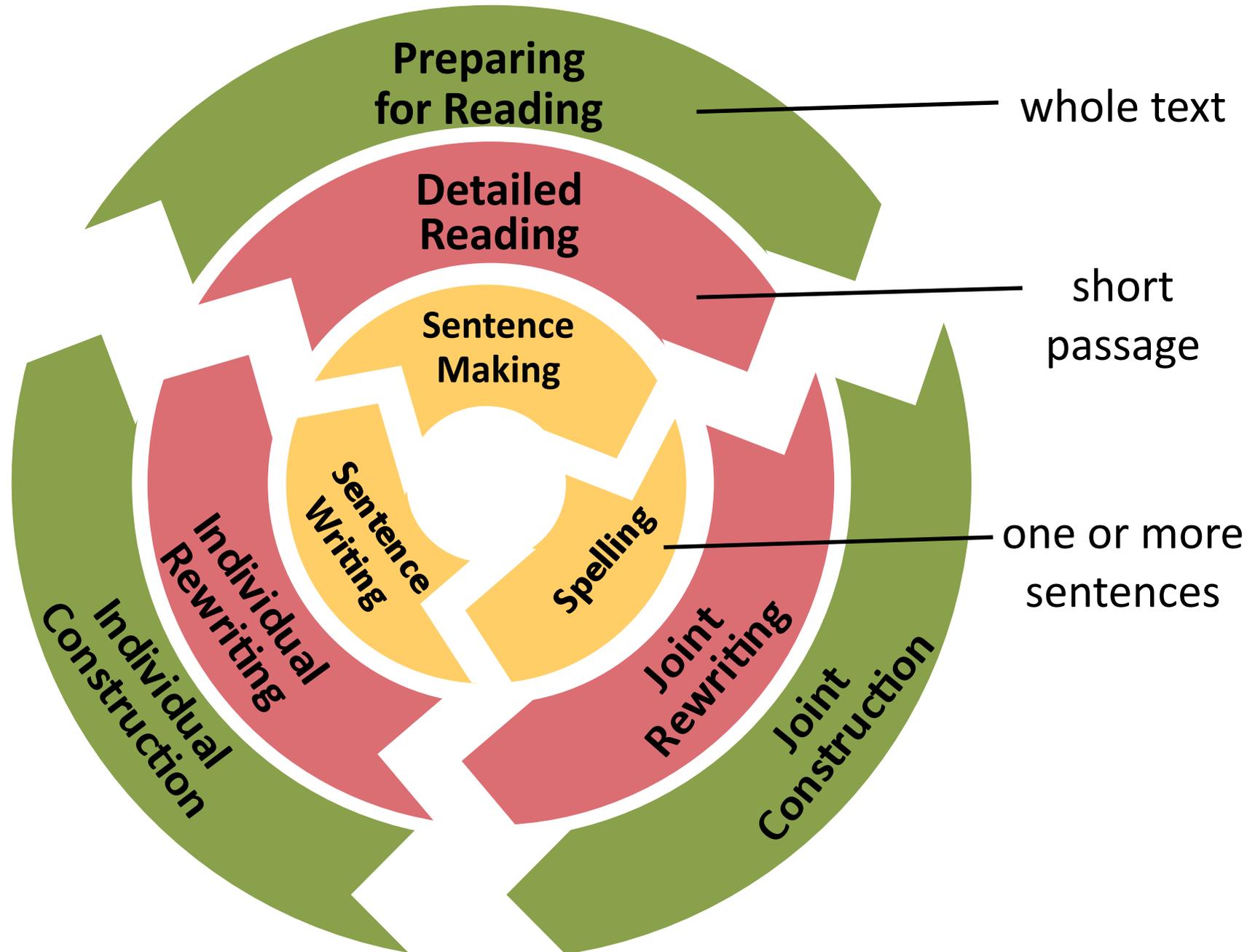


Bringing language to
consciousness:
recontextualising KAL

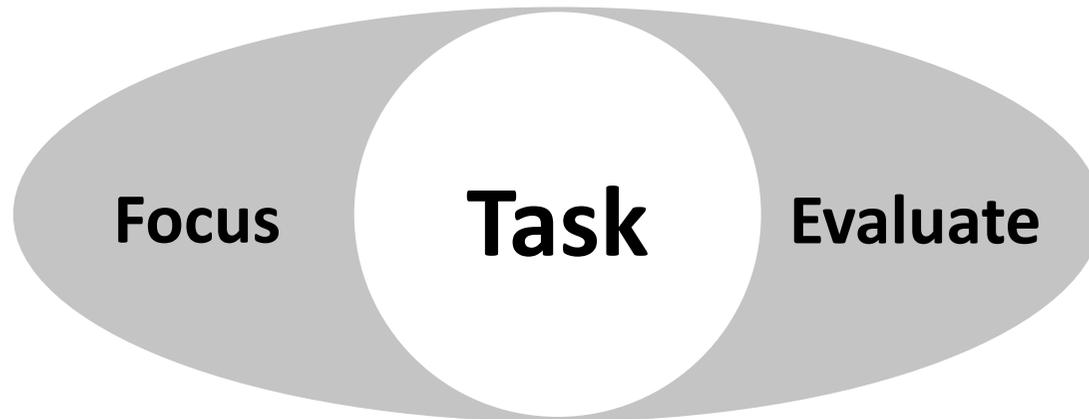
David Rose

Friday Seminar
14 September 2012

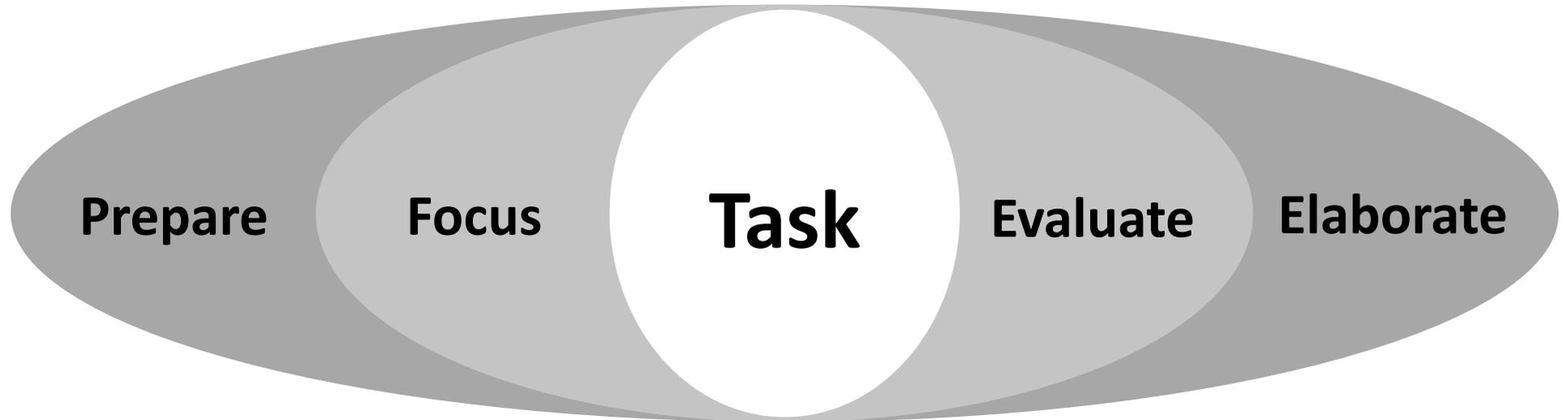
Exploring KAL at three levels in R2L



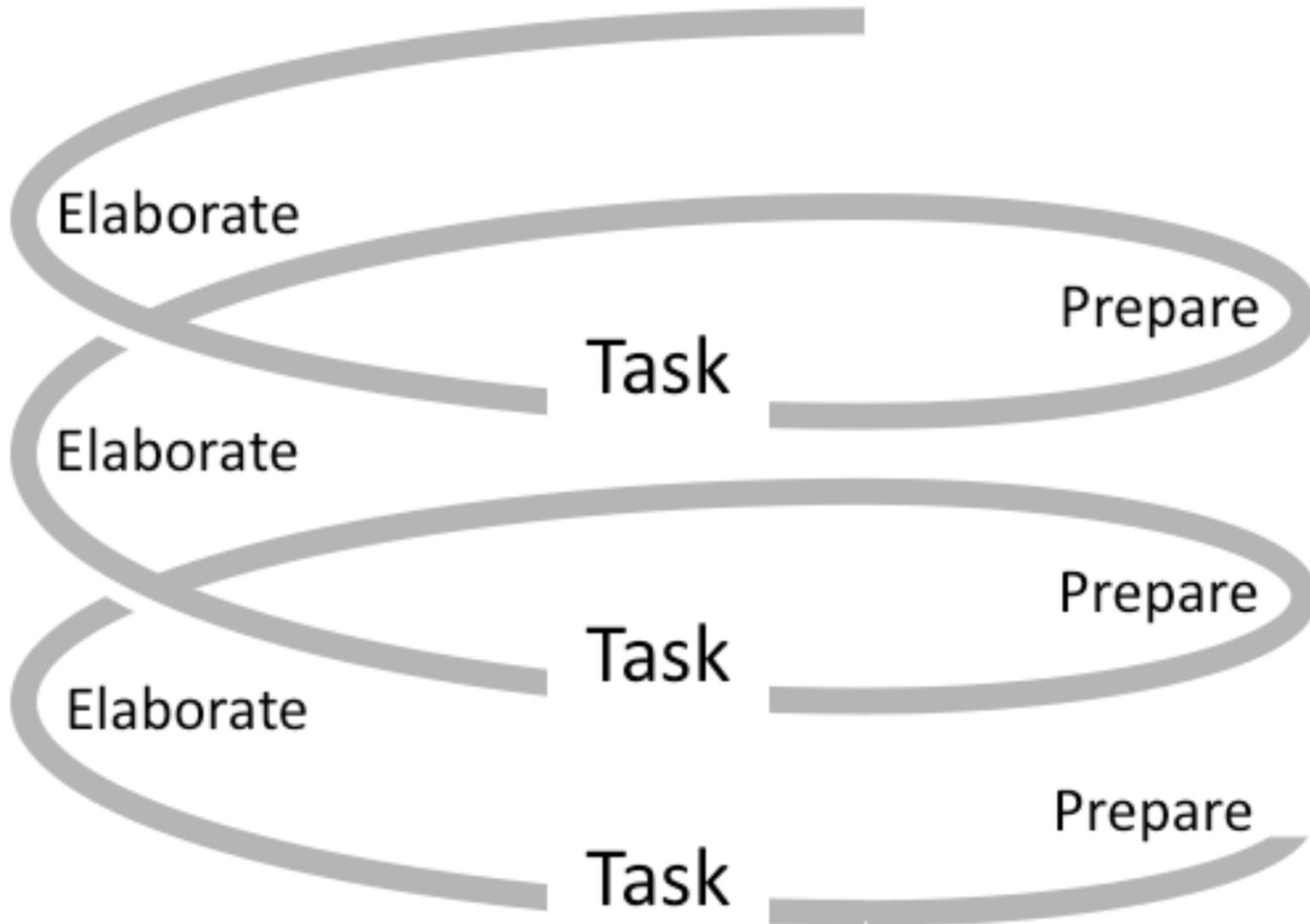
Guided interaction
- nucleus of learning exchanges



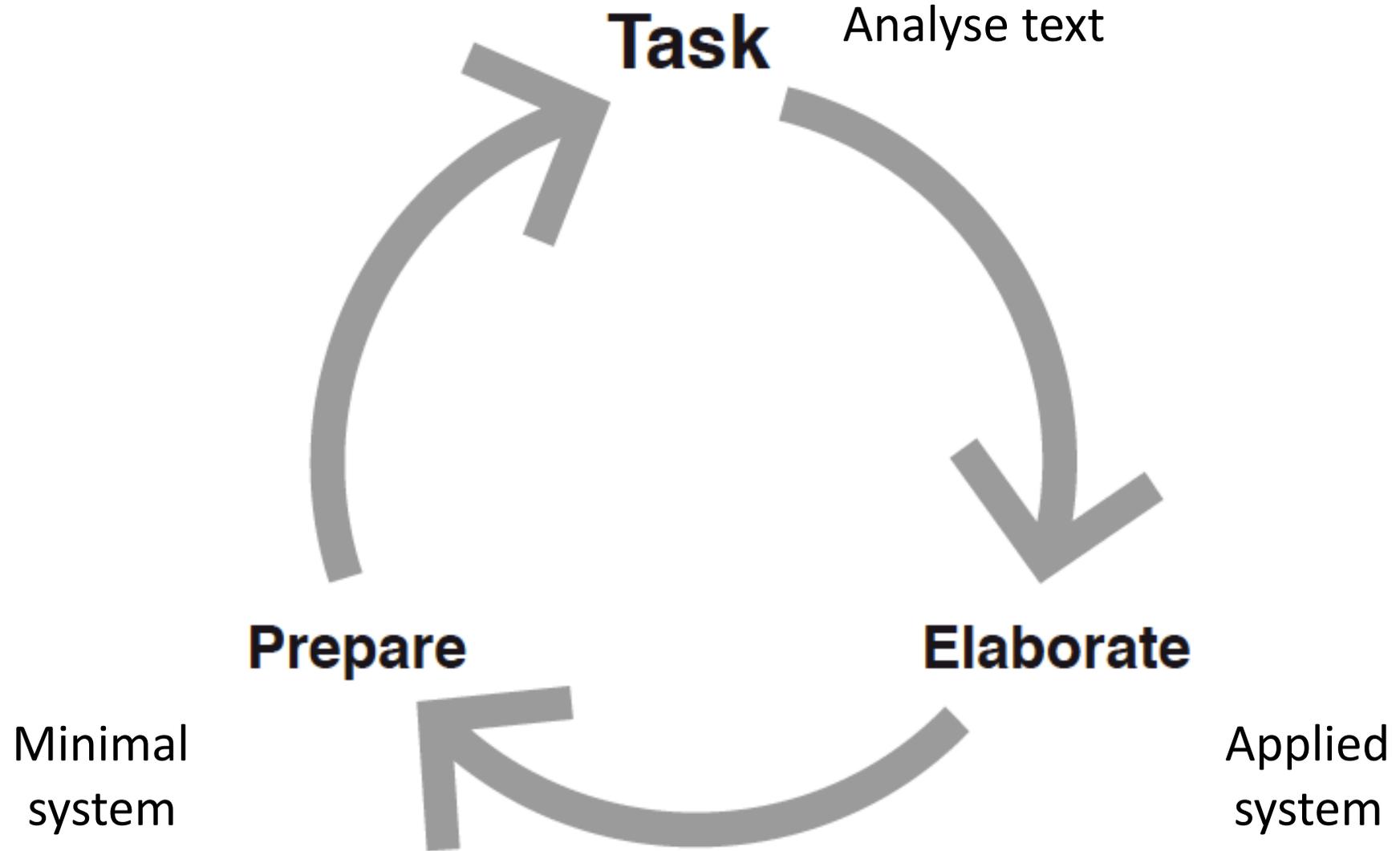
Guided interaction
- expanding learning exchanges



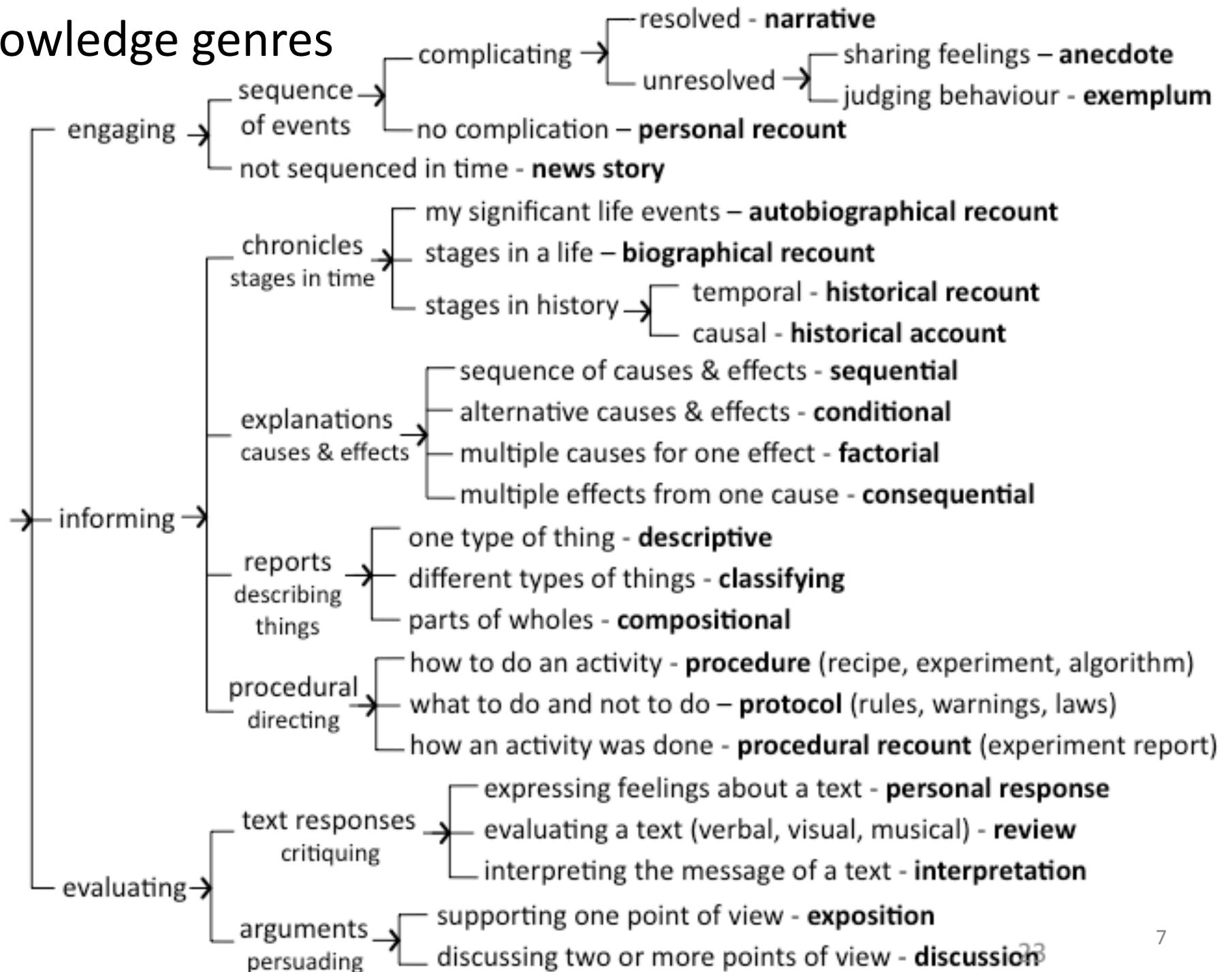
- as teaching/learning cycles



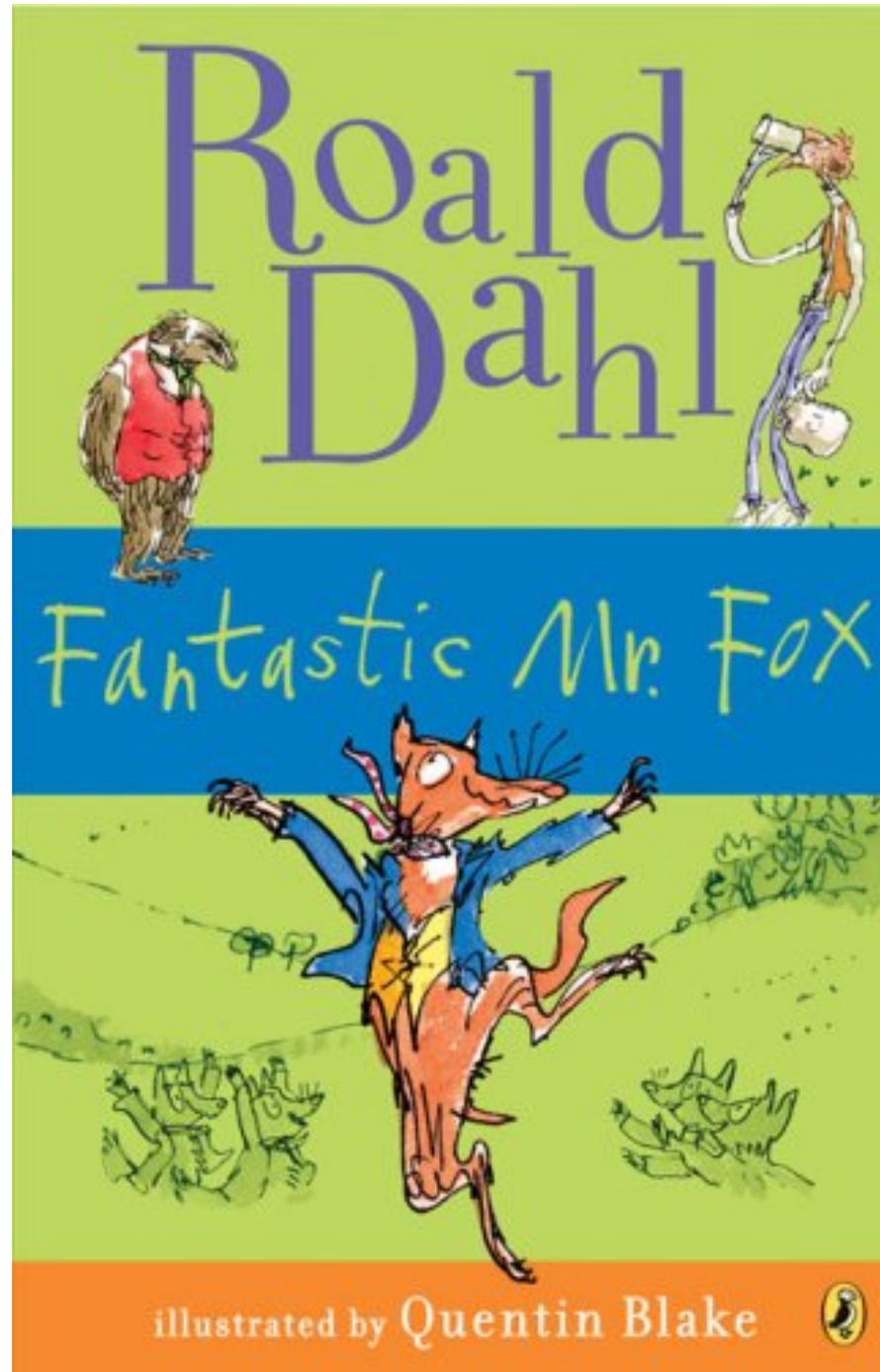
Guiding teachers' metalanguage



Knowledge genres



Models from accomplished authors



Orientation

Mr Fox crept up the dark tunnel to the mouth of his hole. He poked his long handsome face out into the night air and sniffed once. He moved an inch or two forward and stopped. He sniffed again. He was always especially careful when coming out from his hole. He inched forward a little more. The front half of his body was now in the open.

His black nose twitched from side to side, sniffing and sniffing for the scent of danger. He found none, and he was just about to go trotting forward into the wood when he heard or thought he heard a tiny noise, a soft rustling sound, as though someone had moved a foot ever so gently through a patch of dry leaves.

Mr Fox flattened his body against the ground and lay very still, his ears pricked. He waited a long time, but he heard nothing more.

‘It must have been a field-mouse,’ he told himself, ‘or some other small animal.’

He crept a little further out of the hole . . . then further still. He was almost right out in the open now. He took a last careful look around. The wood was murky and very still. Somewhere in the sky the moon was shining.

Complication

Just then, his sharp night-eyes caught a glint of something bright behind a tree not far away. It was a small silver speck of moonlight shining on a polished surface. Mr Fox lay still, watching it. What on earth was it? Now it was moving. It was coming up and up . . . Great heavens! It was the barrel of a gun! Quick as a whip, Mr Fox jumped back into his hole and at that same instant the entire wood seemed to explode around him. Bang-bang! Bang-bang! Bang-bang!

Resolution

The smoke from the three guns floated upward in the night air. Boggis and Bunce and Bean came out from behind their trees and walked towards the hole. ‘Did we get him?’ said Bean.

One of them shone a flashlight on the hole, and there on the ground, in the circle of light, half in and half out of the hole, lay the poor tattered bloodstained remains of . . . a fox’s tail. Bean picked it up. ‘We got the tail but we missed the fox,’ he said, tossing the thing away.

Orientation

setting

Mr Fox crept up the dark tunnel to the mouth of his hole. He poked his long handsome face out into the night air and sniffed once. He moved an inch or two forward and stopped. He sniffed again. He was always especially careful when coming out from his hole. He inched forward a little more. The front half of his body was now in the open.

problem

His black nose twitched from side to side, sniffing and sniffing for the scent of danger. He found none, and he was just about to go trotting forward into the wood when he heard or thought he heard a tiny noise, a soft rustling sound, as though someone had moved a foot ever so gently through a patch of dry leaves.

reaction

Mr Fox flattened his body against the ground and lay very still, his ears pricked. He waited a long time, but he heard nothing more.

solution

‘It must have been a field-mouse,’ he told himself, ‘or some other small animal.’

setting

He crept a little further out of the hole . . . then further still. He was almost right out in the open now. He took a last careful look around. The wood was murky and very still. Somewhere in the sky the moon was shining.

Complication

problem1

Just then, his sharp night-eyes caught a glint of something bright behind a tree not far away. It was a small silver speck of moonlight shining on a polished surface. Mr Fox lay still, watching it. What on earth was it? Now it was moving. It was coming up and up . . . Great

reaction

problem2

heavens! It was the barrel of a gun! Quick as a whip, Mr Fox jumped back into his hole and at that same instant the entire wood seemed to explode around him. Bang-bang! Bang-bang!

reaction

problem3

Bang-bang!

Resolution

setting

The smoke from the three guns floated upward in the night air. Boggis and Bunce and Bean came out from behind their trees and walked towards the hole. ‘Did we get him?’ said Bean.

solution

One of them shone a flashlight on the hole, and there on the ground, in the circle of light, half in and half out of the hole, lay the poor tattered bloodstained remains of . . . a fox’s tail. Bean picked it up. ‘We got the tail but we missed the fox,’ he said, tossing the thing away.

Joint Construction following same phases

Orientation
setting

Peter Rabbit was feeling very hungry. He poked his pink button nose through a hole in the garden gate. He pushed himself through the hole, until he was almost inside the garden.

problem

His long ears turned from side to side, listening for any sound of Mr MacGregor, the gardener. He was just about to go hopping towards the carrot patch when he heard the sound of crunching gravel.

reaction

Peter froze. He peered about looking for the source of the noise.

solution

A robin flew up from the path. 'Oh, that's all it was,' he told himself.

setting

He hopped off happily towards the vegetables. The scent of fresh carrots and radishes was overwhelming.

Complication
problems

All of a sudden he heard the crunching sound again. What on earth could it be? Then through the carrot tops he saw a wheelbarrow coming around the garden shed. Oh dear, it's Mr MacGregor! Like lightning Peter hopped back towards the gate, just as a rake swooped down towards his poor head.

Resolution

"Aha, got you this time" hooted Mr MacGregor.

solution

There lying sprawled on the ground, skewered by the rake, was the torn remains of ... Peter's pretty blue jumper.

"Fiddlesticks," muttered the gardener, "he's slipped away again."

Analysing grammar

- highlighting story elements ('characters, settings, events')

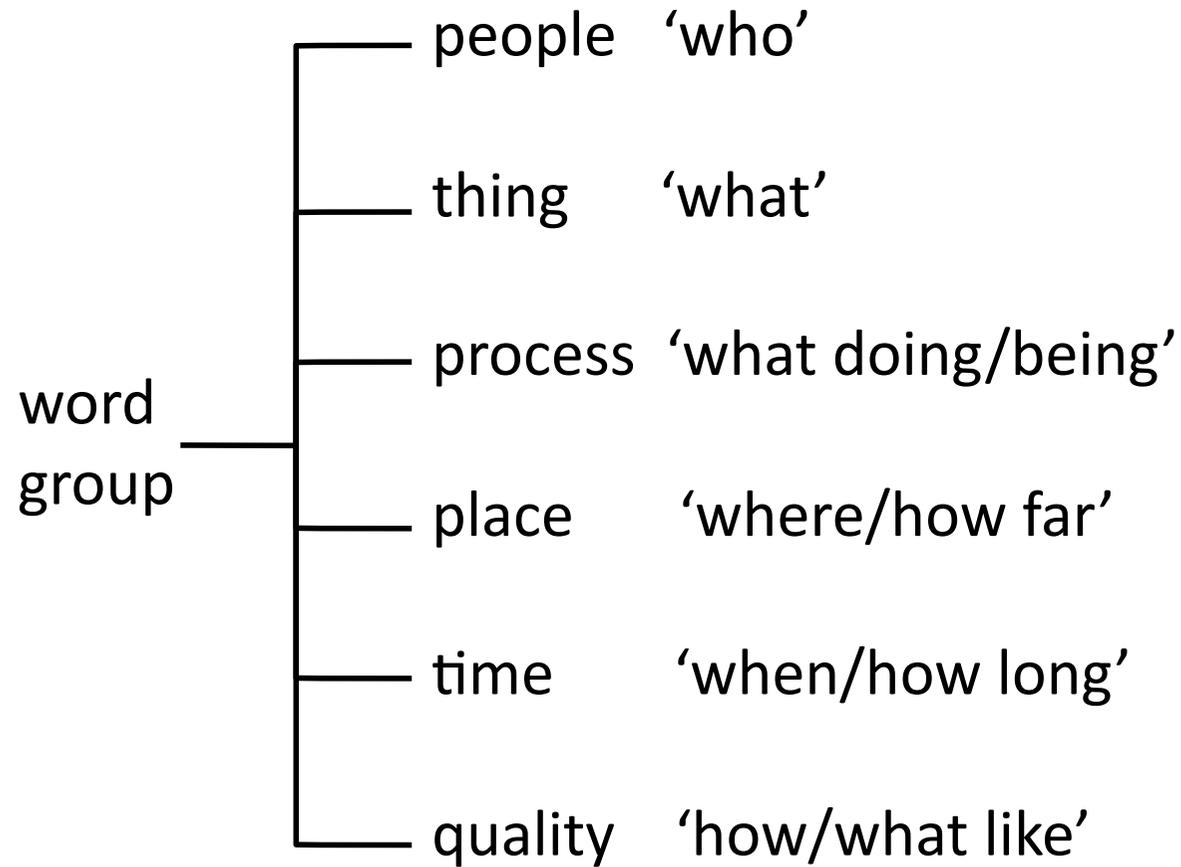
Mr Fox crept up the dark tunnel to the mouth of his hole.

He poked his long handsome face out into the night air and sniffed once. He moved an inch or two forward and stopped.

He sniffed again. He was always especially careful when coming out from his hole. He inched forward a little more.

The front half of his body was now in the open.

Basic system of elements (‘meanings of word groups’)



Analysing grammar - labelling elements

people process place place
Mr Fox crept up the dark tunnel to the mouth of his hole.

process thing place
He poked his long handsome face out into the night air and

process process place place
sniffed once. He moved an inch or two forward and stopped.

process quality
He sniffed again. He was always especially careful when

place process place
coming out from his hole. He inched forward a little more.

thing time place
The front half of his body was now in the open.

- marking word groups

people process place place
Mr Fox /crept /up the dark tunnel /to the mouth of his hole./

peo process thing place
He/poked /his long handsome face/out into the night air /and

process peo process place place
sniffed once./He /moved/an inch or two forward/and stopped

peo process peo quality
He /sniffed again./ He /was /always especially careful /when

process place peo process place
coming out / from his hole. /He /inched /forward a little more

thing time place
The front half of his body /was /now /in the open./

- simple and complex/compound sentences
(‘how many processes?’)

people process place place
 Mr Fox /crept /up the dark tunnel /to the mouth of his hole./
peo process thing place
 He/poked /his long handsome face/out into the night air /and
process peo process place place
 sniffed once./He /moved/an inch or two forward/ and stopped./
peo process peo quality
 He /sniffed again. /He /was /always especially careful /when
process place peo process place
 coming out / from his hole. / He/ inched/ forward a little more./
thing time place
 The front half of his body /was /now /in the open./

- marking clauses
(‘one process/clause’)

people process place place
Mr Fox /crept /up the dark tunnel /to the mouth of his hole.//

peo process thing place
He/poked /his long handsome face/out into the night air //and

process peo process place place
sniffed once.//He /moved/an inch or two forward//and stopped./.

peo process peo quality
He /sniffed again.// He /was /always especially careful //when

process place peo process place
coming out / from his hole. //He /inched /forward a little more.//

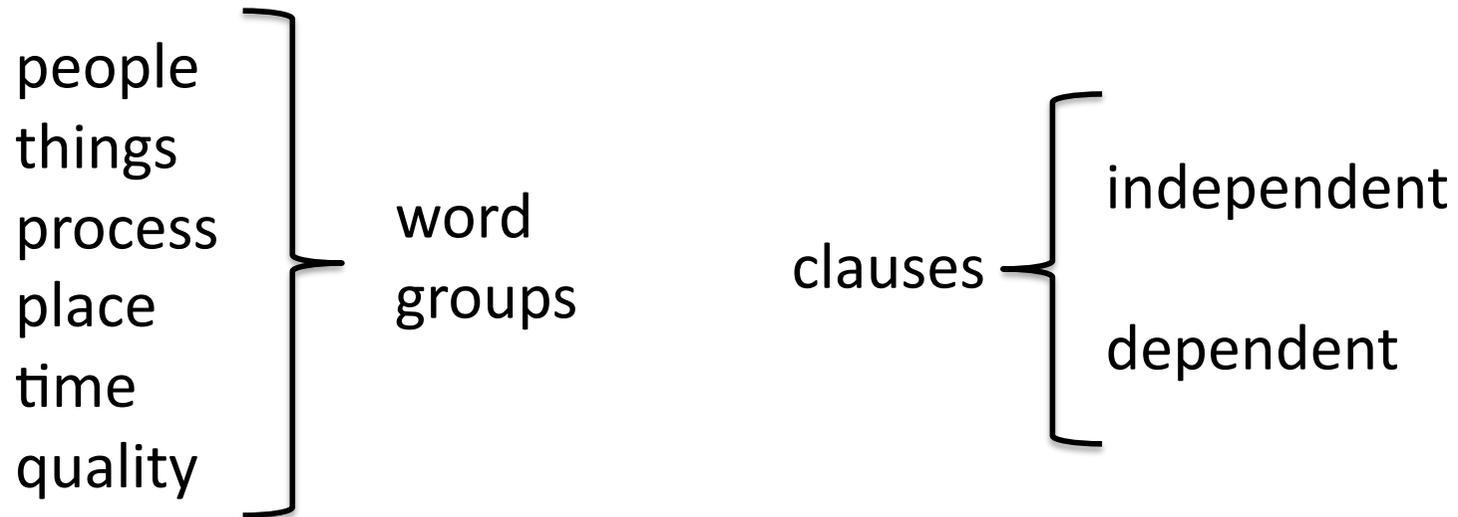
thing time place
The front half of his body /was /now /in the open.//

Criteria for identifying clauses

- clause = process
- one process per clause
- separated by punctuation
- joined by conjunctions

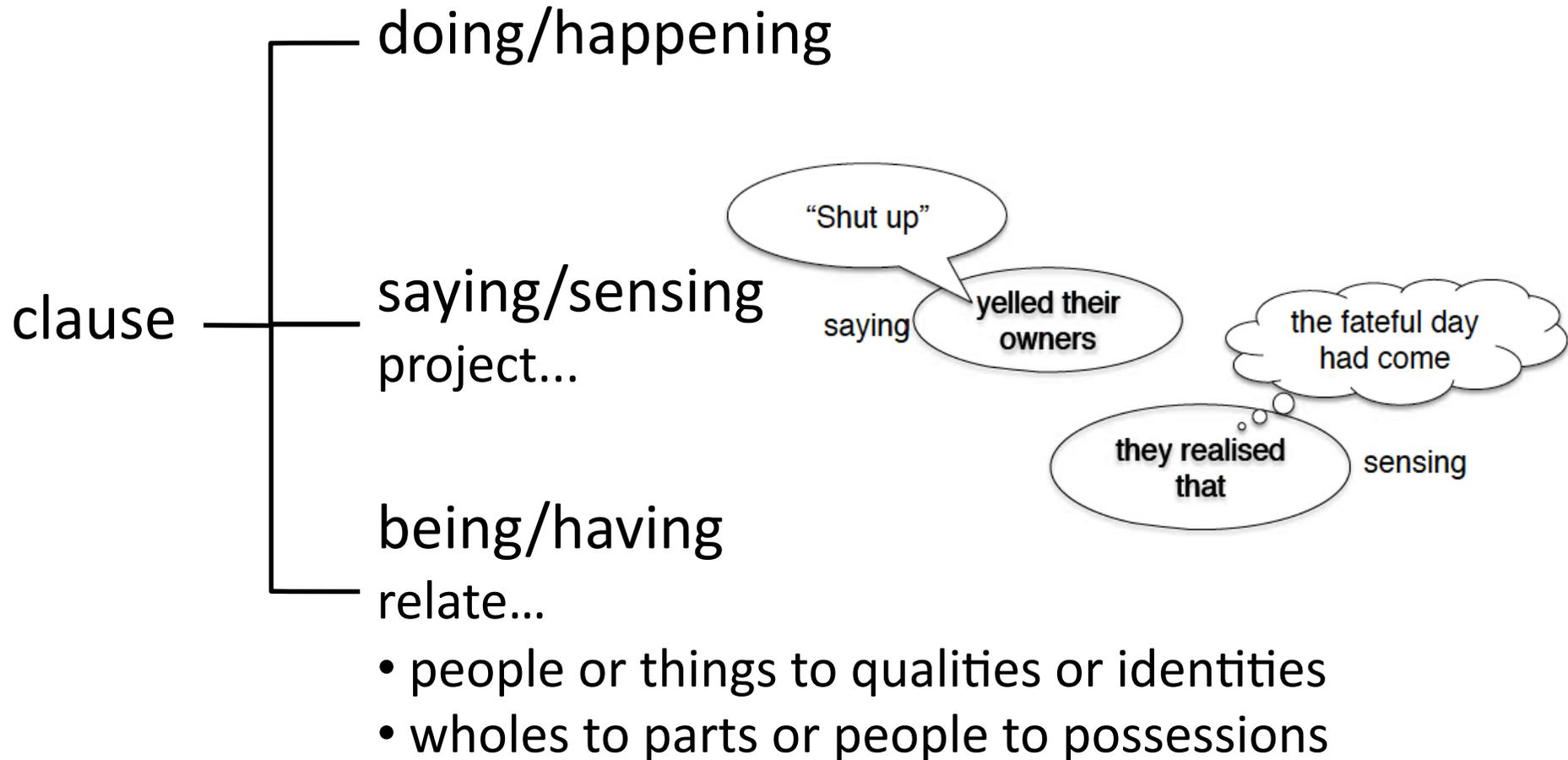
Summing up

- basic metalanguage



The meaning of a clause is a process involving people and things in times and places.

Types of processes



But how significant are process types?

Just then, his sharp night-eyes caught a glint of something bright behind a tree not far away.

It was a small silver speck of moonlight shining on a polished surface.

Mr Fox lay still, watching it. What on earth was it?

Expanding meanings in writing

He crept **a little further** out of the hole . . . **then further still. He was almost right out in the open now.** He took a **last careful** look around. The wood was murky **and very still. Somewhere in the sky** the moon was shining.

Just then, **his sharp night-eyes caught a glint of** something **bright** behind a tree **not far away.** It was a **small silver** speck **of moonlight** shining **on a polished surface.** Mr Fox lay still, **watching it. What on earth was it?**

Now it was moving. **It was coming up and up . . . Great heavens!** It was the barrel of a gun!

Quick as a whip, Mr Fox jumped **back** into his hole and **at that same instant** the **entire** wood **seemed to** explode **around him. Bang-bang! Bang-bang! Bang-bang!**

words within groups *a little further, a last careful look, Just then, his sharp night-eyes, a small silver speck of moonlight, jumped back, the entire wood, seemed to explode*

groups within clauses *. . . then further still, Somewhere in the sky, and very still, not far away, on a polished surface, Now, Quick as a whip, at that same instant, around him*

clauses and sentences *He was almost right out in the open now; his sharp night-eyes caught a glint; watching it; What on earth was it?; It was coming up and up . . .; Great heavens!; Bang-bang! Bang-bang! Bang-bang!*

phases within stages [problem1] *something bright behind a tree...* [reaction] *Mr Fox lay still...*
[problem2] *Now it was moving...* [reaction] *Great heavens!...*
[problem3] *the entire wood seemed to explode...*

Unexpanded sequence

He crept out of the hole.

He took a look around.

The wood was murky.

The moon was shining.

Then he saw something behind a tree.

It was a speck shining.

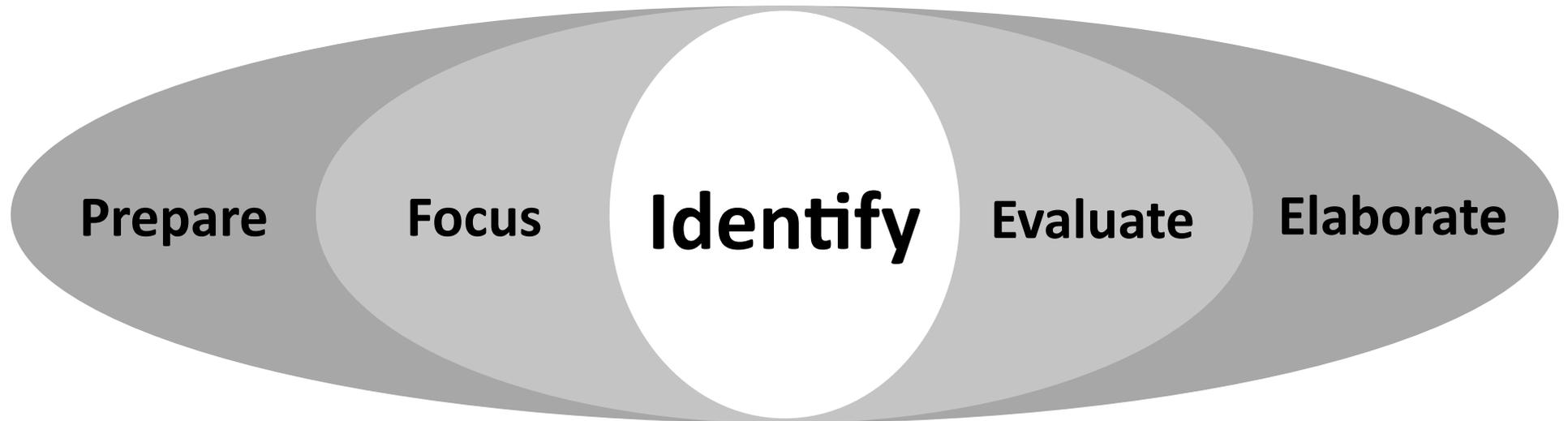
Mr Fox lay still.

It was moving.

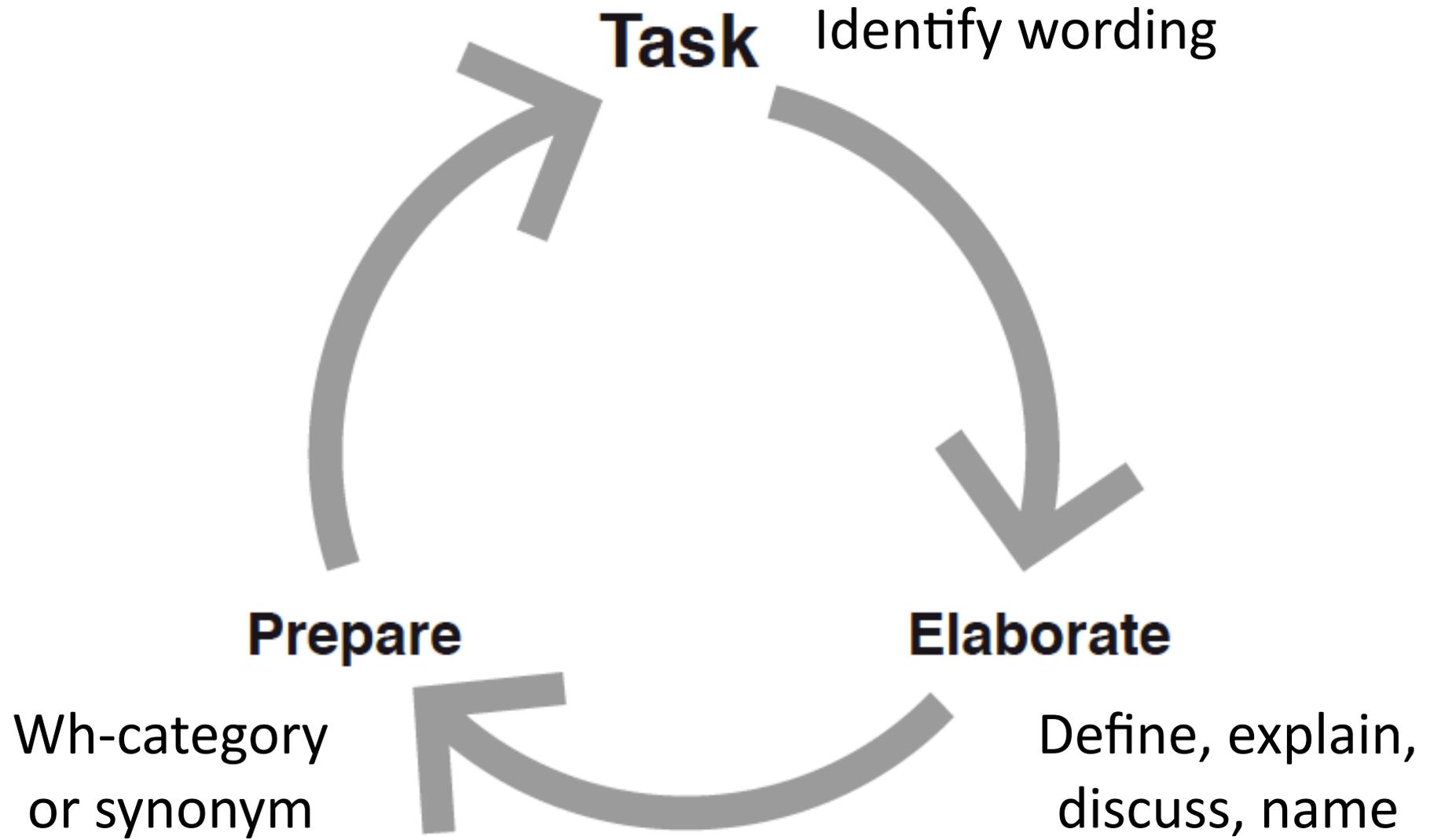
It was the barrel of a gun.

Mr Fox jumped into his hole and the wood exploded.

Detailed Reading exchanges



Detailed Reading exchange cycles



Detailed Reading lesson plan

Sentence Prep	Complication starts – Mr Fox saw something shining as he came out of his hole
Cues	<i>Complication</i> <i>sort of eyes, what like</i> <i>what his eyes saw</i> <i>where</i> <i>how far</i>
Sentence	Just then, his sharp night-eyes caught a glint of something bright behind a tree not far away.
Elaborations	<ul style="list-style-type: none"> • just when? conjunction, • foxes see well in dark, • glint = flash of light, caught = just spotted
	<ul style="list-style-type: none"> • does he know what it is? • could he see what it was? • not far – more danger

Sentence Prep	More about what he saw
Cues	<i>tiny flash</i> <i>of what</i> <i>where shining</i>
Sentence	It was a small silver speck of moonlight shining on a polished surface.
Elaborations	<ul style="list-style-type: none"> • speck = tiny spot, • what's the polished surface? • why was it shining?
	<ul style="list-style-type: none"> • did Mr Fox expect a polished surface in a wood at night?

Sentence Prep	So he reacts
Cues	<i>2 things he did</i> <i>asks question</i>
Sentence	Mr Fox lay still, watching it. What on earth was it?
Elaborations	<ul style="list-style-type: none"> • how's he feeling? • what on earth ? – can't work it out – didn't expect to see it

Sentence Making

- labelling word groups

Just then, his sharp night-eyes caught a glint of something bright
conj *thing* *process* *thing*

behind a tree not far away. It was a small silver speck of moonlight
place *place*

shining on a polished surface.
process *place*

Sentence Making

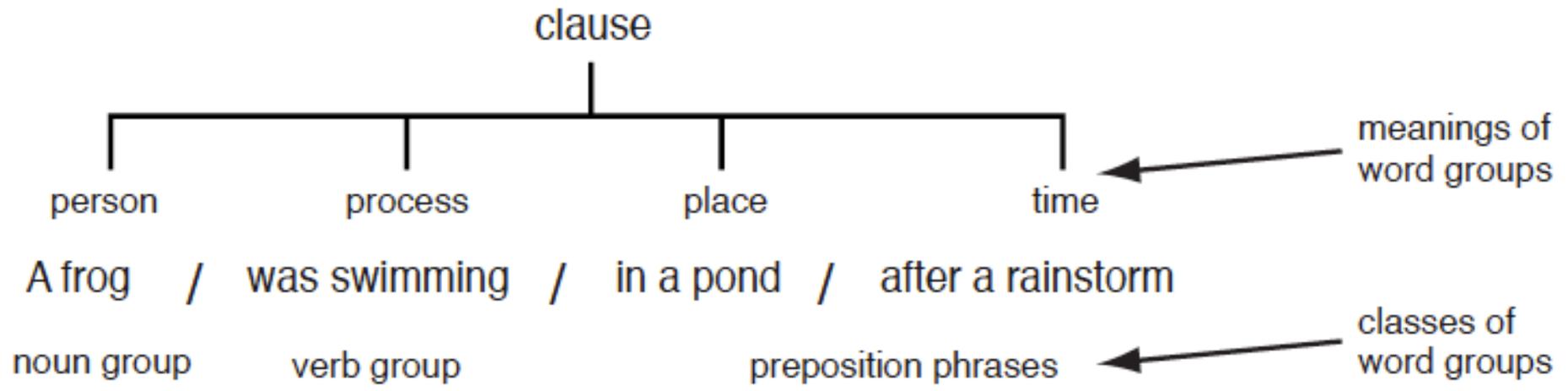
- creating new text

on a polished surface not far away a glint of something bright

was shining. behind a tree a small silver speck of moonlight

Just then, caught his sharp night-eyes

Classes of word groups



Building nominal groups

noun expressing 'thing' eyes
 Thing

what kind night eyes
 Classifier Thing

what like sharp night eyes
 Describer Classifier Thing

how many two sharp night eyes
 Number Describer Classifier Thing

which/whose his two sharp night eyes
 Pointer Number Describer Classifier Thing

what part the pupils of his two sharp night eyes
 Focus Pointer Number Describer Classifier Thing

what else the pupils of his two sharp night eyes shining in the dark
 Focus Pointer Number Describer Classifier Thing Qualifier

Sentence Making

- labelling nominal groups

his sharp night- eyes
Pointer Describer Classifier Thing

a glint of something bright behind a tree not far away
Focus Thing Qualifier Qualifier Qualifier

a small silver speck of moonlight shining on a polished surface
Focus Thing Qualifier
P Describer Classifier Thing

Sentence Making - creating new text

moonlight was shining on his polished behind

then something caught a small sharp speck of night

Just a glint of bright silver eyes far away

Joint Rewrite

(with Peter Rabbit)

All of a sudden, Peter's long twitching ears caught the sound of something moving on a path behind some flowerbeds. It was a light rumbling noise like a wheel rolling on a gravel driveway. Peter froze stiff, listening to it. What could it be? Then it got louder. It was coming closer and closer... Oh my stars! It was Mr Macgregor's wheelbarrow! Like lightning, Peter bounded over the garden gate and at that very moment, Mr Macgregor's rake came down towards his poor head. Swish-swish! Thwack-thwack! Wallop-wallop!

Discourse semantics (patterns in texts)

Information: the rhythm of texts

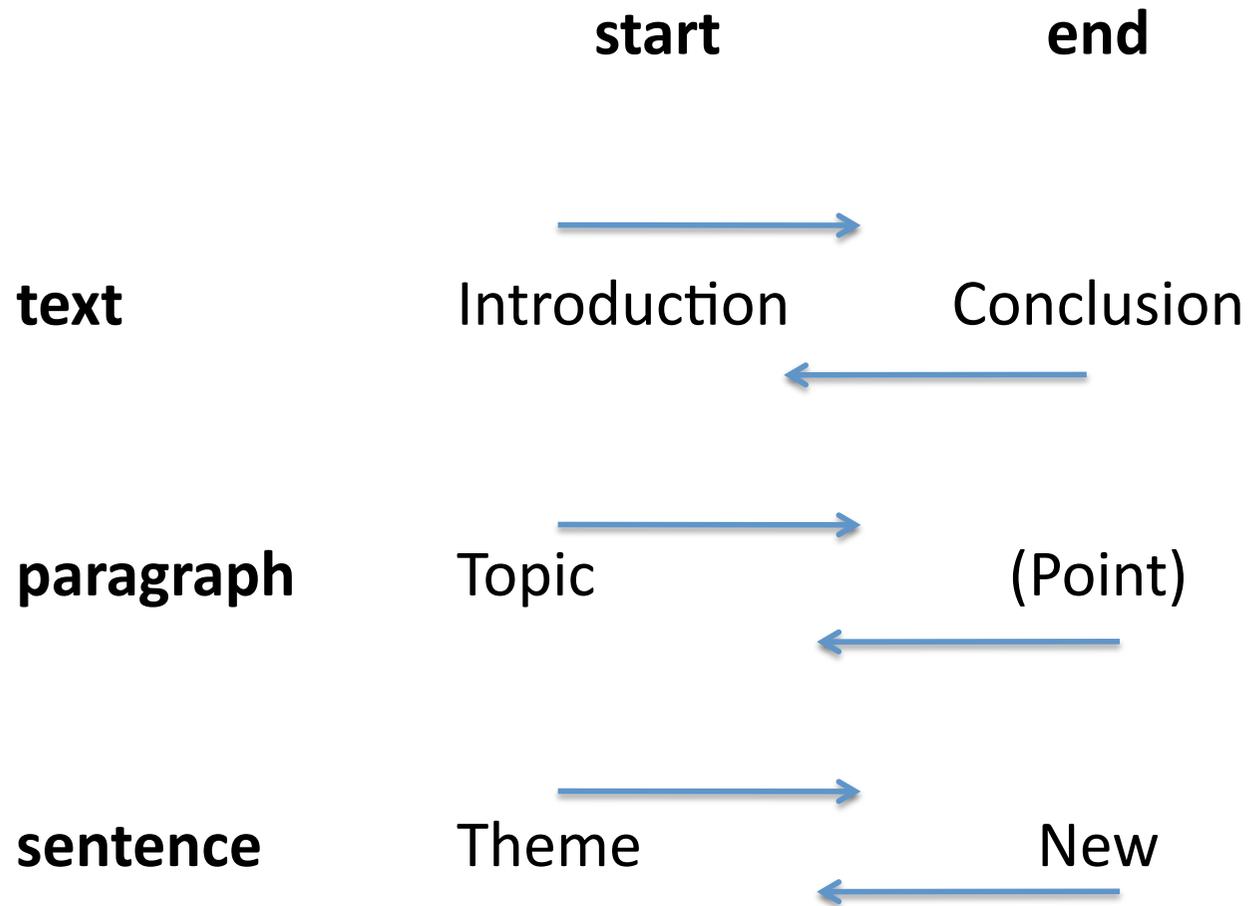
Reference: keeping track of people and things

Conjunction: logical relations

Lexis: people, things, processes, places and qualities

Appraisal: evaluating feelings, people and things

Basic information system



Labelling information structures for Joint Construction

Issue

issue

preview

Whenever we turn on the TV or radio, we are dazzled by sports heroes celebrating their victory by drinking alcohol or smoking tobacco. At first, we may think it is entertaining and harmless, but if we examine the issue more closely, questions arise in our minds about the effect these advertisements have on people.

Sides

topic

elaboration

side1 - for

There are several reasons why sporting heroes should promote alcohol and tobacco products. Firstly, there would be more income for the tobacco, brewing and advertising communities to spend on sporting facilities, bodies and teams. This would lead to greater sponsorship and promotion of sport. Secondly, people themselves have to make the decision whether they want to smoke or drink. Advertisements cannot force you.

side2 - against

topic

elaboration

On the other hand, there are many reasons why sporting heroes should not promote tobacco and alcohol products. One important reason is that it may be a cause of under-age drinking and smoking, as it encourages sports fans to feel good about these behaviours. Secondly, it appears that sporting people promoting these products are not showing respect for their own bodies. Finally, smoking and drinking are hazardous to health, and young people should be discouraged from taking them up.

Resolution

review

resolve

Even though there seem to be reasonable arguments for sporting heroes promoting such products, the advertising of these products may be bad for the health and well-being of young Australians. Therefore it has more disadvantages than advantages.

Basic appraisal system

attitudes	feelings	<i>happy</i> <i>sad</i>
	judging people	<i>kind</i> <i>cruel</i>
	appreciating things	<i>interesting</i> <i>boring</i>
amplifying & diminishing		<i>happy/joyous/ecstatic</i> <i>down/sad/miserable</i>
source		<i>I think (self)</i> <i>it is well known (other)</i>

Analysing appraisal in Detailed Reading

Whenever we turn on the TV or radio, we are dazzled by sports heroes celebrating their victory by drinking alcohol or smoking tobacco. At first, we may think it is entertaining and harmless, but if we examine the issue more closely, questions arise in our minds about the effect these advertisements have on people.

feelings
appreciation
graduation
sourcing

Applying appraisal in Joint Rewriting

Constantly, when young people view the media, they are exposed to images of happy families enjoying quality time by eating fast food and drinking fizzy drinks. On one hand, many people may believe fast food is nutritious and delicious. However, if we study the research in depth, doubts emerge amongst the experts about the impact of these promotions on the health of young people.

Basic reference system

presenting	<i>a, an, one;</i> <i>someone, anyone, some, any;</i> <i>every, all</i>
presuming	<i>the; this, that;</i> <i>these, those, each, both;</i> <i>neither, either,</i> <i>I, me, you, she, he, it; we, us, they, them,</i> <i>here, therewith</i>
possessive	<i>his, hers, theirs, Molly's</i>
comparative	<i>same, similar, other, another, different, else...,</i> <i>such goodness, so good, as good as...,</i> <i>first, second, third; next, last;</i> <i>preceding, subsequent, former, latter...,</i> <i>more, fewer, less...;</i> <i>better, best; richer, the richest...</i>
text reference	<i>this, that, it, this book, a letter, the story's</i>

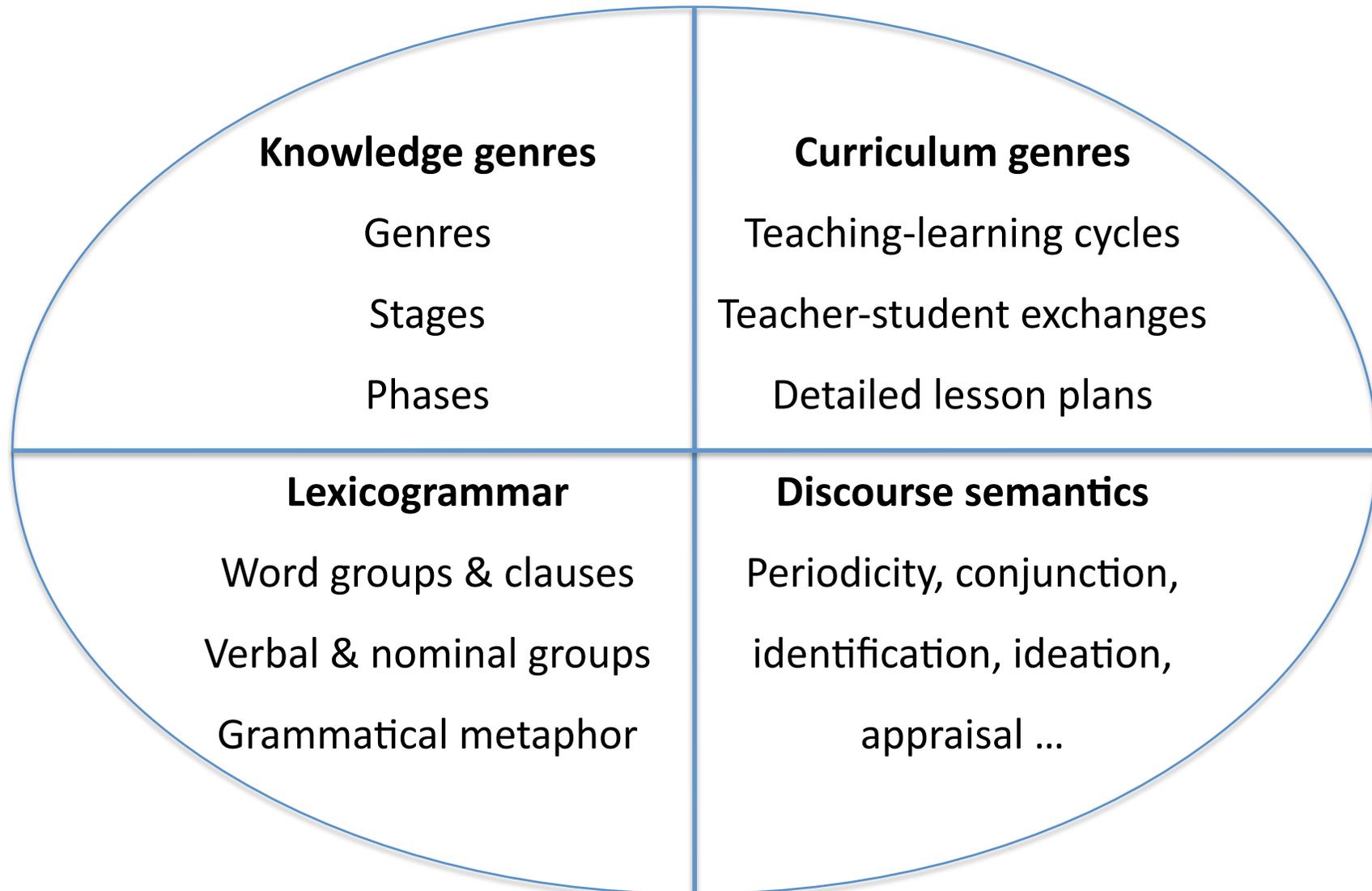
Basic conjunction system

	external (connecting events)		internal (organising text)	
addition	additive	<i>and, besides</i>	written	<i>in addition, further</i>
	alternative	<i>or</i>	spoken	<i>well, okay, anyway</i>
comparison	similar	<i>like, as if</i>	similar	<i>similarly, for example</i>
	different	<i>instead of, whereas</i>	different	<i>by contrast, rather</i>
time	successive	<i>then, after, before</i>	successive	<i>first, secondly, finally</i>
	simultaneous	<i>while, as, when</i>	simultaneous	<i>at the same time, still</i>
consequence	cause	<i>because, so</i>	concluding	<i>thus, consequently</i>
	means	<i>by, thus</i>	countering	<i>nevertheless</i>
	condition	<i>if...then</i>		<i>however</i>
	purpose	<i>so that, in order to</i>		

Basic lexical system

- repetitions, where the same word is repeated
- synonyms, where a similar meaning is repeated in different words
- contrasts, where words have the opposite meaning
- whole-part relations, where one word represents a whole such as *body*, and the next word represents a part of that whole such as *hands*.
- class-member relations, where one word is a class of things such as *mammal*, and the next word is a member of that class such as *kangaroo*.

Four domains of pedagogic metalanguage



Four approaches to KAL

Knowledge about linguistics ↔ Knowledge about language

Formal grammar

Word classes

Syntax

Morphology ...

Learning in the home

Caregivers intuitively guide children to construe systems from instances in context

Functional grammar

Transitivity, mood, theme

Verbal & nominal groups

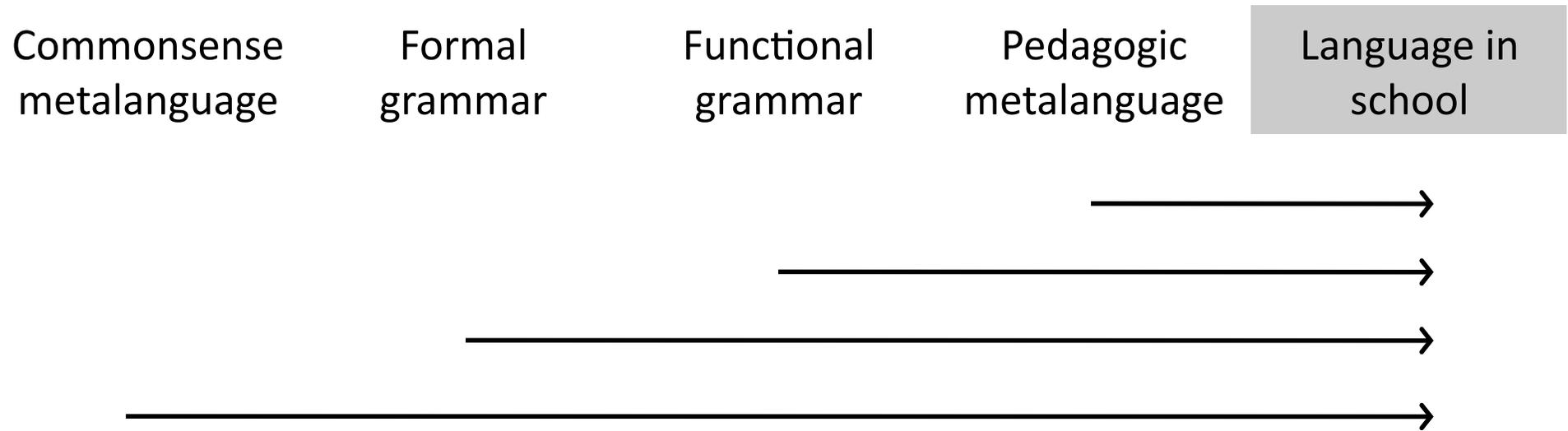
Cohesion ...

Pedagogic metalanguage

Teachers explicitly guide students to make unconscious KAL conscious and name it

Memorising systems ↔ Recognising patterns

Recontextualising KAL as reading & writing in school



What is left to teachers' and students' intuition?

Understanding grammatical metaphor

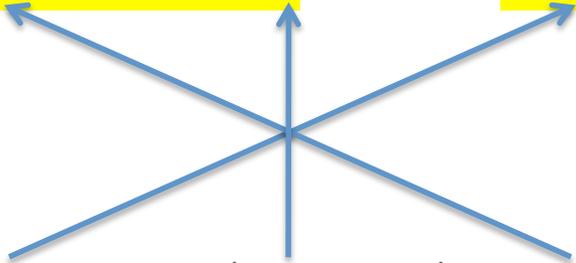
nominal group

verbal group

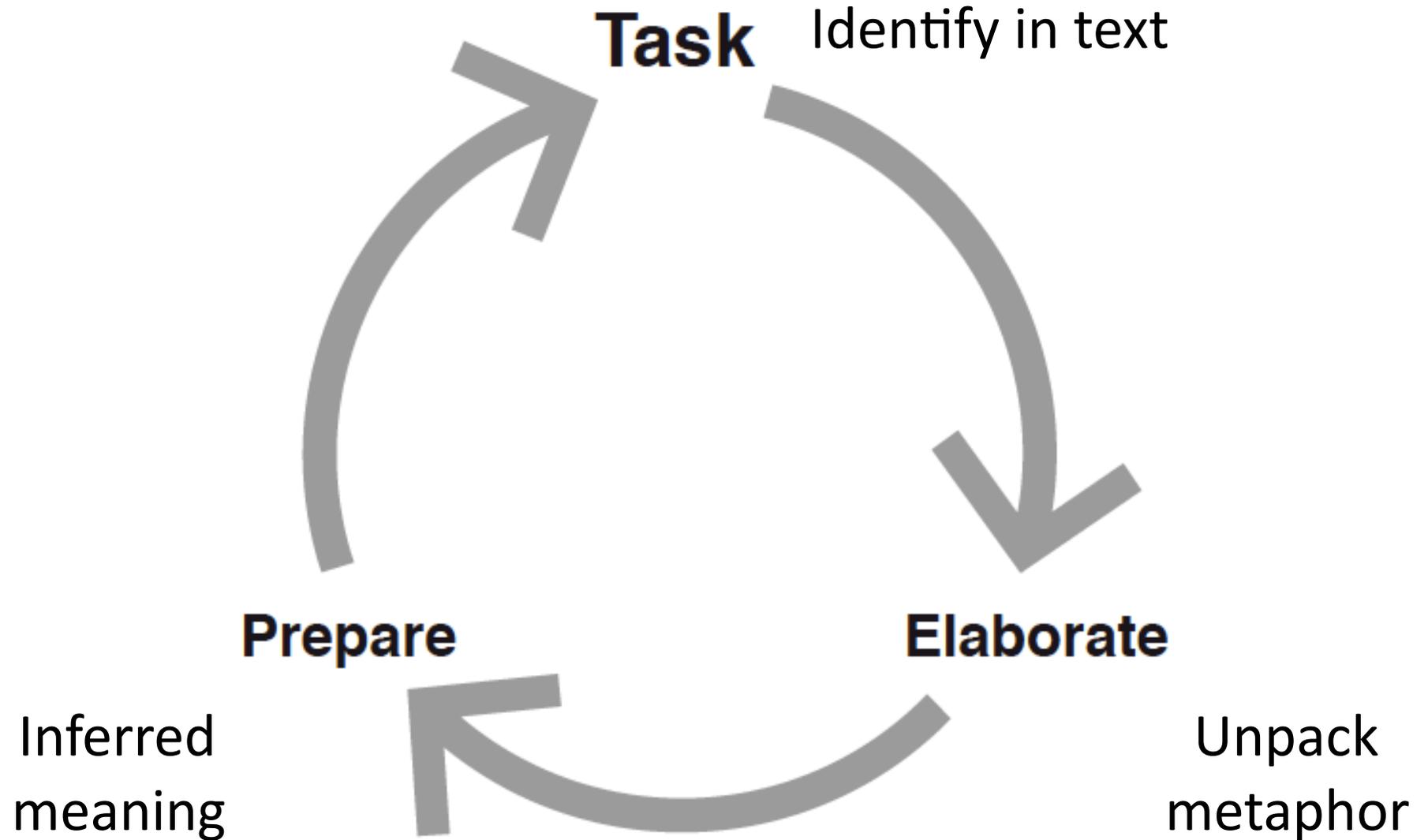
nominal group

The **campsite locations** of the **Kulin people** / were affected / by **seasonal changes**.

The Kulin people / moved / their campsites // because / the seasons / changed.



Reading metaphor



Writing metaphor

