absences and lack of trust in others ensured that she alone would have to administer the vast Macarthur farms, which were pivotal in establishing Australia's wool industry. The success with which she did this resulted in her being admired and envied by many businessmen. Mary Reibey's energy and drive helped her overcome her convict origins and, after her husband's death leaving her with seven children, she took over the management of his properties and businesses. She too made a big impact in the field of commerce and her business ability led to great wealth and social standing.

The qualities displayed by many women in the 19th century also helped to create an Australian cultural identity. In an era dominated by men and their opinions, many women fought for and attained recognition and status in their own right. Their special qualities of toughness, practicality, resourcefulness and perseverance, combined with compassion and caring, is reflected in women from many different backgrounds and fields. Margaret Catchpole epitomized all of these qualities. Her sense of adventure, determination and perhaps romance led to her notoriety as a horse-thief but later brought her respect and admiration. These qualities, together with compassion and caring, enabled her to turn selflessly to the roles of midwife and nurse until, after assisting influenza victims, she too died. Her character and detailed chronicling of events have enriched our understanding of this period of history and helped form our identity as a nation.

In conclusion, it is clear that the women of 19th century Australia played a great part in building the country. The influence of women can be seen in many areas, including social welfare, health and education, business, and commerce. In addition, the cultural identity of Australians has been greatly shaped by the qualities displayed by women during this difficult period.

[47] Adapted from National Equity Program for Schools (1995).

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