PLAYING WITH GRAMMAR IN THE EARLY YEARS

Learning about Language in the Australian Curriculum: English
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Beryl Exley and Lisa Kervin
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Preface

What a pleasure to introduce a book where the role of play is central to supporting learning in the early years. Even more of a pleasure is to introduce a book that values play as a pedagogy for learning about grammar. The authors Beryl Exley and Lisa Kervin have accomplished an immensely readable and practical application of the concepts of grammar. Early childhood educators will recognise and be comfortable with the playful elements of the activities; at the same time they are introduced to ways to support children to understand the value, significance and use of grammar in everyday talk and interaction.

Children’s well-loved experiences in early childhood are the foundations for learning about grammar in this book. Early childhood educators will be familiar with the resources required for the activities within the book. From well-known children’s books, nursery rhymes and stories, to felt storyboards to environmental print walks, teachers will be comfortable and recognise the elements of these experiences. Alongside these familiar play-based practices, the authors have crafted in explicit and reader-friendly language the purposes and strategies informing the learning experiences, links to the Australian Curriculum, and suggestions in terms of resources and follow-up experiences. From the novice educator incorporating grammar experiences for the first time, to experienced educators seeking fresh ways to establish rich environments for learning about grammar and language, this book offers a rich diversity of learning experiences.

This book comes at a time where there are recent changes to curriculum practices in early years of education, including the national Australian Curriculum English. Along with new understandings are the new challenges of how to incorporate traditional pedagogies of play into new educational agendas. With many recent curriculum changes, less attention has been given to the pedagogical work involved in creating learning environments in the early years. It is with great sense of pleasure that I commend this book as promoting experiences that are rich in content, structure and learning.

Play is important in helping young children understand the world around them, making sense of traditional and new technologies and understanding the social and cultural worlds in which they are members. A playful approach underpins creativity and problem solving, and experimentation and engaging others in shared interactions. Within this conceptualisation, children are understood as competent in managing their everyday lives, positioning young children as players within the learning environment, tackling complex concepts of grammar and functional linguistics in playful ways. The structure of the book brings together an abundance of learning activities within interactional arenas for children’s agency and action.

Professor Susan Danby
Faculty of Education, Early Childhood
Queensland University of Technology
Foreword

Who would have thought of ‘playing with grammar’ as a hot topic for early childhood educators? Is it even possible to put ‘play’ and ‘grammar’ in the same sentence? Beryl Exley and Lisa Kervin believe so. These authors recognise that teacher knowledge of the way language works is central to designing innovative and inclusive literacy pedagogy and that many early childhood teachers may be unfamiliar with grammar. This book is designed to support teachers to draw children’s attention to language without labouring it. Even teachers who are wary of linguistics or confused by different approaches to grammar will find this accessible collection of strategies a great companion as they plan their English literacy curriculum.

The authors see understanding of language forms and functions as fundamental in ‘the pursuit of social justice outcomes’. In this era of common core standards, national curricula and high stakes literacy tests, early childhood teachers are grappling with complex new demands. They need to develop knowledge in particular subjects, including, for example, science and history, and along with that they need to understand the specific language practices that come with those areas. They need to incorporate new technologies into their learning environments. And of course they are still expected to help children to crack the code and love reading. Early literacy instruction in the twenty-first century remains riven with debates about best methods even as the expectations on practitioners are ramped up. This book manages to rise above old questions concerning immersion or explicit pedagogies and strike a balance between play and teaching, enjoyment and instruction.

The authors’ in-depth understandings of both sociolinguistics and systemic functional linguistics underpin the design of this very practical collection of scaffolding strategies and are evident in the way the book is organised in three strands: expressing and developing ideas, language for interaction and text structure and organisation. The key organiser is the notion of ‘learning experiences’. Rather than a collection of lesson plans, the design of the sample grammar practices is based upon what might be done with children through participation in authentic tasks and sharing high quality literature in order to foster their learning. Because Exley and Kervin are experienced early childhood teachers and researchers, they also embed insights about literacy pedagogy that go beyond ‘grammar’ as such. For example, the teacher hints remind us of the value of key practices like retelling, rewriting, building children’s knowledge through realia, innovating on a text, returning to texts multiple times and so on. These tried-and-true pedagogical strategies are expanded through the focus on how language works and supplemented with ideas for using technologies such as digital cameras to enrich the learning experiences.

The authors don’t shy away from the meta-language of linguistics, indicating their respect for teachers’ intellects, but they do provide a really helpful glossary and teacher hints, which will assist teachers with various levels of knowledge to be accurate and confident when addressing grammar. Some years ago I wrote about critical literacy in the early years in terms of power and...
I argued that taking an analytical approach to language with young children did not exclude enjoyment and that helping them to notice issues about power did not spoil their fun. Indeed I argued that many of the forms of humour that children appreciate are contingent upon their understandings about relationships between power and language. This book takes a similar angle, but takes this idea much further to demonstrate to teachers how to explore these complex questions without losing the joy for teachers or children. This is a text that will help develop teacher knowledge and practice.

Professor Barbara Comber
Faculty of Education
Queensland University of Technology

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This publication collates conceptual work that has been used as the foundation of coaching relationships at the research site of an Australian Research Council Linkage scheme project LP0990289 (2009–13). Beryl Exley, a chief investigator on the project, would like to thank her research colleagues (Annette Woods, Allan Luke, Karen Dooley, Vinesh Chandra, Michael Dezuanni, Amanda Levido, John Davis, Katherine Doyle and Adrienne McDarra), the Queensland Teachers’ Union, and the staff, children and community of the school, including the Indigenous community and their elders, where the research is based. Lisa Kervin would like to acknowledge Miguel Aguilera and Michelle Bunder and the children at St Joseph’s Primary School Bulli (NSW) for inviting her into their classrooms where so many of the activities were trialled, professionally critiqued and honestly reviewed. Many ALEA members trialled sample learning experiences and provided comprehensive feedback on the suitability of the selected text and the sequence of learning experiences as well as some excellent suggestions for adaptations.

Beryl Exley and Lisa Kervin

Beryl Exley is an experienced classroom teacher who is now an Associate Professor in the Faculty of Education at the Queensland University of Technology. She teaches in the undergraduate and postgraduate degree programs with a special interest in the teaching of English Curriculum and Literacy Education. Beryl’s research publications are available at http://eprints.qut.edu.au/view/person/Exley,_Beryl.html. She can be contacted on b.exley@qut.edu.au.

Lisa Kervin is an experienced classroom teacher who is now an Associate Professor in the Faculty of Social Sciences at the University of Wollongong. She teaches in the undergraduate and postgraduate programs in the School of Education with a particular interest in Literacy Education in the early years. Lisa is also the NSW State Director of the Australian Literacy Educators’ Association. Lisa can be contacted on lkervin@uow.edu.au.
Introduction

Pedagogies for ‘Playing with Grammar’

As teacher/researchers interested in the pursuit of socially just outcomes in early childhood education, the form and function of language occupies a special position in our work. We believe that mastering a range of literacy competences includes not only the technical skills for learning, but also the resources for viewing and constructing the world (Freire and Macedo, 1987). Rather than seeing knowledge about language as the accumulation of technical skills alone, the viewpoint to which we subscribe treats knowledge about language as a dialectic that evolves from, is situated in, and contributes to a social arena (Halliday, 1978). We do not shy away from this position just because children are in the early years of schooling.

In Playing with Grammar, we focus on the Foundation to Year 2 grouping, in line with the Australian Curriculum, Assessment and Reporting Authority’s (ACARA) advice on the ‘nature of learners’ (ACARA, 2013). With our focus on the early years of schooling comes our acknowledgement of the importance and complexity of play. At a time where accountability in education has moved many teachers to a sense of urgency to improve language and literacy achievement (Genishi and Dyson, 2009), we encourage space to revisit what we know about literature choices and learning experiences and bring these together to facilitate language learning. We can neither ignore, nor overemphasise, the importance of play for the development of language through the opportunities presented for creative use and practice, social interactions for real purposes, and, identifying and solving problems in the lives of young children (Hallet, 2008). We argue that by engaging young children in opportunities to play with language we are ultimately empowering them to be active in their language learning and in the process fostering a love of language and the intricacies it holds.

Our goal in this publication is to provide a range of highly practical strategies for scaffolding young children through some of the Content Descriptions from the Australian Curriculum: English Version 5.0, AC:E V5.0 (ACARA, 2013). This curriculum offers a new theoretical approach to building children’s knowledge about language. The AC:E V5.0 uses selected traditional terms through an approach developed in systemic functional linguistics (see Halliday and Matthiessen, 2004) to highlight the dynamic forms and functions of multimodal language in texts.

We believe there is enormous power in using literature to expose children to the richness of language and in turn develop language and literacy skills. Taking time to look at language patterns within actual literature is a pathway to ‘capture interest, stir the imagination and absorb the [child] into the world of language and literacy (Saxby, 1993, p. 55). For example, the following statement, taken from the ‘Language: Knowing about the English language’ strand states:

The Australian Curriculum English uses standard grammatical terminology within a contextual framework, in which language choices are seen to vary according to the topics at hand, the nature and proximity of the relationships between the language users, and the modalities or channels of communication available (ACARA, 2013).
Put simply, traditional grammar terms are used within a functional framework made up of field, tenor, and mode. An understanding of genre is noted with the reference to a 'contextual framework'. The ‘topics at hand’ concern the field or subject matter of the text. The ‘relationships between the language users’ is a description of tenor. There is reference to ‘modalities’, such as spoken, written or visual text. We posit that this innovative approach is necessary for working with contemporary multimodal and cross-cultural texts (see Exley and Mills, 2012). We believe there is enormous power in using literature to expose children to the richness of language and in turn develop language and literacy skills. Taking time to look at language patterns within actual literature is a pathway to ‘capture interest, stir the imagination and absorb the [child]’ into the world of language and literacy (Saxby, 1993, p. 55).

In the following three sections, we have tried to remain faithful to our interpretation of the AC:E V5.0 Content Descriptions without giving an exhaustive explanation of the grammatical terms. Other excellent texts, such as Derewianka (2011), Humphrey, Droga and Feez (2012), and Rossbridge and Rushton (2011) provide more comprehensive explanations as does the AC:EV5.0 glossary. We’ve reproduced some of the AC:E V5.0 glossary at the end of this publication.

Our focus is on the structure and unfolding of the learning experiences. We outline strategies for working with children in Foundation, Year 1 and Year 2 by providing some demonstration learning experiences based on texts we’ve selected, but maintain that the affordances of these strategies will only be realised when teaching and learning is purposively tied to authentic projects in local contexts. We strongly encourage you not to use only the resource texts we’ve selected, but also to capitalise upon your skill for identifying the language features in the texts you and the children are studying and adapt some of the strategies we have outlined.

Each learning experience is connected to one of the Content Descriptions from the AC:E V5.0 and contains an experience specific purpose, a suggested resource text and a sequence for the experience that always commences with an orientation to text followed by an examination of a particular grammatical resource. We expect that each of these learning experiences will take a couple if not a few teaching episodes to work through, especially if children are meeting a concept for the first time. We hope you use as much, or as little, of each experience as is needed. Our plans allow for focused discussion, shared exploration and opportunities to revisit the same text for the purpose of enhancing meaning making. We do not want the teaching of grammar to slip into a crisis of irrelevance or to be seen as a series of worksheet drills with finite answers. Strategies for effective practice, however, have much portability.

Beryl Exley and Lisa Kervin
Section 1

Expressing and developing ideas

According to the ACARA AC:EV5.0, Expressing and Developing Ideas is described as:
Students learn how, in a text, effective authors control and use an increasingly differentiated range of clause structures, words and word groups, as well as combinations of sound, image, movement, verbal elements and layout (ACARA, 2013).
Pages 14 - 46 content removed
10. Making simple connections: Coordinating conjunctions

Purpose of this learning experience

This learning experience is designed to support the children’s knowledge of and skill with making meaning from coordinating conjunctions. These learning experiences are very comprehensive so will need to take place over time.

Resources

- *The Tortoise and the Hare: What Happened Next* translated by Kayoko Sawada and Jackie Ōhara is an imaginative text that uses coordinating conjunctions. This text is based on Japanese oral storytelling. In the afterword section, the authors explain ‘the details of each tale are not exactly the same as that of the original, but are partly changed so that foreign children can understand them more easily’ (p. 59).

- Two copies of each sentence 1–4 below. These sentences all have coordinating conjunctions. Keep one of each set as a sentence strip but cut one of each set into individual words and punctuation marks and place into its own Clipseal bag. Number the Clipseal bags 1–4.

  1. He was a big nasty brute who was known to eat hares occasionally, and everyone feared him.
  2. He knocked on the door and the wolf looked out.
  3. The wolf is dead and our children are safe.
  4. He once again became a respected member of the village, and no one mentioned his race with the tortoise ever again.

- Two copies of each sentence 5–14 below. These sentences all have coordinating conjunctions but the subject of the second clause is elided. Keep one of each set as a sentence strip but cut one of each set into individual words and punctuation marks and place each cut up sentence into its own Clipseal bag. Add half a dozen blank word cards to each Clipseal bag. Number the Clipseal bags 5–14.

  5. He passed the sleeping hare and won the race.
  6. “You have made a fool of yourself, Usagi, and have shamed everyone in the village.”
  7. Poor Usagi had to leave his home and live alone in the forest.
  8. They didn’t want him to visit their village and eat all of them either.
9. That night he returned to the village and met with the head hare and some of the elder hares.
10. “I think I can get rid of the wolf and save the village.”
11. He pecked in through the window and saw the wolf inside.
12. “We have received your m-message and want to obey your command.”
13. “They are hiding amongst the trees below, and sent me up here to ask you a f-f-favour.”
14. He walked over to the edge of the cliff and sat down with his back towards Usagi.

Introduction to this learning experience

1. Share the whole story with the children. It’s a relatively short text so you might be able to memorise and present it as an oral story.

**Teacher hint:** Don’t be too concerned about memorising every single word; just remember the main events and paraphrase. A good storyteller needs to be able to engage their audience with direct eye contact, so avoid reading the story if you can.

2. Allow time for children to reflect on connections with their own lives or other knowledge they have about Japanese oral storytelling. Discuss new vocabulary, for example, humiliated, calamity, brute, hares, banished, courage, stammered, your Greatness (vocative), your most Wonderfulness (vocative).

**Teacher hint:** A vocative is a direct address and replaces someone’s name. Vocatives are ‘loaded’ terms.
The Tortoise and the Hare: What happened next
As retold by Kayoke Sawada, Jackie Ōhara and Sam Hawley

Do you remember the story about the race between the tortoise and the hare? The hare was so confident that he would win that he foolishly took a nap during the race. The tortoise meanwhile just kept plodding slowly along. He passed the sleeping hare and won the race.

Here’s what happened next. When the humiliated hare – whose name incidentally was Usagi – returned to his village, everyone shouted at him: “You have made a fool of yourself, Usagi, and have shamed everyone in the village. You can no longer live here. Go away!” Poor Usagi had to leave his home and live alone in the forest.

A short time later a calamity struck the village. A letter arrived from a wolf who lived up in the mountains. He was a big nasty brute who was known to eat hares occasionally, and everyone feared him. The letter demanded that unless three young hares were brought to him, he would come down to the village and eat everyone.

The hares, of course, didn’t want to send the wolf any of their children. They didn’t want him to visit their village and eat all of them either. “What should we do?” they wailed. “We can’t possibly send three young hares to this beast. Oh, what should we do?”

The news of what had happened soon reached the lonely forest home of the banished Usagi. “If I can somehow save the village from this wolf,” he thought, “maybe they will let me return to my old home.” Suddenly he had an idea.

That night he returned to the village and met with the head hare and some of the elder hares. “I think I can get rid of the wolf and save the village,” he said. “If I do, can I come back and live here again?”

They all agreed, so Usagi set out for the wolf’s mountain. It was a cold, lonely, frightening place, but Usagi was a brave hare. He kept climbing higher and higher until he reached the wolf’s house. He peeked in through the window and saw the wolf inside. He looked as horrible and terrifying as he had heard. “I’d better not look at him,” Usagi thought, “or I might lose courage.”

He knocked on the door and the wolf looked out. “What do you want?” he snarled.

“Oh g-g-great and m-m-most powerful wolf,” Usagi stammered. “We have received your m-message and want to obey your command. However, you are so f-f-frightening that no one in the village is brave enough to bring their children to you. They are hiding amongst the trees below, and sent me up here to ask you a f-f-favour.”

“What favour?!” the wolf snapped.

“Would your G-Greatness please sit over there, “ the hare replied, pointing towards the edge of a high cliff outside the wolf’s house. “And p-p-please, your most Wonderfulness, please sit with your back towards us, for everyone is too afraid to look at your face. If you will just sit there for a few minutes, the villagers will come out and place the three young hares behind you.”

That the hares would fear him so greatly made the wolf feel very good indeed. “All right, “ he said proudly, “if they’re all so afraid of me, I’ll do it.” He walked over to the edge of the cliff and sat down with his back towards Usagi. “Now bring me those hares. I’m hungry!”

As soon as he finished speaking, Usagi pushed him right off the edge of the cliff. The big bad wolf went tumbling and bumping and rolling down into the valley far below, all the way to the hare’s village.

“Hurray!” the hares shouted. “The wolf is dead and our children are safe!” When Usagi returned, they welcomed him as a hero. He once again became a respected member of the village, and no one mentioned his race with the tortoise ever again.

Focus of this learning experience: Part I

1. Divide the children into four groups. Give each two copies of one sentence (numbers 1–4 only), with one copy written on a long sentence strip and the other copy cut up and put in a Clipseal bag (see resource list). Sentences 1–4 inclusive contain two independent clauses joined with a coordinating conjunction.
   - Sentence 1: He was a big nasty brute who was known to eat hares occasionally, and everyone feared him.
   - Sentence 2: He knocked on the door and the wolf looked out.
   - Sentence 3: The wolf is dead and our children are safe.
   - Sentence 4: He once again became a respected member of the village, and no one mentioned his race with the tortoise ever again.

2. Ask the children to reconstruct the original sentence using the individual words and punctuation marks in the Clipseal bag. Ask the children to double check that their reconstructed sentence is exactly the same as the original sentence strip.

3. Ask the children ‘how many happenings’ are in the sentence. This is a technique for identifying clause boundaries. (There are two happenings in each of these sentences.) Ask the children to identify if each clause can ‘stand on its own’, that is, make a simple sentence on its own. (The answer is ‘yes’.)

4. Ask the children which word is used to join the two clauses. (The answer is ‘and’.) Practise taking out the word ‘and’ and reading the remaining two simple sentences. Discuss what has to happen to the punctuation when the conjunction is removed. Discuss why the authors would use a conjunction to join these two independent clauses instead of writing two simple sentences. (The author wanted to keep the two happenings close together so meaning was bridged or carried between the two clauses.)

Teacher hint: There are two types of conjunctions, coordinating (also called linking conjunctions) and subordinating (also called binding conjunctions).
Focus of this learning experience: Part II

Teacher hint: It’s useful to commence this part of the learning experience with another retelling of the story. This will help the children remember the story and enhance meaning making.

1. Divide the children into groups of three. Give each group two copies of one sentence (sentences 5–14) where one copy is written on a long sentence strip and its other copy is cut up and placed in a Clipseal bag (see resource list).

2. Sentences 5–14 inclusive contain two independent clauses joined with a coordinating conjunction (shown in bold and underlined) but the second clause has an ellipsis, that is, when the subject of the second clause is ‘missing’.

Teacher hint: See the glossary at the end of this publication for a detailed explanation of ellipses.

- Sentence 5: He passed the sleeping hare and won the race.
- Sentence 6: “You have made a fool of yourself, Usagi, and have shamed everyone in the village.”
- Sentence 7: Poor Usagi had to leave his home and live alone in the forest.
- Sentence 8: They didn’t want him to visit their village and eat all of them either.
- Sentence 9: That night he returned to the village and met with the head hare and some of the elder hares.
- Sentence 10: “I think I can get rid of the wolf and save the village.”
- Sentence 11: He peeked in through the window and saw the wolf inside.
- Sentence 12: “We have received your m-message and want to obey your command.”
- Sentence 13: “They are hiding amongst the trees below, and sent me up here to ask you a f-f-favour.”
- Sentence 14: He walked over to the edge of the cliff and sat down with his back towards Usagi.

3. Ask the children to reconstruct the original sentence using the individual words and punctuation marks in the Clipseal bag. Ask the children to double check that their reconstructed sentence is exactly the same as the original sentence strip. Ask the children ‘how many happenings’ are in the sentence. This is a technique for identifying clause boundaries. (There are two happenings in each of these sentences.) Ask the children to identify if each clause can ‘stand on its own’, that is, make a simple sentence on its own.
(The answer is ‘no’ — something is missing in the second clause.) Discuss what is missing in the second clause. In some sentences, it might be the word ‘he’ (e.g. sentence 5) but in other sentences it’s ‘They didn’t want him to’ (e.g. sentence 8). Ask the children to write the missing subject of the second clause on the spare word cards in the Clipseal bag. Re-read the second clause to ensure it makes sense as an independent clause.

4. Ask the children which word is used to join the two clauses. (The answer is ‘and’.) Take out the word ‘and’. Discuss what happens to the punctuation.

5. Discuss why the authors would elide the subject of the second clause. (It is ‘missing’ because it’s ‘understood’ as being the same subject as in the first clause. Repeating the subject is deemed unnecessary. It is also a way to keep the two happenings close together if they share some meaning.)

6. Discuss what semantic (meaning making) function ‘and’ is fulfilling in each of these sentences. ‘And’ can do a number of jobs: combine, indicate time (e.g. when ‘and then’ is meant) or consequence (e.g. when ‘and so’ is meant). Ask the children to take two blank word cards, writing ‘then’ on one and ‘so’ on the other. Ask the children to try putting ‘then’ and ‘so’ into their sentence to see if either makes sense. Discuss the children’s thinking as a whole group.

**Teacher hint:** For example, sentence 5 could support either ‘then’ or ‘so’. In this example, ‘and’ could be working to suggest either ‘time’ or ‘consequence’. Sentence 8 could not support ‘so’ but could support ‘then’. Therefore the use of ‘and’ in sentence 8 is about ‘time’ rather than ‘consequence’.

**Extension learning experiences**

**Teacher hint:** It’s useful to commence this part of the learning experience with another retelling of the story. This will help the children remember the story and enhance meaning making. If the children are becoming familiar with the story, use the oral cloze technique to let the children chime in. For example, say, ‘but Usagi was a brave ...’ and let the children fill in the word ‘hare’.

Write these two sentences on the whiteboard or IWB.

- It was a cold, lonely, frightening place, **but** Usagi was a brave hare.
- They all agreed, **so** Usagi set out for the wolf’s mountain.

Working as a whole group, and dealing with each sentence in turn, ask the children ‘How many happenings?’ are in each sentence. This is a technique for identifying clause boundaries. (There are two happenings in each of these sentences.) Ask the children to identify if each clause can ‘stand on its own’, that is, make a simple sentence on its own. (The answer is ‘yes’.)
Ask the children which word is used to join the two clauses. (The answer is ‘but’ and ‘so’.) Practise taking out the word ‘but’ and ‘so’ and reading the remaining two simple sentences. Discuss what happens to the punctuation. Discuss why the authors would use ‘but’ and ‘so’ instead of ‘and’ to join these two independent clauses. (In this case, ‘but’ creates a meaning of ‘despite’ — Usagi was a brave hero despite the cold, lonely and frightening place. In this case, ‘so’ creates a meaning of ‘consequence’ — the consequence of their agreement was that Usagi set out for the wolf’s mountain. The author wanted to keep the two happenings close together so meaning was bridged between the two clauses.)

Not all uses of ‘so’ serve the function of joining clauses. Typical of the English language, some words are capable of serving two functions. In the following sentences, ‘so’ is working as an intensifier. For example:

- The hare was so confident that he would win that he foolishly took a nap during the race.
- “However, you are so f-f-f-frightening that no one in the village is brave enough to bring their children to you.”
- That the hares would fear him so greatly made the wolf feel very good indeed.
- “If they’re all so afraid of me, I’ll do it.”
Pages 54 - 61 content removed
13. Getting into the grammatical mood: Requests and commands

Year 1: ACELA1446 – Understand that there are different ways of asking for information, making offers and giving commands

Purpose of this learning experience

This learning experience helps children to explore patterns of interaction and the various speech functions for requests and commands. Opportunities are provided for open-ended discussion about how these speech functions change across different social and cultural contexts.

Resources

- *The Bear Said Please* by Jacque Duffy is a serendipity book where the way of asking does not match what is expected for the social situation. This book will be published by Wombat Books in May 2014.

- A T-chart for a classroom display (e.g. 1 m x 1 m of cardboard). The title of the left-hand column is written in red and says ‘How NOT to ask’ and the title of the right-hand column is written in green and says ‘How to ask’.

- One quart of blank A4 paper and drawing materials for each child

- One red highlighter, one green highlighter and glue.
Introduction to this learning experience

1. Ask the children if they know an animal that loves to eat honey. Once someone suggests a bear, ask a series of probing questions about how honey is made and how bears get their honey.

2. Share the selected text with the children. Allow time for the children to reflect on connections with other knowledge. Ask the children if this book is an imaginative or an information text.

Focus of this learning experience

1. Lead a discussion about the part of the story that is implied but not explicated: where we don’t really know what the Bear said to the bees. All we know is that the bees were mad that the Bear did not say ‘please’.

2. Ask the children to do a ‘Think, pair, share’ activity about what the Bear said to the bees. Systematically ask one child in each pair to say one of the ideas discussed by the pair. As suggestions are offered, scribe the dialogue on a quart of blank paper. Continue until one child from each pair has made a contribution.

3. Ask the children to do another ‘Think, pair, share’ activity about how the Bear should have asked the bees for some honey. Systematically ask the other child in each pair to say one of the ideas discussed by the pair. As suggestions are offered, scribe the dialogue on a quart of blank paper. Continue until one child from each pair has made a contribution.

4. Now each child should have a quart of paper with their suggestion scribed by you. Ask the children to illustrate their work.

Teacher hint: ‘Think, pair, share’ activities enable all children to participate. Sometimes when teachers lead a class discussion, a small group of vocal children tend to take up all the talking space. This activity encourages everyone to be involved in thinking, pairing and sharing. It also creates a supportive environment as teachers can use the ‘sharing’ time to sit with reluctant contributors in a less public way. Children also get the chance to ‘try out’ their contribution with their partner before being called on by the teacher to make a public contribution. These techniques are very supportive of EAL/D children as well.
Application of new knowledge

1. Show the children the T-chart and discuss the title of each column.

2. Each pair takes it in turn to stand up and read their two pages. The remaining children discuss which page belongs in which column on the T-chart. Once the decision is made, the child glues their card of paper into the corresponding column on the T-chart.

Other suggested texts


This series of ‘Dinosaur’ books provides plenty of opportunity for targeted case studies about various speech functions including questions, statements and commands.
Pages 65 - 81 content removed
18. The shape of things to come: Short texts and long texts

Foundation: ACELA1430 – Understand that texts can take many forms, can be very short (for example an exit sign) or quite long (for example an information book or a film) and that stories and informative texts have different purposes.

Purpose of this learning experience

This experience is designed to expose children to a range of different texts (short and long). Children will discuss the purpose of the texts as they examine specific language characteristics within the examples.

Resources

- A selection of digital images capturing text from a community environment. We encourage you to collect your own from your local classroom/school/community environment to use with your children.
- Digital camera and printing facilities.

Teacher hint: A ‘Print walk’ is a strategy to engage children to review and revise surrounding print for a specific purpose.

Print walk images

On page 71 are some images captured on a ‘Print walk’ in a local community by a 6-year-old. They are included to show the range of images that the children may capture (and the range with which you will need to work).
The shape of things to come: Short texts and long texts
Introduction to this learning experience

1. Discuss the notion of ‘print’ and what this can look like.

2. Engage the children in a digital ‘Print walk’ (perhaps in the classroom, around the school or in the community). As they come across examples of print have them take photographs. At the conclusion of the ‘Print walk’, encourage the children to identify the five most interesting and different examples of print they observed.

3. Print the photographs taken and selected by the children.

   Ask the children to sort the texts into ‘short’ and ‘long’. There may be some debate over the criteria for ‘short’ and ‘long’ as they are relative terms. Encourage the children to develop some rules for what constitutes a ‘short’ and ‘long’ text.

Focus of this learning experience

1. Select examples of a text from the short group and one from the long group to deconstruct with the children. Pay particular attention to the form and the purpose of the text as per the retrieval chart below.

<table>
<thead>
<tr>
<th>Text form</th>
<th>Text purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short text</td>
<td>To issue a warning that can be accessed or understood quickly</td>
</tr>
<tr>
<td>Words (four in total) are broken into two chunks: ‘Warning’ – colour behind to attract attention ‘Forklifts in use’ information about what the warning is about Image gives additional information to support the words</td>
<td></td>
</tr>
</tbody>
</table>

Teacher hint: Think about print as text or image that is used to convey meaning.

Sample Pages
The shape of things to come: Short texts and long texts

Application of new knowledge

1. Divide the children into three groups – one to look at the short texts and two to look at half of the longer texts each. Encourage the children to discuss:
   - Who is this text for?
   - How are words/images used?
   - What does the text want us to do?

2. Return to a class discussion and ask each group to share their responses. Scribe the shared responses on another retrieval chart.
<table>
<thead>
<tr>
<th>Who is the text for?</th>
<th>How are the words/images used?</th>
<th>What does the text want us to do?</th>
</tr>
</thead>
<tbody>
<tr>
<td>People who are interested in purchasing from the store</td>
<td>Larger size text is used to emphasise key points – the activity (sale) and discount (30%).</td>
<td>To purchase from the store.</td>
</tr>
</tbody>
</table>

People who need to post a letter or package

| ‘Mail’ in red alerts us to the purpose of the space. Additional information is provided through image and text about what isn’t to be posted and when we need to post by to get to certain locations. |
|--------------------------------------------------------|---------------------------------------------------------------------------------------------|----------------------------------|
| To mail our letters/packages                           |

**Extension learning experiences**

Have the children examine sets of texts from different social contexts – e.g. text in the home, at the dentist, at the football club. Consider the setting, the purposes and how language (including word choice, colour, font etc.) is used to achieve the specialised purposes.
Pages 87 - 92 content removed
21. Ready, set, cook! Examining recipe procedures

Purpose of this learning experience

This experience is designed to examine the structure and language features of procedure texts (in the form of recipes). There will also be opportunity to examine recipes from the children’s own home contexts.

Resources

- A version of the nursery rhyme ‘To market, to market’
- A video demonstrating a recipe being followed.
- A recipe outlining how to make pancakes.
- Encourage the children to bring in a simple recipe from their family to share.

Introduction to this learning experience

1. Share the nursery rhyme ‘To market, to market’ with the children. This is a traditional nursery rhyme that captures the old English rural activity of going to a market to buy necessary produce.

2. Discuss with the children how food is prepared in their homes. You want the children to connect food preparation with recipes.

Focus of this learning experience

1. Locate a video clip through the internet demonstrating how to cook an item. Locate a recipe of interest to further investigate with the children. For the purposes of this focus task, we’re going to concentrate on making pancakes.

2. Brainstorm with the children:
   - The goal of the activity
   - The materials needed to achieve this goal (ingredients and equipment)
   - Steps undertaken to accomplish the goal.
Lisa’s recipe for pancakes

<table>
<thead>
<tr>
<th>Ingredients</th>
<th>Equipment</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 cups of plain flour</td>
<td>Large bowl</td>
</tr>
<tr>
<td>2 teaspoons of baking powder</td>
<td>Measuring cups</td>
</tr>
<tr>
<td>1 teaspoon of bicarbonate of soda</td>
<td>Sifter</td>
</tr>
<tr>
<td>1/3 cup of sugar</td>
<td>Wooden spoon</td>
</tr>
<tr>
<td>2 eggs</td>
<td>Frying pan</td>
</tr>
<tr>
<td>4 tablespoons of melted butter</td>
<td>Pastry brush</td>
</tr>
<tr>
<td>1¼ cups of milk</td>
<td>Tablespoon</td>
</tr>
<tr>
<td></td>
<td>Egg flip</td>
</tr>
<tr>
<td></td>
<td>Plate</td>
</tr>
</tbody>
</table>

Method

1. Sift the dry ingredients (flour, baking powder and bicarbonate of soda) into a large bowl.
2. Add the sugar and make a well in the middle of the dry ingredients.
3. Put the wet ingredients (eggs, melted butter and milk) in the well and stir with the wooden spoon to combine all the ingredients. This is the pancake batter.
4. Heat the frying pan and brush lightly with melted butter.
5. Drop tablespoons of batter into the pan to make small circles.
6. Cook these circles of batter over a low heat until bubbles appear on the surface of each.
7. Carefully turn the pancakes over using an egg flip and cook the other side for 1–2 minutes.
8. Transfer the cooked pancakes to a plate.
9. Continue steps 5 to 8 until the rest of the batter is used.
3. Share with the children the pancake recipe written as the resource text for the task. Identify the structure of the text to consolidate the previous activity. Focus the children’s attention on the grammatical features within the text:
   - The use of commands (e.g. ‘add’, ‘put’)
   - The use of action verbs (e.g. ‘turn’, ‘sift’)
   - The use of precise vocabulary (e.g. ‘wet ingredients’, ‘dry ingredients’, ‘batter’)
   - The use of connectives to sequence the actions in time (e.g. ‘until’, ‘continue’)
   - The use of adverbials to express details of time and place (e.g. ‘carefully’, ‘for 1 to 2 minutes’).

Application of new knowledge

1. Invite the children (in pairs) to examine simple recipes from their contexts and ask them to comment on:
   - the structure of the text
   - the key language features within the text.

2. Invite the children to present their reflections.

Extension learning experiences

Ask the children to locate a video example of another recipe and use this as stimulus to write a written recipe representing key ingredients, equipment and steps.

Other suggested texts

Any children’s recipe books.
Pages 96 - 114 content removed
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