

**PICTURE BOOK READING IN A NEW ARRIVAL CONTEXT:  
A MULTIMODAL PERSPECTIVE ON TEACHING READING**

Celine Poh Yoke Chu

BA (University of Adelaide, Australia)

MA in Applied Linguistics (University of Adelaide, Australia)

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Faculty of Humanities and Social Sciences  
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## Abstract

This thesis is a case study of one teacher's approach to teaching reading in an upper-primary new arrivals classroom context. The aim of the study is to document and examine her use of multimodal picture books, with particular emphasis on her exploitation of the visual and verbal modes. More specifically, the thesis examines the meaning configuration in a range of picture book texts used in the lessons and the teacher-student interactions around these texts. The analysis is, thus, a semiotic exploration of the practices involved in the teaching of reading to a group of New Arrivals Program (NAP) students in order to inform understandings of the teacher's processes and practices.

The research design comprised three complementary sub-studies. The first adopted a multimodal approach to the study of the picture books, where it was demonstrated that varied meanings were constructed from the integration of the verbal and visual resources. It also identified how these two modes combined in linear and non-linear ways that posed demands and challenges to young beginner readers. Analysis of teacher-student talk, which characterised the second sub-study, revealed that the interactions were largely teacher-led. Emphasis was placed on the verbal mode more so than on the visual images, with the teacher focusing on developing students' decoding skill and awareness of the written language. The third sub-study, which examined the use of questions, illustrated the differences in the nature of interactions between the teacher with the higher-literate and with the lower-literate groups.

The implications, particularly in relation to developing NAP students' experiences with multimodal texts, draw on both theoretically- and pedagogically-influenced aspects dealt with in this study. Theoretically, the multimodal investigation of this text-type demonstrates the meaning-making processes involved in the construction of picture books. Application of the Systemic Functional Linguistics (SFL) theory to the study of the written and visual resources illuminates on these processes. The use of a 'visual grammar' developed by Kress and van Leeuwen (1996, 2006) and combined with the framework of visual-verbal complementarity (Royce 1998) highlighted the importance of the images in depicting both independent and integrated meanings in this form of text. This contributes to an understanding of the reading process and suggests pedagogic implications for the teaching of reading to NAP students. An understanding of the meaning affordances of the verbal and visual resources may help picture

book users to better comprehend and interpret meanings, and the teacher's role will be significant for mediating and strengthening such student experiences with texts. The findings reveal that the teacher's intervention and use of questions in spoken interactions are crucial for facilitating student engagement with and interpretation of the texts. The study concludes with some comments on the contributions for new arrivals' education. One of the major pedagogic goals has been to draw attention to the emerging field of multimodal research to the existing trend of teaching reading to this student cohort.

## Declaration

This work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution to Celine Chu Poh Yoke and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

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## List of Abbreviations

<b>ESL</b>	English as a Second Language
<b>NAP</b>	New Arrivals Program
<b>DECS</b>	Department of Education and Children's Services
<b>TENA</b>	Teaching English to New Arrivals
<b>SFL</b>	Systemic Functional Linguistic
<b>CaLD</b>	Culturally and Linguistically Diverse
<b>BSSOs</b>	Bilingual School Support Officers
<b>SACSA</b>	South Australian Curriculum Standards and Accountability
<b>THRASS</b>	Teaching Handwriting, Reading and Spelling Skills
<b>VALBEC</b>	Victorian Adult Literacy & Basic Education Council
<b>DSP</b>	Disadvantaged Schools Program
<b>I-R-F</b>	Initiation – Response - Feedback
<b>VMEs</b>	Visual Message Elements
<b>(S)</b>	Synonymy
<b>(R)</b>	Repetition
<b>(H)</b>	Hyponymy
<b>(M)</b>	Meronymy
<b>(NSR)</b>	No Sense Relation

## Transcription Conventions

T	Teacher
S1, S2, etc.	Individual Students Identified by Numbers
S	Unidentified Student
SS	Multiple Students
R	Researcher
...	Brief Pause Less Than 2 Seconds
( )	Researcher's Notes
<i>italic</i>	Verbalising of Written Text from Book or Whiteboard
(( ))	Overlap Utterances
[xxx]	Unrecognisable Word



# **Chapter 1**

## **Picture Book Reading in a New Arrival Context: An Introduction**

### **1.1 Overview of Chapter**

This chapter provides an account of the principal theoretical propositions which underpin the study and the pedagogic environment in which it is situated. The research gap and questions which the study seeks to address are described. An overview of the contributions made by this investigation will also be explained. My personal experiences as a young reader, an English as a Second Language (ESL) teacher, and an emerging researcher, all of which stimulated and maintained the motivations for this study are presented. Brief contextual information of the research context and participants are also provided. The chapter ends with and outlines the overall organisation of the thesis.

### **1.2 Rationale for the Study**

This thesis is a case study investigation of one teacher's approach to teaching reading in a New Arrivals Program (NAP) classroom consisting of Year 6 and 7 primary school students. It documents the teacher's use of multimodal picture books, particularly her exploitation of the verbal and visual resources in lessons with a focus on reading and learning from text. The analyses of data are situated in the nexus between multimodal discourse analysis and classroom discourse analysis. Specifically, it considers the verbal-visual construction of meanings in these picture book texts, and the extent to which the teacher makes use of these semiotic modes of meaning within these lessons.

The justification for this study was developed initially from the fact that the classroom teacher, who is the teacher in the case study, spent a good deal of her time during the lessons observed in using the images in picture books as part of her pedagogy related to reading. In looking for research both from the South Australian NAP curriculum and picture book studies especially in the use of this form of text with new arrival students, which would inform understandings of her processes and practices, there was little to be found. This study, therefore, aims to contribute to the body of knowledge in these areas through an investigation of the reading practices observed in this NAP classroom.

### **1.2.1 The Significance of Teaching Reading to New Arrival Students**

Over the years, individuals from communities around the world have entered Australia as migrants and refugees for different reasons. Most often they have come due to warfare in their home countries, as a result of which they are unable to remain in their homes or in their countries. Over the past decade, some groups have been assisted to Australia from refugee camps in their home or neighbouring countries, for example those from Sub-Sahara Africa and from Afghanistan. One outcome of developments such as this is that the previous education experience of children may have been severely interrupted or in some cases, there may have been no previous education experience before entering the NAP provided by the Department of Education and Children's Services (DECS). Such a situation is acknowledged in the following media release from the Department of Education, Science and Training (DEST 2007):

...their [humanitarian students] pre-migration experiences mean that these students need, and are spending, much longer in the initial phase of intensive English language (8 May 2007)

Such pre-migration experiences may include traumatic life incidents, interrupted or no previous schooling, and little or no literacy experiences in out-of-school or family environments. In this way, newly-arrived students are usually referred to as severely 'disadvantaged groups in school education' (DEEWR 2008-09: 55) or as, in the National Education Agreement document, 'students with additional needs' (COAG 2008: B-22). Indigenous students and students with disabilities are commonly labelled in the same way. Successful participation in the NAP is important for newly-arrived students for two main reasons. In the policy document Curriculum and Pedagogy in the New Arrivals Program in South Australia (DECS 2007a), the new arrivals classroom is described as not only the pathway to mainstream education and subsequently tertiary education but also, the context for learning about cultural practices within the Australian schooling system and the wider community. Hence, the educational experience afforded within a new arrivals classroom is crucial in the preparation of these students for further teaching and learning challenges as they proceed to subsequent stages of schooling. Additionally, these classrooms can serve as the gateway to literate practices for a large number of students, where they learn to read and write for the first time. For those who have attended school in their home country prior to

enrolling in the NAP, the new learning environment often brings with it a whole set of different expectations from those they have previously experienced.

The Australian Government's ongoing support for new arrivals, in the form of funding for migrant and refugee children to attend primary and secondary ESL – NAP program as well as the establishment of professional learning courses such as Teaching English to New Arrivals (TENA) to support teachers working with newly-arrived students assessed as in need of ESL support, is evidence of a policy which supports the integration of newly-arrived families into mainstream education and into the host community as quickly as possible. The funding to support new arrivals education is used to provide specialist teaching support in English language. The need for effective ways of developing students' English language and literacy in the classroom is an ongoing task which requires close attention.

A central argument asserted in relation to success in schooling, according to Martin and Rose (2005), is on the students' ability to read independently with understanding. This is explicated in Rose's (2007) model of reading development in schooling presented in Figure 1.1, which illuminates the two-way system underlying reading processes in classrooms. The two-way system suggests that at the same time that the proposed pedagogic aims are executed to *prepare* students in achieving reading development at different levels of schooling, it is also *evaluating* the students by way of assessing that they are able to perform the type of reading skills anticipated in the preceding stages.

**NOTE:**  
This figure is included on page 3 of the print copy of the thesis held in the University of Adelaide Library.

**Figure 1.1** Reading development sequence in schooling (Rose 2007: 6)

Martin and Rose (2005), and Rose (2004, 2007), who are particularly concerned with indigenous student learning in schools, adhere to the view that young children should ideally begin to engage with the process of reading with their parents and caregivers before attending schools. These early encounters with texts equip young children for entry to junior primary schooling where they will develop skills for reading independently. By the time they reach upper primary, the focus is on developing the ability to learn from reading as preparation for learning academic genres from reading specialised texts in secondary school and tertiary studies. This conceptualisation of a reading development sequence as part of schooling is highly relevant to the consideration of new arrivals' literacy education. For a considerable number of migrant and refugee children such as in this study, their first experience of reading texts in a second language, and possibly even their first encounter with printed materials, are in the new arrivals classroom. In other words, these students may not possess the reading skills that are required of students at their level of study, which is the ability to read independently. In fact, using the sequence in Figure 1.1 as a baseline, for many newly-arrived learners their reading level may well be equivalent to that indicated in the initial stage or 'before school'. Developing reading skills in such a context is further complicated as reading instruction needs to provide students' with opportunities to simultaneously learn to engage with the reading process, to learn to read independently and also to learn from reading. All of this needs to happen in order to ensure new arrival students do not continue to be disadvantaged even in classrooms supposedly targeted for their learning.

Although much has been written about first and second language learning in relation to reading development, there is a need for in-depth study into the teaching of reading in a new arrival classroom. Previous studies on reading have been primarily concerned with whole language or top down and phonics or bottom up models. The former approach advocates a reader to draw on his/her prior knowledge for predicting meanings, while the latter advocates that learning to read is principally equated with the decoding of text by way of identifying letters with their corresponding sounds. Yet the phenomenon surrounding NAP students deserves close attention beyond the identification of reading models suitable for use with this student group. Hence, the specific effort of this study is to contribute to the knowledge about reading practices and processes in new arrival classrooms. The aim is to understand the ways in which one teacher exploits the texts she has chosen to use in the classroom, leading to different ways in which she guides NAP students' engagement with the texts. These texts comprise both verbal text and visual images and the study looks at both these modes and also

the ways in which these modes interact. In short, this study assumes a social semiotic perspective towards the investigation of reading practices in the classroom.

### **1.2.2 The Relationship of Verbal and Visual Resources in Picture Books**

Despite the fact that picture books have been around for a long time, it was only in the 1980s that this form of text ‘began to be taken seriously as an object of academic study’ (Lewis 2001: xiii). Early work stressed the importance of both pictures and words in the telling of stories in picture books (refer to Sendak 1988; Nodelman 1988). In this sense, the role of the visual and the verbal, at the start of the research tradition into these texts, has been acknowledged as vital to the construction of meanings in picture books. Although a body of work has been built over the intervening years targeted at studying the representational modes of the pictures and words in picture books, Lewis (2001) maintains that, other than the consensus achieved in regards to the significant presence of pictures and words, more needed to be done to account for their relationship. He pondered:

...are picturebooks first and foremost books – that is, stories that just happen to be ‘told’ in pictures as well as words – or are they better thought of as a kind of narrative visual art that happens to be annotated or captioned with words? Is it really the pictures that lie at the heart of picturebooks, or do we need to look for ways in which the pictures and the words interact and work upon each other?  
(Lewis 2001: xiii)

Until Lewis (2001) posed this question a decade ago, there was a tendency to view pictures and words in picture books as two separate entities, whose relations to each other were commonly characterised as either unintentional or for enhancement of one another. In fact, as indicated by Lewis (2001), there was an inclination to assume that one of the two modes stood in dominance over the other. This present study attempts to inform Lewis’ (2001) question about the relationship between the verbal and visual modes, and extends the question to include the significance of such understandings for the pedagogic practices of teachers in classrooms, who routinely use picture books. This study works within the stronger position described by Kress (2000a) at the same time as Lewis (2001), and reiterated in a number of studies referred to by Unsworth (2008), which is that:

...is now impossible to make sense of texts, even their linguistic parts alone, without having a clear idea of what these other features might be contributing to the meaning of a text (Kress 2000a: 337)

This position entails two implications that are relevant to the present study. Firstly, it is important to take equal consideration of the visual component of meaning-making processes in picture book texts alongside the verbal strand of meaning. Secondly, it is insufficient for teachers using multimodal texts in their classrooms to attend only to the written language without equally considering the meaning potential afforded by the combination of pictures and words. This view is increasingly accepted as more studies propose that visual images embody an independent semiotic system, that is they are systems of meaning which are constituted of their own internal systems of grammar, and as more studies suggest the affordance for new kinds of meanings to be created from the integration of visual and verbal resources. In one of the few studies on image-text relationships, Kress (1997, 2003) argues that the nature of the roles of both written language and image in conveying meanings in texts have changed as a consequence of the integration of visual and verbal components. He explains that images now, more often than not, assume the role of displaying the world and what it is like, whereas written text presents the logical sequence of related actions and events. In other words, images and written language have quite different roles in contemporary texts often in the form of complementing one another, in comparison with their presence in conventional texts which often segregate the use of both modes resulting in the preference for ‘monomodal’ text-types (Machin 2007: 16). This is certainly the case with children’s picture books, where the complementary relations between the visual and the verbal modes have been increasingly made clear through a systematic account of the images and written text that is derived from Systemic Functional Linguistic (SFL) theory. SFL has been the starting point for a range of research and theorisations about visual images, as demonstrated in the innovative works of O’Toole (1994), and Kress and van Leeuwen (1996), who have theorised the grammatical principles by which meanings are created and represented in the visual mode.

In more recent years, this interest has extended to account for the nature of the intersemiotic relationships between the visual and verbal modes for construing meanings in a variety of multimodal texts (Royce 1998, 2002, 2007a; O’Halloran 1999, 2000; Martinec & Salway 2005; Unsworth & Chan 2008, 2009; Painter & Martin in press), and certainly in the case of children’s picture books (Lewis 2001; Unsworth 2001, 2007; Painter 2007, 2008; Painter & Martin in press). It has been suggested in a number of these as well as in studies elsewhere (Painter 2007, Royce 2007a, 2007b, Unsworth & Cleirigh 2009) that there is a need for more studies targeting image-text relations to inform understanding of the meaning-making

processes in a wide range of multimodal texts. In the studies noted above, the account for the written language and the images has been one that is derived from the SFL theory.

In spite of these innovations, there is little research which attempts to bridge the teaching of reading to new arrival students with some of the insights from this emerging multimodality research. This bridge is, however, important as new arrival classrooms, such as in this study, have routinely used multimodal texts in the form of picture books as instructional reading materials with their students. The bright illustrations, valued for their engaging quality and their aid in comprehension, together with the short chunks of written text made up of uncomplicated vocabulary items often result in these texts being chosen for use with novice readers in classrooms as well as at home during parent-child reading.

In this study, I draw on this recent and innovative research to make the claim that the multimodal study of the pictures and words in picture books points to new ways of unpacking meanings in this form of text which takes into consideration the complementary functions of both the verbal and visual modes. In doing so, it reveals the opportunities of using these texts for teaching early readers about meaning-making practices beyond the decoding of the written language. Of prominence in the study is the focus on the synergy meanings construed from the integration of the visual and verbal resources in picture books, which broadens the scope of a teacher's use of multimodal texts such as picture books with NAP students.

### **1.3 The Context of this Study and Key Observations**

The increasing flow of humanitarian and refugee migrants to Australia in recent years has meant an influx of school-age children entering primary and secondary education across Australia. In South Australia, the increase in enrolments of new arrival students has resulted in the addition of nine NAP centres within the past five years. Primary NAP centres cater for children aged 5-12 years old, while the secondary NAP receives students from 12 to 18 years old.

This study is located in a primary school which has a NAP centre that caters for children arriving in South Australia at middle and upper primary ages. In this school, more than half of the total student enrolment comes from culturally and linguistically diverse (CaLD) backgrounds. At the time of the data collection, there were 322 students enrolled, of which 73

percent were students whose English is a second or foreign language. There are currently 105 NAP students in the school. More than half of the students enrolled for the NAP classes are children under the humanitarian program, with a large number from Sub-Saharan Africa. Many of these students have had little or no schooling experiences before arriving in Australia. Teachers of these children face significant challenges as they support them in the most basic of educational activities, such as holding a pen and writing, to engaging them in more complex literacy practices valued for academic success.

The specific NAP classroom observed was made up of nineteen Year 6 and 7 students. The curriculum for this group of learners consisted of Guided Reading, Literacy Focus, Spelling, Mathematics, Science, Music, Physical Education, and Computing. The Guided Reading lessons were examined in detail as they were the lessons with an obvious emphasis on developing students' reading ability, as implicated in the large amount of reading and talking around picture books that were used in these lessons. During these reading lessons, the students were often divided into two groups, a lower-literate group and a higher-literate group. The lower-literate group comprised two subsets of students. The first were either newly enrolled into the NAP program and had little or no literacy background due to a lack of prior schooling experiences. The second were students who, having attended the NAP for a number of months, were still struggling with their reading and writing abilities. For the purpose of comparison, I shall label this group of students as lower-literate students. The second group of students, labelled as higher-literate students, were those who had prior schooling and were able to read, write and interact with much less guidance than the first group of students. These groups also included similarly assessed groups from the adjacent Year 7 classroom. The participant teacher most often conducted the Guided Reading lessons with the lower-literate group whilst her colleague worked with the higher-literate group. This arrangement was flexible and the teachers sometimes changed places. Data for the study was generated from the interactions of the participant teacher with two different ability groups.

Even though the classroom in this study adheres to a genre-based approach with emphasis on student writing development, reading practices are given almost equal prominence. This is evident in the teacher's decision to include one hour of reading twice per week in her teaching plan. In addition, Bilingual School Support Officers (BSSOs) who provide assistance in the classroom are instructed to guide the students individually in book-reading. This study targets the two reading lessons per week, of which the teacher-student interactions

in a total of four of these lessons are chosen for detailed study. I shall now describe the key observations from the reading lessons observed with these two groups of students.

What was common across these lessons with the two groups of students was the use of children's picture books as the primary reading materials. In each of the reading lessons, the teacher guides students through reading the picture books or working on writing tasks relating to the picture books. The second pattern is in the large amount of lesson time spent on oral interaction around the texts. These multimodal picture books play an important role in the reading lessons in this particular NAP classroom. They are the resources which are used to teach reading.

#### **1.4 Contributions of this Study**

In light of the above concerns, this study probes into the reading process through an investigation of the picture book texts and interactions around these texts in an NAP classroom context. The primary aim of this approach is to arrive at a better understanding of the practices involved in reading, particularly in the reading of multimodal texts. The secondary aim is to identify one teacher's practices in teaching NAP students to read.

A multimodal study of the picture books, thus, contributes to a conceptualisation of the reading process as a meaning-making activity. The analysis demonstrates the ways in which the verbal text and the visual images as well as the integration of both these semiotic modes contribute to the meanings created in the texts. This suggests that picture book texts are configured by the meaning-making devices of written and visual resources. Hence, learning to read, like learning language, involves learning the operation of these verbal and visual modes in their context of use within a text. This position is one that has been originally influenced by Halliday and Hasan's (1980) work, and which has benefited from Gerot (1982, 2000) who states that:

The reading process inherently involves the interaction of a reader and a text. Here the reader is considered first and foremost to be a language user and text is considered to be an instance of language in use. This implies that the reader, through her linguistic ability, is capable of ascribing meaning to and interpreting meaning from text. As a person reads a text, she responds not only to the meanings mapped onto linguistic elements, but also takes into account the sociocultural context which is reconstituted through the language

patterns. In so doing, she takes into account all she knows about what is going on, what part language is playing, and who are involved (Gerot 1982: 2).

The insights drawn from the analysis of teacher-student interactions around the texts further strengthen this definition of reading. The NAP students, with their limited knowledge of the English language and experiences with written texts, do attempt to interpret the texts by actively testing their understandings in the form of commentaries and questions. To analyse and interpret this talk around the texts, the study makes use of SFL-derived analytical frameworks to inform the teacher's practices in mediating, in the form of initiating, shaping and extending on, student comprehension of the texts through spoken interaction.

The investigation results in an understanding of meaning configuration in picture book texts as well as one teacher's use of these texts with NAP students. Picture book meanings are constructed from a complex interplay of the verbal and visual resources. In this sense, this form of texts has potential in providing rich literacy experiences when used by parents, caregivers and teachers with early readers. The study investigates how instances of picture book reading in a classroom present a shared context of experience for a teacher and a group of new arrival students to explore both the meanings in and outside of the texts, as well as to discover the use of language and images in the texts. Above all, the role of the teacher in mediating the experiences of reading practices has been found to be crucial for supporting the students' use of the English language and the picture book texts.

## **1.5 Motivation for this Research Project**

This research study was motivated by three factors resulting from personal experiences as an emerging reader, a teacher, and a researcher. I was introduced to reading at an early age from being read to by my parents. They would read the words and explain the story, and I was encouraged to read the sentences aloud. Naturally, there would be talk about the pictures which were the most anticipated moments for a young child. My interest in reading grew as a result of those reading events and I spent most of my childhood and teenage days immersed in fairy tales and storybooks, but often without much understanding of the stories or the accompanying pictures. Reflecting on my reading journey, it occurs to me that regardless of having to read the books several times for comprehension, I was still driven to read because I looked forward to the satisfaction of having finished reading out loud all the sentences in a

book and talking about the stories with my family members, practices modelled to me since my early encounters with books. It should also be added that the more I read, the easier it became for me to understand the stories and my passion for reading continued to grow over the years. Having had such positive experiences from reading and from books, I began considering how young children can be supported to read and importantly, to maintain their enjoyment in the activity of reading. In addition, the rich literate experiences gained from my engagement with books at a young age served as a secondary motivation to expose young learners to books as early as possible.

The second factor which stimulated my interest on a study into reading was based on my experiences in working as an ESL teacher. I obtained my teaching experiences in an English language college with a class of international students who were in Australia on temporary working visas. These students had minimal English language skills and only minimum English vocabulary to use in conversation. The set curriculum for the course had a strong emphasis on traditional grammar and little focus on reading activities, apart from reading comprehension exercises in grammar books. Yet, I noticed that the students spent their off-lesson time at the library in the college struggling to read thick novels well above their reading ability levels. When they returned to the classroom for lessons, they were, however, only interested in doing grammar exercises because the assessments for the course tested them on their grammar knowledge. In talking with some of the students, they confided that they enjoyed reading and would better enjoy reading in English if they could understand the meanings in these novels. Although I no longer teach at the college, I have since explored possible ways to develop my skills in promoting second language reading development. I have been interested in exploring reading activities as a part of classroom teaching and learning, rather than as experienced in my previous teaching context, as a separate act to be undertaken outside lesson time or having no place within classroom activities. One of the ways to fulfil my curiosity in this regard was to observe classroom reading events.

The major factor instigating this research project followed from my observations in a new arrivals classroom during a short-term research study undertaken as part of my Master of Applied Linguistics studies. I documented a study on the newly-arrived students' engagement in literacy practices as they prepared a portfolio on animals of their choice (Chu 2007). The unit of work involving the zoo and its animals continued for approximately six months, with each literacy lesson engaging the new arrival students in activities such as talking about

safety measures in preparation for their zoo visit, recounting their experiences of the excursion, reading books on animals, and searching for more information on the internet about their chosen animals.

The findings from that study informed some questions and raised others. The overall purpose of the unit of work was to prepare students' to produce a portfolio on their chosen animals. The end product of the portfolio was a representation of the students' ability to gather relevant information about the animals and to compile them into a portfolio. In preparation of the portfolio, students were apprenticed through participation in the literacy practices of talking, reflecting, reading, and searching for information about their animals. This corresponds with Rose's (2007) interpretation, referred to in Figure 1.1, of reading development at the relevant stage of schooling, which is 'learning to learn from reading'. The process of gathering relevant information for inclusion in a portfolio required the new arrival students to demonstrate their ability to learn from reading. Although a small number of students were able to perform the task with few difficulties, the larger proportion needed much more literacy support from the teacher in order to produce the final product. Such support ranged from interpreting information from books and websites to organising them in the portfolio. Moreover, the compilation of the gathered information to create an animal portfolio required the students to perform complex activities of searching for or composing their own pictures of animals and integrating these with written information. Since reading constituted a significant part of the activities mentioned, my interest in this study is to understand how this practice is initially introduced and negotiated with new arrival children.

The opportunity for this research project surfaced at the start of a new school term when the teacher, whose classroom I had worked in previously, began with a new group of new arrival students. She also began to officially include two hours of classroom reading lessons each week. This appealed to my interest in the ways that young learners can be taught to read, for learning about how ESL students can be supported in their reading, and lastly, in relation to my previous observations in the classroom, to better understand the reading approach embraced by this teacher as she attempted to teach reading to new arrival students. I am also interested in gaining a better understanding of the challenges facing beginner readers as they encounter texts that incorporate multiple modes of representations. Also, most importantly, is the accessibility and willingness of this particular teacher in sharing and discussing her teaching approaches and experiences with a new arrivals classroom with me.

## **1.6 Scope of the Study**

The broad questions which motivated this study were ‘What are the reading practices in which the teacher engages the new arrival students?’, ‘How does the teacher engage the learners in these reading practices?’ and ‘In what ways does the teacher exploit the visual and verbal resources in talk around the picture books in teaching reading?’ As part of initial classroom observations, some common patterns began to emerge across the lessons that became central to the study. The first was the teacher’s use of children’s picture books in the lessons as part of the reading process with the students. The second was the large number of interactions during these lessons, in which the teacher played a dominant role in managing the talk. The third was the teacher’s frequent use of questions for focusing student attention on specific aspects within the picture books and for seeking contribution to these interactions.

Based on these observations, the study is centrally concerned with the value of picture book texts as an academic resource, and particularly with the teacher’s teaching practices in the form of her exploitation of both the visual and verbal components within such texts during classroom reading events with new arrival students.

### **1.6.1 Research Questions**

The specific questions directing this research study are listed as follow:

- 1) How are the verbal and visual meaning-making resources deployed for the construction of meanings in children’s picture books? In what ways do these modes inter-relate? What effects do these relations have in the creation of meanings in these texts?
- 2) How does the teacher mediate the students’ engagement with the texts through spoken interaction? In what ways does she make use of the verbal and visual resources in the texts, and for what purposes?
- 3) Are there differences in the nature of teacher talk with learners of differing achievement levels, that is with higher-literate students and lower-literate students? How do these interactions promote engagement with the texts?

## **1.6.2 Planned Objectives**

These questions shape the research project in its aim to achieve the following objectives:

- To provide insights into the meaning-making processes in children's picture books;
- To document a teacher's pedagogic practices in teaching reading to a group of NAP students;
- To better understand some of the reading challenges facing new arrival students;
- To analyse the ways that an experienced teacher manages a classroom of new arrivals through interactions around picture books;
- To propose the value of multimodal texts in providing literacy experiences.

The study provides an in-depth analysis of the multimodal configuration of the picture books used in the classroom. It also analyses and interprets the teacher-student interactions and negotiations around these texts as part of the reading program in one NAP classroom context.

## **1.7 Structure of the Thesis**

The key interests of the study are situated in the nexus between a multimodal discourse analysis of the picture books and a classroom discourse analysis of the teacher's use of these texts as part of her reading program. Chapter 2 provides the backdrop by outlining the curriculum and pedagogic practices described in the documents pertaining to the NAP within the broader South Australian Curriculum Standards and Accountability (SACSA) framework. It also reviews the theoretical issues and debates from first and second language reading research as a way of understanding traditional and contemporary reading pedagogies. Of particular interest is research into the teaching of reading to new arrival students. The chapter concludes by pointing to the need for attention to reading in the NAP context.

Chapter 3 provides a description of the methods involved in data generation, including contextual information about the research site and participants. This is provided alongside information on the frequency and extent of classroom observations and data collection procedures. The chapter also presents the manner in which the transcripts of teacher-student

interactions are organised and categorised into stages, drawing on Genette's (1997) *transtextual* relations. Accordingly, these transcripts are segmented depending on their content in relation to the reading texts, i.e. whether they represent *intertextual* talk, that is talk around experiences outside of the text-in-hand, or *intratextual* talk that is talk around components within the text, etc. The advantages of classifying classroom interactions in this way are also outlined. The chapter ends with a brief discussion of the layers of analyses attempted on the picture books and spoken texts.

Chapter 4 introduces the theoretical orientation underpinning the analyses undertaken in this study. Halliday's (1978) view of language as a social semiotic system provides the foundation for the analysis of the teacher-student classroom discourse as well as the children's picture books used in the classroom. The analysis and interpretation of teacher-student talk utilises the analytical tools offered by Hasan's (1983, 1989) description of Semantic Networks, and Martin and White's (2005) theory of Appraisal. An overview of the potential of these related perspectives in understanding classroom interaction is provided. This is followed by a description of the framework used to analyse the multimodality within picture books. Kress and van Leeuwen's (1996) approach to the study of images also has strong ties to Halliday's (1978) functional perspective of language. The particular emphasis in this section is on describing the affordances of such an approach particularly that of Royce's (1998) framework of Intersemiotic Complementarity for the analysis of the verbal and visual, or text-image integration in children's picture books.

The multimodal analysis of the picture books used in the reading lessons is presented in Chapter 5. It analyses the 'voices' in the texts in order to examine the relationship between the writer-reader and image producer-image viewer, as well as the positioning of the reader or viewer in these texts. It goes on to focus on the verbal-visual construal of meanings by drawing on Royce's (1998, 2002, 2007a) framework of Intersemiotic Complementarity, which is outlined prior to the analysis. Five types of image-text relations are used to categorise the relationship between the verbal and visual components of the texts. The chapter concludes with a discussion of the reading paths in the texts, that is linear and non-linear pathways of reading, and the inferred challenges for young beginner readers.

Chapters 6 and 7 investigate the spoken interactions around the picture books. The first part of Chapter 6 turns to the talk around the images and written language to investigate the ways

in which the teacher exploits both modes to develop student comprehension of the texts. The analysis draws on the Engagement system in Appraisal theory developed by Martin and White (2005) within the broader SFL theory. The final part of the chapter looks at student voice in the instances of talk around pictures and words, with a specific emphasis on those moments in which the students are attempting to comprehend meanings. The aim of the analysis here is to reveal the challenges to student comprehension, based on their questions at particular sections of the texts.

Chapter 7 picks up on the use of questions in the teacher-student interactions. The analysis aims also to uncover the differences in the nature of teacher talk with the higher-literate students and with lower-literate students through an examination of the types of questions posed to these two groups of students. The analysis begins with a quantitative account of interactional features identified in the data. Hasan's (1983, 1989) Semantic Network for asking questions is described and then used as the analytic framework for the spoken data. The analysis aims to identify the function of teacher and student questions within the interactions, particularly in relation to the texts.

Chapter 8 draws together the insights gained from the analyses in Chapters 5, 6 and 7, and discusses the findings from the different analyses. The limitations of the study are discussed, and suggestions for future research are made.

## **Chapter 2**

# **Curriculum and Pedagogic Practices in the South Australian New Arrivals Program: Context of the Study**

### **2.1 Introduction**

This chapter provides a review of the pedagogic context of the study. Fundamental to this review are the implications for reading instruction within the South Australia DECS, NAP Curriculum and Pedagogy policy document (2007a). Gregory (2001) provides a way of distinguishing between curriculum and pedagogy through which he suggests the former refers to the content of teaching while the latter concerns the method or delivery of content. This simple distinction is used here to provide the background context to the study. The chapter begins with consideration of the content emphases within the NAP curriculum, followed by its pedagogic principles and practices, which are the means of content delivery promoted within the Program. Due to a lack of explicit information addressing the teaching of reading within the NAP policy, the discussion draws on more general first and second language reading research. The chapter ends by suggesting reading as a semiotic process as a useful perspective for understanding the teaching of reading in the classroom.

### **2.2 Focus in NAP Curriculum**

Two key areas inform the NAP curriculum in South Australia. The first responds to the needs of new arrival students, taking into account both their background and the issues surrounding their day-to-day living in a new country. These include issues such as previous lived-experiences, heritage and out-of-school environment, challenges from settlement, and prior experience of schooling (DECS 2007a). The second area, which relates to the curriculum content and pedagogy adopted in the program, is the functional orientation to language underpinning the genre-based and register-aware approach within the ESL and NAP curriculum (DECS 2007a, 2008a).

### **2.2.1 Responding to Diversity Factors Affecting New Arrival Students**

New arrivals to Australia are confronted with a range of challenges which influence their experiences in their new context. Those explicitly recognised and taken into consideration in the formulation of the NAP curriculum include the cultural, personal and linguistic background, as well as ongoing settlement issues. They include citizenship status, heritage, life experience, educational or schooling history, out-of-school environment, interests, strengths, and aspirations (DECS 2007a). The NAP caters for these students' needs as indicated in the over-arching purpose proposed in the New Arrivals Program Curriculum and Pedagogy policy document:

... [The NAP] can be understood as supporting new arrivals to participate in new cultural contexts, especially the multiple contexts within an Australian school and the wider community ...Integral to this is development of the English language and cultural practices required for these contexts and support for students' wellbeing and sense of belonging (DECS 2007a: 5)

Underlying the pedagogic approaches adopted in NAP is the centrality given to the development of English language and cultural practices for supporting newly-arrived students' integration into the Australian educational system. This is especially evident in the emphases placed on creating 'supportive and inclusive classroom environments' (DECS 2007a: 20) where the students are encouraged to share and value their diverse experiences, skills and opinions. Besides acknowledging students' individual backgrounds, it is proposed that consideration is given to students' emotions and previous experiences such as traumatic events as part of managing student displays of negative behaviour. As reasoned, 'behaviour is purposeful and adopted in response to basic human needs, such as the need to belong, to have control and to survive' (DECS 2007a: 21). What this calls for is an understanding of new arrival students who may exhibit inappropriate behaviour by way of expressing anxieties or fears.

Apart from the emphasis given to students' cultural and personal backgrounds, the NAP curriculum also responds to students' prior educational experiences by accounting for the possible lack of expected age-appropriate classroom organisational skills and literate practices. Such skills and practices include using writing tools, time management, and completing homework (DECS 2007a). The great majority of new arrival students are learning English as a second language, and in some cases they are also learning a written language for

the first time. Accordingly, the curriculum highlights the need for attention to basic skills such as ‘pronunciation, spelling, handwriting, and reading (decoding)’ (DECS 2007a: 18) and encourages the use of commercial resources such as THRASS (Teaching Handwriting, Reading and Spelling Skills) and Letterland in developing these skills.

### **2.2.2 Genre-Based, Register-Aware Approach**

The NAP curriculum is underpinned by a genre-based, register-aware approach (DECS 2007a, 2008a). The notion of language as functional or employed to fulfil social purposes underlies this approach to literacy teaching. As defined by Martin, Christie and Rothery (1987: 59), a genre is ‘a staged, goal-oriented social process’. In its application to classroom contexts, specific genres, sometimes referred to as ‘elemental’ genres, such as report, explanation, procedure, discussion, recount and narrative (Martin & Rothery 1980, 1981, 1986) have been identified as fundamental building blocks for success in developing writing skills. A genre-based approach, therefore, engages students in acquiring ‘knowledge, understanding, practice in and feedback on the target genres and apply this in producing their own texts’ (Drury 2004: 233). The additional emphasis on register highlights the significance of relating a text to its context as indicated in Halliday’s (1985) notion of register. Cope and Kalantzis (1993: 8) point to the advantage of this approach for students who are marginalised by such reasons of cultural, linguistic or socio-economic background. For these students, the explicit teaching of the ‘hows’ of text structure, which leads to production of the ‘whys’ of social effect, both inherent in the genre-based approach benefit students who may not have prior access to these elemental texts.

The NAP Curriculum and Pedagogy (2007a) document states:

NAP teachers can control the complexity of the structure and grammar of texts through creating appropriate models...teachers need to consider which contexts are most relevant to the student cohort and which texts would most support their participation in both local schooling contexts and wider community and global contexts (15)

The genre approach proposed for NAP classrooms highlights three teacher roles: 1) control over complexity of structure and grammar of texts; 2) consideration of contexts that are most relevant to the student cohort; and 3) selecting texts that most support their participation in chosen contexts. Therefore, the main focus is on the development of students’ achievement

through chosen genres or text-types that are judged to be important for their participation in future contexts. The teacher's roles within this approach to writing development as proposed in the NAP document can be equally transferred to reading instruction. In fact, these practices are commonly observed in the reading lessons of this study. Depending on the particular theme, topic or text-type in focus during the unfolding of the unit of work set for the term, the teacher is likely to select texts with topics that are similar to the topic-in-focus or the text-type in focus. The reading of the texts takes place with a specific emphasis on the structure and grammar of the texts as a way of preparing students to adopt and apply these features in their writing. The attention to reading development in this way focuses on utilising reading practices as a bridge to writing development, and in this way links these foundational educational processes within the planning of an integrated teaching and learning program.

This approach to reading promotes particular processes and practices which require comment. The first is the tendency to focus on the written words of texts as part of directing student attention to their structure and grammar because both are crucially important in writing. The second relates to the assumption placed on these new arrival students. By utilising reading practices as a bridge to development of students' writing, unequal attention is given to the development of students' reading compared to writing. That is to say, there is an assumption that students are able to undertake reading practices for further developing their writing as a result of the implicit attention afforded to the practices of reading within the pedagogy. As will be argued in more detail in Section 2.4.1, the development of reading practices needs to be made 'visible' especially so for students for 'whom reading was not a significant component of primary socialisation in the home' (Martin & Rose 2005: 255), or for whom reading has not been a routine part of life to this point in time. A revised model of genre teaching (Martin & Rose 2005) which includes both reading and writing practices is then proposed.

### **2.3 Pedagogic Practices in NAP**

The pedagogic practices proposed for the NAP are informed by three theoretical underpinnings (DECS 2007a, 2010a, 2010b): Vygotsky's (1978) and Bruner's (1978) socio-cultural view of language and learning, as well as the teaching and learning cycle. The theoretical reasoning underlying the teaching and learning cycle employed in NAP has been found to support Vygotsky's (1978) and Bruner's (1978) theoretical propositions on learning.

However, the model proposed in the NAP specifically states that the focus is on explicit teaching of written and oral language (DECS 2007a). This section reviews these theoretical contributions as a way into understanding the pedagogic practices promoted in NAP classrooms.

### 2.3.1 Vygotsky: Foundations of Social Interaction in Guiding Learning

Fundamental to Vygotsky's (1978) framework of human mental development are three general themes, highlighted by Wertsch (1985), and Wertsch and Toma (1991):

1. the idea of genetic or developmental method;
2. the claim that higher mental functioning has social origins;
3. the notion that human mental activities are mediated by signs, especially language.

The reasoning which gives rise to the genetic or developmental method relates to the transformation of *higher mental functioning*, such as problem-solving, from *lower elementary mental functioning*. According to Vygotsky (1987), the only way to understand some aspects of mental functioning is to trace their origin and development. He proposed four genetic domains for doing so, summarised by Lantolf (2000: 3) as:

- i. the *phylogenetic* domain concerning the evolution of the human species;
- ii. the *sociocultural* domain traces the history of human cultures;
- iii. the *ontogenetic* domain and the study of individual development;
- iv. the *microgenetic* domain with the focus on a shorter span of time such as in activities that children are engaged in.

Studies carried out within these domains, particularly in the *ontogenetic* domain (Luria 1981; Vygotsky 1987), revealed the prominence of mediational means, such as language, in the formation of children's mental abilities.

If mediational means are the catalysts for the development of higher mental functioning, then the social conditions in which children can be mediated by these means are equally significant. For Vygotsky (1981), all learning begins externally in the social sphere before these processes are internalised and gradually transform elementary functions. He states:

Any function in the child's cultural development appears twice, or on two planes. First it appears on the social plane, and then on

the psychological plane. First it appears between people as an interpsychological category, and then within the child as an intrapsychological category...Social relations or relations among people genetically underlie all higher relations and their relationships (Vygotsky 1981: 163)

Interactions with adults or more experienced others provide the bridge for children's experiences of the world. These shared experiences build on to children's existing natural perceptions to enable them gradually to gain control of their surroundings.

This view contradicts Piaget's stage theory of development. Piaget (1972) proposed that mental development in children is a staged process, in which interactions with others are of use only towards the final developmental stage, after the age of ten or eleven, when children can understand explanations from adults. Individual cognitive development is seen as a process of transition in which children forego one stage and proceed to another as they mature. In contrast, Vygotsky's (1981) view was that children's higher mental abilities are built on from their elementary functions as a result of social interaction. Although both perceived mental development in progressive stages, Vygotsky's (1981) framework implies that children's cognitive development can be cultivated from their social environment. Piaget (1972), on the other hand, believes that no amount of nurturing can be truly effective if the child has not reached the age-appropriate developmental stage.

In explaining the development of higher mental functions from Vygotsky's (1987) perspective, Gibbons (2006: 23) adds that these functions 'do not simply develop as a result of intellectual maturation or an individual's interaction with their environment'. Instead, they depend on interactions with others to provide 'the shift of control from environment to individual' (Wertsch 1985: 25). Interactions with children in their social environment serve as mediational means between the child's internal and external domains. Leont'ev (1981) points to the significance of this shift as:

...not the transferral of an external activity to a pre-existing, internal "plane of consciousness": it is the process in which this plane is formed (Leont'ev 1981: 57)

Children appropriate mental functioning which has been experienced externally in social interaction with adults in the early years, but also possibly with more informed peers, and this creates cognitive processes in the internal domain of human activity. According to Vygotsky

(1981), such external mental experiences are those that develop children's mastery of cultural tools and devices for ways of thinking and behaving.

Vygotsky's (1978) influence has spread particularly amongst those who accept the view that language is central to learning. Amongst these are researchers and teachers who work within Hallidayan linguistics and its applications in educational contexts. Linked closely to the social theory of learning is Vygotsky's (1978) theorisation of the *zone of proximal development* (ZPD), which is defined as:

The distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers (Vygotsky 1978: 86)

The aim of guiding learning, for Vygotsky (1978), is to support and lead children to perform what they are not able to do by themselves, hence guidance within the ZPD. The role of the adult or more capable others is to provide guidance or to model behaviours in order that the child eventually gains control of the new ways of thinking and behaving independently. Vygotsky (1986) perceives guidance as instructions that are contingent, so that:

...the only good kind of instruction is that which marches ahead of development and leads it...instruction must be oriented toward the future, not the past (Vygotsky 1986: 189)

In order to bridge the gap between what is known and unknown to the child, instructions should be targeted at the unknown or new knowledge, rather than on familiar knowledge or what the child is already able to do.

Vygotsky's (1978) socio-historical insights into mental development offer an alternative to the more orthodox Piagetian position for classroom pedagogic practice. Rather than adopting and executing teaching methods for the transmission of knowledge to young learners, Vygotsky (1986) encourages a collaborative teaching and learning environment where teachers are constantly adapting instructions to what the learners are able and unable to do. Above all, Vygotsky's (1978) work has drawn attention to the vital role of interactions between the teacher and students in guiding learning.

### 2.3.2 Bruner and Scaffolding

The practice of scaffolding can be seen as underpinning NAP pedagogy, as evident in the considerable attention given to it in official ESL/NAP documents on curricular and classroom teaching practices (DECS 2007a, 2007b, 2008a; Barnett & Antenucci 2009). Teaching practices targeting new arrivals need to allow for:

...contributive participation [involving] transitional performances, building on their existing capabilities for dialogue and their degree of familiarity with contexts, cultural understandings, roles and English language (Barnett & Antenucci 2009: 5)

Scaffolding practices are consistent with the aim to support new arrival students to build on their existing capabilities.

The notion of scaffolding was introduced into the context of teaching and learning by Wood, Bruner and Ross (1976), who initially applied the term ‘scaffolding’ to indicate the nature of support and guidance in teaching and learning. They used the term to describe the role of parents as ‘successful scaffolders’ in the language development of young children. These parents focused their children’s attention on the task at hand, and kept them motivated and working on the task by dividing the task into manageable components and directing their attention to the essential and relevant features (Hammond & Gibbons 2001). This kind of teaching support has been especially beneficial in describing the assistance through classroom interactions provided to students. It also resembles the ways in which middle-class parents induct young children into the mother tongue.

In classroom contexts, the term scaffolding has come to mean the ‘temporary but essential nature of the mentor’s assistance in supporting learners to carry out tasks successfully’ (Maybin, Mercer & Steirer 1992: 186). This implies that the teacher’s intervention is highly valuable in order to guide and extend student learning. In other words, the teacher has to be attentive, not only to the content but also, in being able to ascertain what the students can and cannot do on their own, and being able to provide the appropriate support according to their needs. As Gibbons (2006) adds, the effectiveness of scaffolding relies on the teacher’s thorough knowledge of both the starting point of the learner, and of the field of enquiry, so that the teacher is able to explore the best ways of achieving the aims of the teaching program in relation to students’ starting points.

Literature around scaffolding strongly advocates classroom interaction between teachers and students as effective learning opportunities for students. Gibbons (2006) has written extensively on the nature of classroom talk where students are learning in and through English as a second language, and how such talk supports curriculum learning and language development of students. Similarly, Hammond (2006) also draws on classroom talk around text, where she explores the phenomena of high challenge, high support English literature classroom activities as opportunities for effective scaffolding to take place. All these stress the crucial role of the teacher as expert in supporting student learning. The NAP curriculum similarly adopts the practice of scaffolding as a central pedagogic process for the development of oral and written language, since it is understood that NAP students benefit from explicit teaching in their efforts to become effective users of English.

### **2.3.3 Teaching and Learning Cycle**

The teaching and learning cycle adopted in NAP grows out of the Rothery's (1994) model of the genre-based approach in classrooms, whose earlier models appeared and were inspired from the works in the Disadvantaged Schools Program (DSP) (Martin & Rothery 1980, 1981, 1986; Martin et. al. 1987). The cycle presented in Figure 2.1 models three phases that are crucial in the development of students' familiarity with different genres as a way of moving students towards independent writing,

NOTE:  
This figure is included on page 25 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 2.1** Teaching and learning cycle proposed from a model of genre literacy pedagogy (Rothery 1994)

The three stages are deconstruction/modelling, joint construction, and independent construction. In the first phase of text deconstruction, students are exposed to texts that display the generic elements of the focus genre. For example, if the focus is on narrative, then samples of narrative texts are used in this initial stage. The objective here is to make explicit the features of the text such as the ‘functions, schematic structure, and lexico-grammatical features’ in order to provide a model text belonging to the genre type (Cope & Kalantzis 1993: 10). Later iterations of the teaching-learning cycle insert a prior step into the process, and it is this later version which is prescribed in the NAP. Here the initial step is labelled as ‘building the field’ in which some initial understanding of the topic, more technically the field, is developed. This building of the field may involve students going on an excursion or listening to others give information about the topic (Chu 2007). In many classrooms, building the field routinely involves reading about the topic. It is a basic tenet of education that students learn to read so that they may be able to read to learn. The teaching and learning cycle as proposed in the South Australian NAP framework (DECS 2007a, 2010b) is represented in Figure 2.2:

NOTE:  
This figure is included on page 26 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 2.2** Teaching and learning cycle as adapted into South Australian NAP pedagogic framework (DECS 2010b: 10)

The diagram is taken from a unit of work on the topic of recycling. Although the focus on building the field is highlighted throughout the cycle, the diagram indicates a need to explicitly do so at the start of the cycle with new arrival students. This is in response to the needs of new arrivals who, unlike those in mainstream classrooms, may not have the shared

background understanding that is necessary for discussions of relevant texts. Hence, attention needs to be given to establishing adequate shared knowledge between the teacher and the students before proceeding to the phase of deconstruction/modelling where further work on written texts is attempted. In the joint-construction stage, the process of scaffolding assumes a highly significant role as the teacher guides the students in the construction of a text similar to the model text. This is in preparation of the final phase where the students will independently construct a text which is taken to be the end point in the teaching and learning cycle. Given the emphasis on the teaching and learning cycle, it is evident that the primary focus of the NAP literacy program is on the development of students' written language, where the students develop control over writing the different genres crucial for their participation in mainstream schooling.

While the NAP curriculum is strong on teaching writing, it places less emphasis on the teaching of reading. The development of students' written language and control of written genres have primacy in the NAP literacy curriculum. Theoretical underpinnings of a reading pedagogy are not explicitly stated. Rather it is a matter of implying a focus for the teaching of reading in the NAP. Nonetheless, it is crucial that NAP students learn to read in English so that they can engage in the process of learning from print that is so fundamental to the learning of all knowledge.

## **2.4 Teaching of Reading to New Arrival Students**

As this study is primarily concerned with reading practices in the new arrivals context, the discussion proceeds to review the literature on first and second language reading in order to develop a picture of the field of reading pedagogy. As stated, a large percentage of new arrival students entering NAP classrooms in South Australia are learning English as their second language. For some, especially those who may not have had prior schooling experiences or those who come from an oral culture, it may mean that they are learning a scripted language for the first time. Therefore, the practice of reading in any language as much as reading in a second language may not be familiar. Thus, part of the aim of reviewing first and second language studies is to identify some of the reading challenges confronting new arrival students.

### 2.4.1 Implications from NAP Curriculum

The implementation of a genre-based, register-aware approach to literacy teaching has resulted in an emphasis on the development of written language more than other facets of literacy. The South Australian NAP curriculum emphasises the development of oral and reading skills in the form of their role in supporting the students' gradual control of different genres. These practices are, thus, treated as tools that are used in the process of writing development. With little explicit curriculum focus, there is the potential for assuming that older age children arrive with some knowledge of or experience with reading practices.

It is evident that Rose and his colleagues (Rose et. al. 1999, Rose 2004), who have since extended the genre-based pedagogy to incorporate reading instruction, identified the inadequate attention afforded to the description of reading development within the overall genre-based approach. In their article, Martin and Rose (2005) assert:

...implicit within each phase of the writing pedagogy was supported practice in reading, in jointly researching the field, in the deconstruction of model texts with teacher support, and in independent research enabled by the preceding phases. Crucially, students were learning to read not just the subject matter of pedagogic texts, but more importantly their language patterns, focusing particularly on generic structures but also including various discourse and grammatical features (Martin & Rose 2005: 255).

In making clear the practices of reading embedded in the approach, not only does it highlight the significant role of reading in fulfilling development of writing practices but more importantly, it reinforces these practices as needing close attention. A more refined model of genre pedagogy that accounts for the supportive nature of both reading and writing is presented in the following:

NOTE:  
This figure is included on page 28 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 2.3** Genre model incorporating writing and reading (Martin & Rose 2005: 261)

The methodology, illustrated in the cycle above, underpins the *Learning to Read, Reading to Learn* program (Martin & Rose 2005). This model accounts for the scaffolding practices in reading interactions which support students' reading development, and in turn leads to progression in writing development. In addition, in explicitly addressing reading instruction, it begins to take note of students who may not possess sufficient reading skills by providing support in that area. The purpose of highlighting this more recent and extended work on genre-based teaching in this section is to bring to light the inadequate attention given to reading in the present NAP framework. The inadequacy is demonstrated through a comparison between the revised model of genre teaching and the current model described in the NAP curriculum.

The feature that distinguishes the revised model of genre teaching from the original model, which is adopted in NAP, is consideration for the support of students' reading development. As previously indicated, there is much less reference to reading instruction compared to writing in NAP documents. However, as mentioned in Section 2.2.1, there is implication for teaching decoding reading practices with the use of educational commercial resource such as THRASS and Letterland. THRASS is a teaching tool that aims to teach 'the building blocks of reading and spelling, that is, the 44 phonemes (speech sounds) of spoken English and the graphemes (spelling choices) of written English' (information brochure from THRASS website; VALBEC 2004). By recommending the use of resource such as THRASS within the NAP classrooms, it implies, first of all, that the developmental emphasis of reading is on the linguistic processes such as the sounds of alphabets and spelling. Secondly, it is implicated that the development of reading skills is dissociated from other facets of literate practices such as writing and oral interaction.

Hence, where there are implications for reading development for new arrival or ESL students in South Australia, the focus has largely been on the linguistic processes as demonstrated in references to such terminologies as 'phonological', 'spelling', 'orthography', 'letters', and 'oral reading', embraced in governmental documents on the teaching of reading. This is in contrast to the revised model of genre teaching (Martin & Rose 2005), where it is proposed that it is possible to provide support in the development of oral, reading and writing practices within an overall focus on meaning-making rather than as decontextualised sets of separate skills. The emphasis on the development of linguistic knowledge in reading programs can be

attributed to influences from reading research, especially between the periods of 1970 to 1990, which is still actively drawn upon for teaching reading.

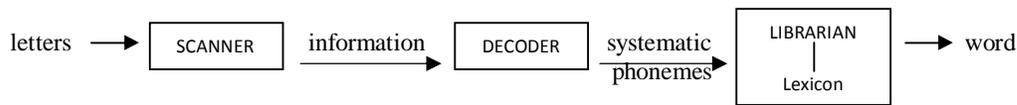
## **2.4.2 Influences from Reading Research**

### **2.4.2.1 First Language Reading Models**

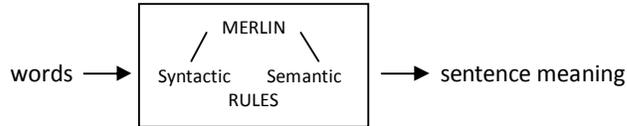
Research into reading processes has traditionally established a relationship between reading and cognition. Reading, as a cognitive activity, involves the mind and language processing issues. Venezky (1984) picks up on some of these issues in his study of eye movement and word recognition during reading. Although little was drawn directly from the early studies in relation to an understanding of the reading process in the human mind, the recent decades have seen the influences of reading as a cognitive process in the development of first language reading models. Carr (1982) asserts that models of first language reading in this way contribute insights into reading development through at least two processes: how a skill is acquired and what the processes of a skilled reader look like. The latter point is of most interest to the discussion here.

Two prevalent reading approaches have been proposed over the past decades. These are known as the *bottom-up approach* and the *top-down approach*, or the *inside-out* and *outside-in* models. These different labels essentially describe the path of information, word and meaning processing advocated by the two different views. Both models are distinguished by the different perspectives of meaning-making underpinning each of them. While the bottom-up approach assumes an information-processing cognitive view, the top-down approach presupposes the interpretation of meaning as a psycholinguistic and sociological practice. In other words, the bottom-up model concentrates on the process of decoding sounds, letters, words and sentences in order to reach the meanings depicted in a written text. Following this perspective on reading, meanings are taken to be embedded in texts and the role of a reader is to process the sounds, letters, words, and sentences to arrive at understanding. The influence of the bottom-up approach is most evident in Gough's (1972) model of the reading process, which involves three stages of information-processing illustrated in Figure 2.4 below:

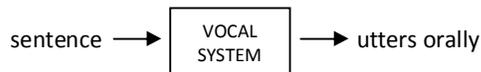
### Stage One



### Stage Two



### Stage Three



**Figure 2.4** Illustration of Gough's (1972) model of reading process

The components of SCANNER, DECODER and LIBRARIAN in Stage 1 are information-processors within the human mind which function to process letters into words. This proceeds to Stage 2 and the transformation of words to ascertain sentence meaning via the syntactic and semantic systems of processing. Hence, the reading process, as conceptualised in a bottom-up approach, involves word recognition, then the syntactic system with a focus on structure and order, and finally on the semantic or meaning system. It is defined as involving a series of stages in which a reader first decodes the visual form and the sounds of letters to form words, which are then combined with knowledge of language structures and background information of the field to arrive at meaning.

This view is at odds with the top-down approach to reading. From a top-down point of view, readers use their background knowledge of the field and of the language to make meaning from written texts. Rather than being bounded by an emphasis on decoding linguistic properties in a text, Goodman (1967) proposed that reading in this sense entails testing the reader's hypotheses against the text data for confirmation or contradiction of meanings. Likewise, Smith (1971, 1983, 1994) argued that the reading process should involve a reader in confirming and modifying his or her predictions of the overall meaning. The prominence given in top-down approaches is the expectations or experiences which readers bring to their reading. Instead of relying on decoding words and sentences for meaning-making, top-down approaches depend on formulated interpretations of the text. These reading practices have also been commonly associated with the phonics and whole language debate in the teaching of reading, whereby the phonics method advocates for the learning of sounds and letters in

the alphabetic system while the whole language approach advocates for a reader to draw on personal or background knowledge for text comprehension.

A third approach in first language reading is the interactive model. Influences from both bottom-up and top-down approaches are apparent in viewing the reading process from an interactive perspective. While interactive models acknowledge reading as drawing on meanings brought into a printed text by the reader, at the same time they also recognise the crucial process of decoding the printed word. In short, interactive approaches perceive the simultaneous interaction between pre-formulated meaning and linguistic-processing by the reader as necessary for text comprehension. This is evident in several interactive models of reading, one of which is the interactive-compensatory model. The reading process, as represented in Stanovich's (1980, 1986, 2000) interactive-compensatory model, brings with it the view that weakness in one aspect of the process will be compensated by strength in other areas. If a reader is unable to decode some words from a text, she/he can rely on knowledge of the topic and experience with previous texts, or other contextual factors to predict the intended meaning. Similarly, inability to predict meaning in a text may be supplemented with attention to its linguistic properties.

Since the interactive-compensatory model and most of the other interactive models take into consideration different reader abilities, the challenge is to diagnose and work on each students' weaknesses and strengths. Thus, such a model is useful in offering insights into conceptualising the reading process but does not provide enough information for the teaching of reading to beginner readers in classroom contexts. The bottom-up and top-down approaches, however, do serve as classroom teaching methods for apprenticing beginner readers. From the bottom-up view, beginning readers need practice in connecting letters and sounds. The fundamental goal of teaching reading in this way is for the process of word recognition to be an 'automatized' process so that text comprehension can follow (LaBerge & Samuels 1974; Anderson 2000). On the other hand, top-down approaches encourage beginner readers to bring their background knowledge of the topic and language to the task. As Harris et. al. (2006) explain, teachers adhering to this viewpoint provide cues for students to attend to the text as a whole and to use their prior knowledge in the prediction of meanings.

### **2.4.2.2 Reading in a Second Language**

A key distinction between the core issues surrounding first and second language reading research stems from the involvement of two languages in second language reading. This involvement of two languages presents at least two possible challenges to second language reading: the interference of the first language into the second language, and the possibility that there may be inadequate knowledge of the second language for reading to take place. While the challenge in first language research is in identifying how skilled readers read and the processes involved during reading, the issues surrounding second language reading research may suggest additional challenges. Hudson (2007) asserts the need to consider whether weaknesses in second language readers lie in the process of reading itself or in the added issue of target language proficiency.

As in the debate on first language models, there are two prominent perceptions surrounding second language readers. The first draws on both Jolly's (1978) and Coady's (1979) claim that unsuccessful second language reading results from poor reading ability in the first language. This view suggests that there is an intimate relationship between reading in first and second languages by suggesting that decoding skill in first language is transferable to the second language. The central problem of poor second language reading then lies in the insufficient development of decoding strategies in reading in the first language rather than problems in the target language. The conceptualisation of reading skills as transferable between languages is, however, to some extent problematic. It presumes that reading processes in languages are similar, that is to say, a reader applies the same set of decoding skills for reading in his or her first and second languages. This assumes incorrectly that the writing systems of all languages display characteristics that entail similar ways of decoding. Koda (2007) has demonstrated that cross-linguistic variations resulting from two languages do constrain second language reading. One such variation suggests that reading in Chinese involves more grapheme-morpheme connections than syllable-grapheme linkages due to the writing system of Chinese that is logographic in nature (Li et. al. 2002; Ku & Anderson 2003). Thus, a reader whose first language is Chinese may find it difficult to transfer skills from reading Chinese to reading in English because of the alphabetic nature of the English writing system. Hence, the transferability of reading skills between two languages in this instance is complex and does not fit with the view that reading processes across languages are the same.

The second prevailing view surrounding poor second language reading is the belief that insufficient knowledge of the second language leads to weaknesses in reading (Yorio 1971; Clarke 1980). As Yorio (1971) argues, control over the linguistic properties of the target language is vital for reading in that language:

The reader's knowledge of the foreign language is not like that of the native speaker; the guessing or predicting ability necessary to pick up the correct cues is hindered by the imperfect knowledge of the language (Yorio 1971: 108).

Reading, according to Yorio (1971), involves the process of guessing or predicting. In addition, competence in the target language is necessary for engagement in these top-down processes which are required for comprehension. This is a commonly subscribed to notion in second language reading classrooms, which often results in a strong emphasis on learning the structural and grammatical knowledge of the target language by way of preparing students for reading. Consequently, de-contextualised language exercises such as vocabulary lists and grammatical items become a dominant focus. The actual cultural and contextual information, as well as the resources within texts which construe meaning and which are important for text interpretation are backgrounded. Riley (1985) and Lee (1997) caution against the assumption that beginner readers will know how to read in their second language if they are taught the grammar and vocabulary of the language. Instead, they stress the value of encouraging readers' own contributions and strategies for comprehension.

More recent studies into second language reading reveal profound influences from traditional notions, drawing especially on the interaction between first and second languages. The discussion about the effects of first language reading skills and second language proficiency on the development of second language reading described above continues (Lee & Schallert 1997; Bialystok 2001; Cook & Bassetti 2005; Kroll & Tokowicz 2005; Koda 2007). Both Carrell (1991), and Lee and Schallert (1997) take the view that proficiency in second language contributes most to the ability to read in that language. However, several studies continue to examine the effects of first language on second language reading such as the ability to draw on similar resources such as word order, grammatical items, and concepts from the two languages. In such studies, these resources facilitate second language reading (Bialystok 2001; Cook & Bassetti 2005; Kroll & Tokowicz 2005; Koda 2007). The debates and discussions around reading in second language continue, and as in many intellectual arguments, it is often most useful to aim to steer a path between extremes and to draw from

competing perspectives. Accordingly, reading in a second language involves not only processing information from print but also incorporating new meanings with pre-formulated knowledge brought into a text by the reader. For second language readers, studies suggest that reading challenges increase because the interplay of two languages can potentially interfere with the decoding of linguistic properties, or that very often readers lack proficiency in the target language to undertake reading. This viewpoint serves as an explanation for the common phenomenon of grammar teaching in classrooms as part of teaching students to read.

## **2.5 Reading as a Semiotic Process**

The concern in this study is to investigate one teacher's approach to teaching reading in an NAP classroom. This chapter has so far reviewed the NAP curriculum documents and first and second language reading models, all of which lack direction for informing the teacher's practice. This is due to the lack of explicit reading instruction afforded in the NAP curriculum, and the tendency in first and second language reading theories to frame reading processes from cognitive, psychological and behavioural perspectives. In addition, little has been said on the visual mode and its contribution to meanings in texts.

However, there is another dimension on reading that needs to be taken account of; that is, the social dimension. Unsworth (1991) states:

Reading, as part of language and literacy development, needs to be understood in terms of the complete interconnectedness of linguistic and social processes. Language and literacy development, and learning to operate in and learn about the world are one and the same thing (Unsworth 1991: 126).

Much has been said on the apprenticeship of young children to literacy practices that began from reading and being read to at home (Durkin 1966; Clark 1976; Wells 1981, 1986; Scribner & Cole 1981; Dombey 1983; Heath 1983; Teale & Sulzby 1986; Williams 1990, 1995). These studies suggest that successful development of such practices valued for effective progress at school is largely attributed to the kind of interaction that these children are exposed to in their early years. And what is significant in these interactions is, not the explicit teaching of sound-symbol relationships but, the opportunities for early readers to learn how the written language makes meaning differently from the spoken medium (Wells 1986; Unsworth & O' Toole 1993). What is clear about learning to read in this context is that

young children are learning to mean through the operation of both the written and spoken language from reading materials as well as the interactions around those texts, which are all a part of 'the interconnectedness of linguistic and social processes' (Unsworth 1991: 126) involved in reading. It is in this tradition of reading as a social practice that the investigation of the teacher's practices in this study is conducted.

In this perspective, reading is an extension of the functional potential of language (Unsworth 1991: 130). This is reflected in recent works within the field of reading pedagogy, some of which have drawn inspirations from the SFL theory, particularly from the early works of child language development. Halliday (1975), who pioneered the works of *ontogenesis* in SFL research, observes that a child generally moves across phases as he/she develops her/his *protolanguage* or sound combinations, which transforms gradually to the mother tongue. As observed by Halliday (1975), and also in the research of Torr (1997) and Painter (1984, 1999), social interaction has an important role in the transition across these phases as it provides opportunities for the child to articulate and re-formulate their usage of such signs. As children develop, Halliday (1980) explains that they begin gradually to engage in three processes simultaneously, that are, learning language, learning *through* language, and learning *about* language. The following interaction between the parents and their 22-month son (Halliday 1975) provides an example of the phenomenon:

Child: Auntie Joan cook quack quack for you.  
Father: Auntie Joan cooked quack quack for you, did she?  
Child: Auntie Joan cook greenpea.  
Father: And green peas.  
Child: Began shout.  
Mother: Who began to shout.  
Child: Nila began to shout.  
Mother: Did you? What did you shout?  
Child: Greenpea.

(Later on the same day)

Child: Auntie Jean cook quack quack for you...and green pea...  
you began to shout GREENPEA!

Two important observations were highlighted by Martin and Rose (2007a). The first is that exchanges such as this are produced in the context of experience shared between the child and adult. This provides them with a shared experience and context for parents to ask guiding questions for extending the text. The second is the way in which the parents play a supportive and guiding role in the interaction, where the father responds and comments in an interested

and receptive manner while the mother probes deeper into the experience using leading questions (Martin & Rose 2007a). It is this language development model posited by SFL that is reflected in a SFL-influenced reading pedagogy, perhaps most apparently in the genre model of writing and reading (Martin & Rose 2005) presented earlier in Figure 2.3.

Rose et. al. (1999), whose project *Scaffolding Reading and Writing* emerged from Gray's (1999, 2005) *Accelerated Literacy Program*, which began life as *Scaffolding Literacy* and underwent a name change at the behest of a Federal Education Minister, developed a reading approach that aims to support Indigenous students in learning to read. The approach is labelled *Learning to Read: Reading to Learn*. Both Gray's (1999, 2005) and Rose's (Martin & Rose 2005, 2007a; Rose 2005, 2006) approaches make use of joint reading events that afford opportunities for teacher-student discussions of texts. As Christie (2006) elaborates, these events facilitate comprehension by enabling exploration of the sounds and meanings of words deployed in a text; thereby promoting, not only pleasure in texts and their meanings but also, the confidence to move into further reading. These programs are, therefore, functionally-based with the primary aim to provide opportunities for students to learn language, learn through it and learn about it in meaningful ways through interaction with written and spoken texts.

In light of the SFL contributions to reading development, teaching students to read, particularly NAP students for whom a genre writing pedagogy is insufficient to support their reading and use of texts, is to provide opportunities and support for the students to learn to mean both within and beyond the texts. Within texts, the role of the teacher is to introduce students to 'new forms of text and to explicitly teach children how these text forms make meaning' (Unsworth 1991: 127). This includes learning about the resources of language and images in independently or integratively constructing textual meanings (Unsworth 2001). Beyond the texts is the concern over what the students are learning *about* and *through* reading. This is largely determined by the choice of texts to which they are exposed to as well as the interactions around these texts. As alluded to above, Unsworth (1991: 126) suggests that these processes are completely interconnected in terms of their 'linguistic and social processes'. Thus, part of the aim of this study is to explore reading as a semiotic process through the investigation of one teacher's practices in teaching reading to a group of NAP students. On top of that, it explores the value of images in the construction of meanings in

texts and the extent to which they are deployed as part of the teacher's pedagogy for teaching reading.

## **2.6 Summary**

This chapter has described the pedagogic backdrop to this study by providing a review of the curriculum and pedagogic practices proposed for NAP classrooms. The two focal elements within the curriculum are to respond to the diversity of new arrival students and to adopt a genre-based, register-aware approach. The pedagogy within NAP is underpinned by perspectives adapted from the work of Vygotsky and Bruner, whose influences result in a socio-cultural perspective to classroom instructions. The review of the NAP curriculum highlights an emphasis on students' writing development and their gradual control of text types, with little implication for reading instruction. Where there is reference to reading development, the focus tends to be on the students' linguistic development, to be precise, the decoding skills or the recognition of sounds, letters and words. This emphasis on the linguistic aspect of reading is aligned with the body of research into first and second language reading.

An overview of the reading lessons observed in a NAP context provided in Chapter 1 shows that there are two general patterns that exist across these lessons. The first is in the use of multimodal texts in the form of children's picture books as the key reading resources. The second is the frequent occurrence of talk around these texts between the teacher and students. The review of pedagogic and theoretical underpinnings of the NAP as well as the review of first and second language reading has shown that they are insufficient for providing insights into the kinds of reading and the practices which are most common in this NAP context. There is little or no information relating to the use of multimodal texts as part of the process of teaching reading, nor information about the pedagogic processes used by the teacher as she interacts with the students about these multimodal texts. The possible reasoning behind this is because of the use of reading texts that employ more than one mode of semiotic system, while implications for reading instruction proposed in NAP framework tend to provide support for reading the conventional form of print texts made up of only written words. The second reasoning is to do with the large amounts of spoken interaction, of which the teacher is frequently seen to guide and support the students in reading and interpreting the texts. All these point to a gap in knowledge which this study aims to inform. It suggests the need for a

closer examination of the type of texts used for reading with NAP students, as well as the interactions around these texts.

The chapter ends with a discussion of the contributions of SFL theory to the teaching of reading. Based on this perspective, a child's language development is fostered by social interaction where he/she learns from social encounters. Reading is, likewise, a part of language development in that it is one of the significant literacy practices needed in daily life. Therefore, it is inadequate to teach the decoding of sounds and words as indicated by bottom-up approaches or prediction of meanings as suggested in top-down approaches. Rather, teaching students to read should provide them with opportunities and support their understanding of the meaning-making resources in a range of texts. As mentioned in the previous chapter, recent studies within SFL have attempted to systematise visual meanings in a range of text-types. The result of this is an increased recognition that the visual mode, as much as the verbal mode, contributes to the meaning-making practices in texts. However, there remains a gap in knowledge when it comes to the pedagogic value of the visual resource in teaching reading in an NAP classroom. Thus, this study examines four picture book texts used for reading in one NAP context and one teacher's practices in this light.



## **Chapter 3**

### **Research Context, Participants and Methodology**

#### **3.1 Introduction**

Grotjahn (1987) suggests consideration of three aspects in a research study. The first is the method of data collection, i.e. experimentally or non-experimentally; the second is the type of data yielded by the investigation, i.e. qualitative or quantitative, and finally the type of analysis conducted on the data, i.e. statistical or interpretative. These factors, together with information about the research participants, will be considered in this chapter.

The first section describes the methodology adopted in the study. The second introduces the research site and participants involved. Following from it, the next section presents the method by which data was collected and the investigative procedures. This includes information on the obtainment of permission from participants as well as frequency of classroom observations. Finally, it outlines the way in which the spoken and print data are organised for detailed analysis. This includes descriptions of the analysis layers and the categorisation of spoken transcripts.

#### **3.2 Research Methodology**

##### **3.2.1 Qualitative Approach**

Qualitative research methods were employed in collecting data for this study. A qualitative research approach has been associated with the concern for human behaviour, naturalistic and uncontrolled observation, subjective, exploratory, and descriptive (Reichardt & Cook 1979; Nunan 1992). Adopting this method of research, according to Grotjahn (1987), often results in an 'exploratory-interpretive' paradigm. Such a research paradigm utilises a non-experimental design to obtain qualitative data that allows for an interpretive analysis. There are two main objectives for employing this approach in the present study.

In accordance with the aim of this study which is to discover how the teacher approaches the teaching of reading with her new arrival students, naturalistic observation of those lessons with a focus on reading is most applicable. This enables an objective, as far as possible,

unfolding of the lessons. That is to say, the presence of the researcher does not intervene in the ways in which the lessons were to be carried out. For example, this study did not initially set out to include consideration for the picture books used during the lessons. The decision to do so was taken up as the teacher was observed to use this form of text in most of her reading with the students.

Allwright and Bailey (1991), however, caution that classroom observations tend to change the behaviour of those being observed. Teachers and students may be conscious of the ways they speak and act when a researcher and recording devices are present and used in classrooms. In order to remove as much of those obstacles, the researcher had chosen to undertake observations in the classroom where she had worked with the teacher and most of the students for approximately twelve months before formal observations and audio-recording for the present study took place. As a result, the students were well used to the researcher and what she did when present in the room.

The second advantage lies in the affordance for an interpretive analysis of the spoken transcripts. An analysis of such enables investigation of the teacher and student interactions in ways that interpret the functions of their speech. It has been suggested that one of the limitations in the discourse analysis approach is its bringing to the analysis pre-determined sets of categories (refer to Levinson 1983; Nunan 1992). For the analysis of data in this study, this weakness did not present restrictions to the findings. This was because the researcher had, prior to applying specific frameworks on the data, studied and uncovered the general patterns observed in both the classroom and the transcripts. These patterns included the teacher's frequent use of picture books, the presence of the verbal and visual modes in these texts in which the teacher often made use of in her discussions with the students, and the largely teacher-led talk during the lessons where she commonly posed questions to invite student participation and contribution. Based on these observations, appropriate theoretical frameworks were selected and applied to the data in order to allow for insightful interpretations into these issues. Hence, the discourse analysis approach applied in this way to the detailed analysis of data served to strengthen, rather than limit, the findings.

### **3.2.2 Justification for a Case Study**

The case under investigation in this research study is one teacher's approach to teaching reading in a new arrivals classroom. It is a detailed study of an 'object', in this case taken to be the teacher, and a phenomenon, that is her approach to teaching reading in a given context. The advantage of undertaking a case study research is, first of all, the assigned focus onto the one case, rather than the whole population of cases (Stake 1988). According to Stake (1988: 256), this enables the 'search for an understanding of the particular case, in its idiosyncrasy, in its complexity'. This became especially apparent as analysis of the spoken data began to reveal the students' attempts to comprehend texts used by the teacher, which were not initially intended as part of the analysis. It became increasingly obvious that the students were expressing difficulties in understanding the texts only as ongoing observations of the lessons and close study of the spoken transcripts were instigated.

Within the broader context of teaching reading to new arrivals, the choice for a case study such as this study is justifiable. Because there appears to be a lack of a recommended pedagogy for teaching reading in the NAP curriculum, teachers in NAP classrooms most likely adopt different approaches depending on their beliefs and experiences in reading practices. For the 'case' or the teacher of this study, her practices did not fit neatly into existing reading approaches such as those reviewed in Chapter 2. The foremost distinction between her practices and the reading models can be attributed to her use of picture book texts which are multimodal in nature. Nevertheless, reading approaches so far have tended to place emphasis on written texts than on the visual components. A case study, therefore, allows for documentation and detailed investigation of this individual teacher's practices in approaching reading with a group of new arrival children.

The issue of generalisation is one that has been repeatedly discussed in light of case study research (Guba & Lincoln 1981; Yin 1984; Stake 1988; Nunan 1992). These studies draw attention to the concern over making generalisations from a single instance of study. The major barrier, according to Nunan (1992), is the extent to which a particular finding can be generalised beyond the case under investigation. While this perspective applies to an extent in this study in relation to observations of the participant teacher's practices, the same cannot be concluded in regards to the NAP students. This is because the NAP students in this classroom, with their varied cultural, linguistic and literate backgrounds, can be taken to

represent the increasing entry profiles of newly-arrived migrant and refugee school children into Australian schools. Due to the lack of research studies to date that provide insights into the experiences of this cohort in NAP classrooms, there remains little understanding of the difficulties, particularly in the area of learning to read, that confront these students. Hence, generalisations can be drawn to an extent on the literacy challenges facing NAP students in classrooms, while the study aims to report on one teacher’s approach to managing some of the difficulties.

### 3.3 Research Context and Participants

#### 3.3.1 The School

The research site of this study is situated in the western suburbs of Adelaide. The school has been in existence at its present location since 1966. A range of facilities are provided, including a canteen, an oval and outdoor sports areas, well-equipped music suite, science and art rooms, a resource centre with technologies support and a large collection of books, computer suites, as well as classrooms that are fitted with whiteboards and modern computers. In 2010, the total number of student enrolment is 322, of whom 234 are from CaLD backgrounds. Of the total enrolment, 217 are mainstream students and 105 are NAP students. These students are placed in eight mainstream and eight NAP classes. The main objective of the NAP is to provide English language support to newly-arrived students which then allows them to join a mainstream class in the same school or in other schools.

This study focused on one teacher and a group of NAP students in one of the NAP classes in this school. The students were involved in a range of compulsory and specialist subjects with a focus on developing literacy, numeracy, science, music knowledge, and electives such as choir and sports programs. A typical school day timetable is presented below:

<b>Time</b>	<b>Activity</b>
8.30am	Light exercise
8.50am	Lesson
10.50am	RECESS
11.10am	Lesson
1.10pm	LUNCH
1.50pm	Lesson
3.15pm	School ends

**Table 3.1** Typical school day timetable

A typical school day began at 8.30am when the teachers and students assembled at the field for light exercises. Lessons were timetabled between 8.50am to 10.50am, when they broke for recess. At 11.10am, they returned to their classes for lessons which proceeded till lunch time at 1.10pm. Lessons re-commenced from 1.50pm until the end of the school day at 3.15pm.

### **3.3.2 The Teacher**

The teacher observed in this study is a qualified native English-speaker with thirty-five years teaching experience. Her educational qualifications include a Diploma of Teaching, Bachelor of Special Education, Master of Educational Psychology and Master by Research in Applied Linguistics.

She began her teaching career as an early childhood or junior primary teacher and held the position for four years before returning to university to further her knowledge around special education. Upon completion, she joined the Children's Services Office and Autism in South Australia which operates to support children with autism in mainstream schools. Soon after, she worked for the Independent Schools Sector where she held the positions of Special Education teacher and Co-ordinator for students with special literacy needs at primary and secondary levels. Her duties also included teaching gifted junior and primary students and teaching Mathematics to Years 8 and 9 mainstream students. In 2005, she began teaching Years 6 and 7 ESL – NAP in the present school. Her position in the school continued for four and a half years before she moved on to the ESL Adult education sector where she has remained till present.

### **3.3.3 The Students**

The student cohort consisted of nineteen students, ten female and nine male students. Of these nineteen students, sixteen were Year 7 and three were Year 6 students. A total of nine students were from Africa, mostly from the Sub-Saharan region. Four students were from Middle-Eastern countries, and four others were from the Asian region including Sri Lanka, Vietnam and Afghanistan. One student was from Portugal. In order to protect their identity, their names have been replaced by numbers in the transcriptions of the spoken data, i.e. Student 1 (S1), Student 2 (S2), and so on.

A list of these students' literate and personal abilities, as assessed by the teacher during the school term in 2008, is provided in the Appendix section (Appendix B – (2)). Due to flexibility in the enrolment period, the students were not all assessed. Eighteen reports were collected for this study. A sample of the Student Assessment Sheet (Literacy Component) which was used to assess the students' literacy abilities is presented in Appendix B – (1). While most of the reports were generated at the beginning of the year, some were produced mid-year. The profiles are not intended to identify the students in this group. Rather, they serve to provide background information in terms of the varied challenges and abilities of students in an NAP classroom. Generally, these students' abilities were grouped under three broad categories known as 'Beginning', 'Developing', and 'Competent'. Five students were placed in the category of 'Beginning'. They were commonly assessed by the teacher as being in the early stages of reading and writing, having difficulties adhering to classroom routines and instructions, and requiring high levels of support and attention. A total of eleven students belonged to the 'Developing' category. These students had been evaluated as having basic reading and writing abilities, and possess confidence and contribute in class discussions. The teacher's assessment suggests, however, that their writing and reading abilities require further development. Three students were judged as 'Competent'. These students were described as independent and active workers who showed enthusiasm in their learning as well as displaying organisational skills.

### **3.4 Data Collection Procedures**

#### **3.4.1 Prior to Formal Observations**

Having obtained written permission by the Human Research Ethics Committee at the University of Adelaide as well as from the South Australian Department of Education Children's Services Research Unit to carry out this research project, I approached the participant teacher to finalise the procedures involved in documenting the teaching activities of the classroom. Although the teacher and students were accustomed to both my presence and the audio-recording device, they were again informed of the purpose of the recordings prior to undertaking formal classroom observations for the purpose of this study. The school principal, the teacher and the students were each given an Information Sheet, which described the research study briefly and in plain English, and a Consent Form (Appendix A – (1), (2), (3)) for their spoken interactions and written work to be used in this study. The students were

instructed to present the consent forms to their parents or caregivers to be signed. The teacher and the students' parents or caregivers voluntarily gave their permission for this research project to be carried out.

### **3.4.2 Frequency of Visits**

As the researcher, I had been working with the participant teacher in the NAP classroom for one year prior to undertaking formal observations for this study. In that time, I visited the classroom three times per week. Therefore, both the teacher and the student group were already comfortable with my presence during their lessons. My role involved more of providing the students with task assistance than for my research purpose. This role continued on even when I began formal observations for this research study. Apart from setting up the audio-recording device at the beginning of the lesson, most of my time in the classroom was spent supporting individual students by demonstrating to them the teacher's task instructions as well as assisting them in their written work.

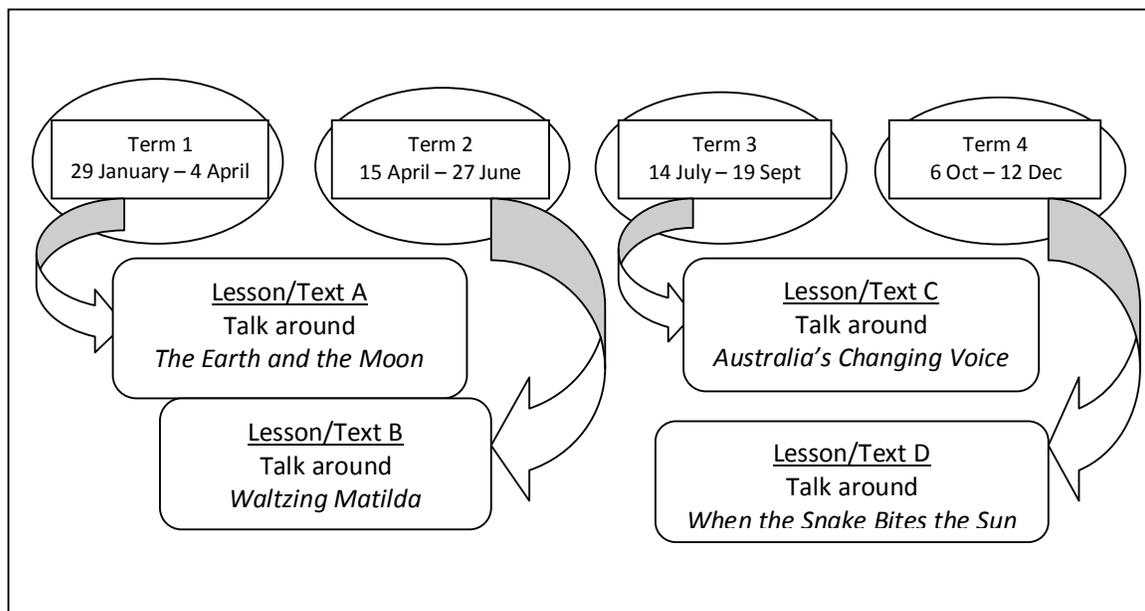
Formal observations for the purpose of this study began at the beginning of the school year in February 2008 and concluded in November in the same year. In that period, I observed five hours of the lessons per week. Those lessons had a focus on reading and talking around the texts. The texts, which were in the form of children's picture books, were selected by the teacher. They were collected and used for analysis in this study. The interactions that took place during the lessons were audio-recorded. Due to the nature of the lessons, in which the teacher most often directed the talk and invited student contribution, I was able to observe from the side or the back of the student group, depending on group-positioning during the sessions, and to note down some of my observations. The frequency of classroom visits in the relatively long period of data collection resulted in an extensive spoken data set.

### **3.4.3 Organisation and Selection of Data for Closer Analysis**

Two main observations during classroom visits influenced the choice of the lessons selected for further analysis. The first of these was the nature of the discussions around the picture books. Noteworthy in these interactions were the frequency of teacher-directed interactions and the frequency of talk around different aspects of the texts, i.e. titles, pictures, words, front cover, etc. The second recurring pattern during my visits was the tendency of the teacher to

divide the students into two similarly assessed groups for the reading lessons, labelled in this study as the lower-literate and higher-literate groups. The nature of teacher talk was also observed to vary with both groups. The decision in selecting lessons for analysis, therefore, attempted as far as possible to account for these factors.

A total of four lessons, of one hour each, were chosen from the set of audio-recorded lessons. These lessons represented the lessons with a focus on reading that were commonly observed over the period of four school terms in 2008. As shown in the diagram below, the four lessons were selected from each of the school term for that year.



**Figure 3.1** Selection of lessons from sets of classroom observation period

Chapter 2 described the genre-based, register-aware approach that is implemented as the NAP curriculum. It detailed the teaching-learning cycle, which is adopted in NAP classes. In this classroom, the reading lessons were usually observed at the ‘Building the Field’ and ‘Modelling/Deconstruction’ stages of the cycle. Hence, the primary aims of reading in these lessons are to develop students’ understandings around specific topics or themes, and to prepare them for joint and independent construction of texts. The focus of this study is on the nature of teacher-student interactions around texts, which are revealed through analysis of the four spoken transcripts and reading materials.

## **3.5 Data Analysis**

### **3.5.1 Two Types of Data**

Two types of data were collected during classroom observations. This section describes these data sets and provides a synopsis of the aims of analysis as well as the theoretical frameworks applied to each of the data sets.

### **3.5.2 Type One: Picture Book Texts**

The first type comprises the reading materials that were chosen by the teacher for reading and discussions with her students. Four picture books will be examined closely. The titles of these texts are *The Earth and the Moon*, *Waltzing Matilda*, *Australia's Changing Voice*, and *When the Snake Bites the Sun*.

#### **3.5.2.1 Analysis Layer 1: Intersemiotic Relations**

The first layer of analysis was undertaken with the picture book texts. This involved three stages. The first stage was to identify the resources within the texts that contributed to the creation of meanings. The second took a closer look into the relations between the verbal text and the visual images. The third then examined the reading paths created for readers/viewers. A reading path refers to the way that a text is designed to be read (Kress & van Leeuwen 2006). The generation of these pathways depend largely on the arrangement of the composites, for example the verbal and visual resources, within texts. The analysis focuses particularly on the challenges that these intended paths of reading imposed on beginner readers.

In the first stage, I focused on the 'voices' that participated in the configuration of meanings in these picture books. This analysis drew on the notion of 'voice' as in the SFL tradition of voice studies such as Iedema et. al. (1994), Coffin (2000), Hood (2004), and Chen (2009). These studies made use of Bakhtin's (1981, 1984, 1986) notion of voice, and thereby tracked voices to their sources. The analysis in this study attempted a similar process and proceeded then to identify the interpersonal meanings established between the voices in a text and its reader/viewer. To do this, I used Halliday's (1985) SFL approach to written and spoken texts, and Kress & van Leeuwen's (1996) SFL-derived tools for analysing images.

The second stage of analysis focused on the relationship between the verbal text and the visual images in the creation of meanings. Both the configurations of the written text and the images were considered in determining the relations between the two modes. Visual elements constituted in the illustrations were identified. This was repeated for the verbal text, whose lexical and grammatical elements relating to the visuals were analysed. Royce (1998) proposes six types of intersemiotic sense relations, i.e. *repetition*, *synonymy*, *antonymy*, *meronymy*, *hyponymy* and *collocation*, to relate the experiential content or subject matter projected in both visual and verbal modes. The analysis here used these relations to describe the visual and verbal inter-relationships. In particular, it focused on investigating the contributions of these modes to the representation of meanings in texts.

The final stage in this layer of analysis was a focus on the designs of these texts. The specific interest was on the reading paths that were designed for and expected to be assumed by a reader. The main intention of this analysis was to uncover the demands that these depictions of visual and verbal modes imposed on beginner readers. The discussion, therefore, included instances in the picture book texts whereby ‘linear’ and ‘non-linear’ paths of reading create various difficulties for novice readers.

### **3.5.3 Type Two: Spoken Data**

The second set of data included the spoken language around the picture books. Within the spoken data were two subsets of teacher-student interactions, those with lower-literate students and those with higher-literate students.

#### **3.5.3.1 Analysis Layer 2: Exploiting Visual-Verbal Modes in Teacher Talk**

The primary aim of the second layer of analysis was to reveal the teacher’s ways of exploiting the picture book texts. In particular, the analysis focused on the extent to which the teacher made use of the visual and the verbal modes in her attempt to induct the students to the reading of and talking about picture books. Two sets of analyses were carried out on the spoken data in order to achieve the aim of the analysis. Following from the process of having transcribed the audio-recorded interactions, the ‘raw’ spoken transcripts were categorised according to subject matter discussed. Drawing on Genette’s (1997) theory of *transtextual relations*, the spoken data was categorised based on its relations to the texts discussed. The

following sub-sections describe this process. It begins by providing the theoretical issues underpinning the theory of *transtextual relations*, followed by an explanation of the categorisation of the spoken data.

The second set of analyses narrowed down the focus onto instances of talk around the visual and verbal components, also known by Genette (1997) as ‘intratextual talk’. The analysis made use of Appraisal theory, a system within the broader theory of SFL. Appraisal theory encompasses a wide range of language relating to the evaluation, appreciation and judgement of people and things. Specifically within Appraisal theory, the sub-system of Engagement was used to examine teacher talk. Students’ attempts to interpret the texts formed the focus of the final part of this layer of analysis.

### **Stage 1A: Macro-Analysis – *Transtextual Relations* in Spoken Interaction**

According to Genette (1997), a text bears relations, either explicitly or less explicitly, to other texts. He proposes five categorical types to describe such relations, known as intertextuality, paratextuality, hypertextuality, architextuality and metatextuality, all of which are grouped under the general term transtextuality as indicated in the following diagram:

NOTE:  
This figure is included on page 51 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 3.2** Genette’s (1997) categories of transtextual relations

Transtextuality, as Genette (1997) points out through his work in literary texts, refers to the connections within and across texts. One of these connections is characterised as intertextuality, which is a concept developed by Kristeva (1980: 36) to describe the ‘permutation of texts’. Genette (1997: 2), however, employs the concept more restrictively to mean ‘the actual presence of one text within another’. The second type of text relation is paratextuality, used to explain the relation between the text and its paratextual features, for example, the title, subtitle, foreword and book cover. Metatextuality signifies the ‘critical relation between one text and another, whether the commented upon text [or text-under-

discussion] is explicitly cited or only silently evoked' (Stam, Burgoyne & Flitterman-Lewis 1992: 208). 'Critical' implies that the secondary text exists in the primary text in the form of a commentary. The fourth type of connection is between the text and the generic form framing it, known as architextuality. Finally, hypertextuality represents the relation between one text and other texts in which it transforms.

The notion of transtextuality has traditionally been confined largely to the domains of literature and film studies, where it is primarily employed to describe the relations between two or more literary or filmic texts (see for example, Genette 1992, 1997; Stam, Burgoyne & Flitterman-Lewis 1992). In more recent years, the theory of transtextuality has expanded to wider applications, two of which are closely related to the present study namely classroom talk and children's picture books. Beginning with children's picture books, Harris (2005) specifically discusses paratextual devices, for example front and back covers, title, author and illustrator identification, and layout, in several picture books and their role in mediating between the reader and the text. She argues that these devices are crucial in mediating the reader's access, interpretation, purpose and reader positioning in relation to the text, and on top of that, in undermining the usefulness of guiding students to these components during talk around texts.

The concept of transtextual relations is observed also in the study of classroom interaction, to be precise, focusing on the intertextual relation in talk around texts. Four categories of intertextual links, summarised in Table 3.2, are brought to light by Lemke's (1990) analysis of classroom talk.

Category	Explanation
Co-actional links	Links among activities and experiences in and outside the classroom; include children's prior experiences, shared classroom experiences, and assumed experiences
Co-thematic links	Links between texts or activities in terms of their content
Co-generic links	Links between genres of texts in terms of their purposes and structures
Co-curricular links	Links between different curriculum areas such as English and Mathematics

**Table 3.2** Lemke's (1990) categories of intertextual links (Simplified from Harris, Trezise & Winser's adaptation (2002: 16))

According to Lemke (1990), the categories of classroom talk are the types of intertextual talk that are drawn upon by teachers and students in the interpretation of texts. Building on this, Harris, Trezise and Winser's (2002) work employs these intertextual links as well as Genette's (1997) transtextual relations to investigate the text relations made by teachers when interacting with students about texts. Their analysis shows that the various categories of intertextual links such as co-thematic and co-actional, as well as other transtextual links including intratextual, paratextual, and architextual exist in their data of teacher-student talk around texts. By categorising interactions in this way, the analysis is able to determine the content of talk in relation to the text, as well as if the teacher and students are communicating within the same or within different categories at any one time. Following on from these findings, Harris and McKenzie (2005) make further use of the theory of transtextuality alongside socio-cultural perspectives of classroom interactions to propose that the students' initiation of transtextual relations, other than those predetermined by the teacher at any one time, can lead to more constructive learning and experiences with picture book texts.

### **Stage 1B: Categorising Transtextuality in Teacher-Student Talk**

Five categories of transtextual relations, i.e. intratextual, intertextual, paratextual, architextual, and hypotextual, are identified in teacher-student talk around picture books observed in this study. It is useful to note that this distinction is by no means clear-cut. In fact, in many instances, the distinction is one of emphasis rather than distinct categories. These categories, however, reveal the multiple layers of engagement with the texts achieved in the teacher-student discussions.

#### **(a) Intratextual Talk**

Intratextuality, as previously reviewed, typifies the relationship between components within the texts. In the present data, instances of intratextual talk are colour-coded 'dark yellow' or . This relation-type is observed in the spoken data as talk to do with the visual-verbal and verbal-verbal resources of picture books such as *...let's have a look at the beginning of the story*, *Can you see them in the picture?*, *What did they say to the swagman?*, and *Do you think there is a pronoun in this sentence?*. Such messages were observed to be largely initiated by the teacher using a range of speech functions, e.g. as questions and commands, for leading the students to engage with the verbal or visual components in the texts.

Intratextual talk is observed in all four of the spoken texts, with varying degrees of engagement with either the visual or verbal components in discussions with higher-literate and lower-literate students. This category of talk will be explored in more detail in Section 6.3 in Chapter 6 to determine the ways that the teacher utilises the verbal and visual components in her talk.

(b) Intertextual Talk

The second type of transtextual relation often observed in the spoken data is intertextual talk. In the present data, instances of intertextual talk are colour-coded ‘light blue’ or . This type of talk draws on experiences outside of the text-in-hand that are then brought to bear on a relationship with the present text. There are several sub-categories identified within intertextual talk, i.e. the more common ones being those that draw on shared knowledge between the teacher and students, usually from previous classroom activities, those that draw on students’ past experiences or previous encounters with other texts, as well as those drawing upon societal or cultural beliefs for interpreting specific meanings of words or events in the texts. A less common one, which is to draw on native language usage, is exemplified in the following excerpt:

Turn	Interactant	Message	Transcript
726	T	1506	So a word like they is a pronoun
		1507	it has a special job to do
		1508	because we don’t have to use the name of something
			all the time to know what it is we’re talking about
		1509	We need to use it at the right way
		(messages 1510 – 1538 omitted here)	
737	T	1539	we use a pronoun
		1540	and that helps us write our sentences and connect
			information together
		1541	but we need to use our pronouns carefully
		1542	they must be in the right positions to show who we
			mean

In this exchange, the teacher describes the use of pronouns in the English language. In explaining the use of particular pronouns, she frequently utilises the inclusive term *we*. Rather than referring to the participants immediately present in the classroom, the teacher and students, *we* here is used to refer to the users of the pronouns. In other words, the teacher is pointing to the ways that more established English language users, or native speakers, use pronouns to fulfil their language purposes. The purpose for such talk is to point to students

the norms of the language, or the ways in which specific parts of the language are used by competent members of the target language. Just like the other sub-categories of intertextual talk, it draws on experiences or knowledge outside of the text-in-hand for interpreting the present text.

(c) Paratextual Talk

In addition to intratextual and intertextual relations, another type of talk identified in the spoken data is that to do with the devices surrounding the text-in-hand known as paratextual-related talk. In the present data, instances of paratextual talk are colour-coded ‘orange’ or . During instances of this kind of talk, the teacher and students focus on the elements on picture book front or back covers such as in the following excerpt:

Turn	Interactant	Message	Transcript
15	T	23	Look at the front of your book
		24	What do we often look at before we start reading a book?
		25	We look at the part here
		26	What is that?
16	SS	27	The moon
17	T	28	The earth and the moon
		29	What kind of information does that give us?
18	S2	30	The book the title
19	T	31	The title
		32	and the type of build up what the book is going to be about

By focusing students’ attention on such paratextual devices, for example the book title on the front cover, the teacher guides the students in framing early predictions or expectancy about the type of story or information in the picture book. If, following Harris’ (2005: 2) claim that paratextual features serve as important points of entry to the picture books in ways that ‘mould interpretations, establish a sense of purpose, and influence a desire to step inside the text and read on’, then this kind of talk can be viewed as crucial for mediating students’ engagement with these practices. In other words, paratextual talk around texts serves as a valuable pedagogic practice for deploying those devices in children’s picture books that are to do with framing predictions, interpretations, expectations, and for establishing interest.

#### (d) Architextual Talk

The fourth type of text-related teacher-student interaction in Genette's (1997) typology is architextual talk. In the present data, instances of architextual talk are colour-coded 'pink' or . Architextuality embodies the relation between the text-in-hand and its generic form. Architextual talk, thus, is the kind of talk that discusses the text and the genre-type in which it belongs, as in the following excerpt:

<b>Turn</b>	<b>Interactant</b>	<b>Message</b>	<b>Transcript</b>
748	T	1582	and the dreamtime story was telling how the suns came to be where they are now
		1583	it's a kind a way of explaining where the sun came from
		1584	it's a way of telling a story wasn't it?
		1585	Would we explain it like that?
749	S2	1586	Not really
750	T	1587	If you had to explain where the sun came from
		1588	would you do it like that?
		1589	Or do you have different information about it?
		1590	It would be quite different if we explain where the sun came from
751	S6	1591	But there's no two suns

This is taken from teacher-student interaction around a dreamtime picture book *When the Snake Bites the Sun*. Here the teacher leads the students into a discussion of the reliability of the dreamtime story as an explanation for the ontology of the sun. This is made especially evident in her message in line 1585 *Would we explain it like that?* where she invites students to contribute to the talk by encouraging them to consider how they would describe the existence of the sun. Particularly, the use of *we* invites comparison between the present time in which a scientific explanation is more highly valued than a dreamtime way of explaining the origins of the sun. S6's comment in message 1591 shows that he does appear to question the veracity of the dreamtime story because of the impossibility of there being two suns. This type of talk about the text and its generic form, not only draws on students' awareness of the varied types of genre and its prescriptive structuring such as a narrative text and its compositional stages of Orientation, Series of Events, Complication, and Resolution, but also allows the students to be critically aware of the implications of different genre-types on the type of stories produced.

### (e) Hypotextual Talk

The final talk category is hypotextual talk. According to Harris and McKenzie (2004: 2), hypotextuality is defined as ‘connections between the text-in-hand and other texts that it might innovate upon’. The example included in Harris and McKenzie’s (2004) description is a parody that conjures a traditional fairy tale and more conclusively, they stress the changes or differences from the original texts. In the teacher-student talk around the texts documented in this study, the boundary between the sub-category of past encounters with previous texts in intertextual talk and hypotextual talk-type is unclear, as indicated by the following excerpt:

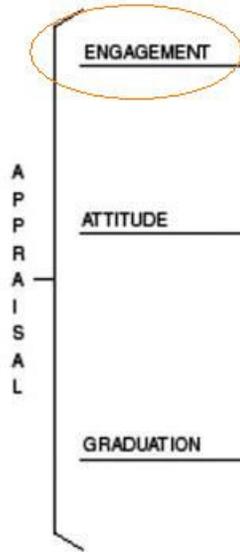
<b>Turn</b>	<b>Interactant</b>	<b>Message</b>	<b>Transcript</b>
121	T SS	191	<i>Are there rivers on the Moon?</i>
122	T	192	What’s the answer to this?
123	SS	193	No
124	S9	194	If river there water go up

S9 is offering his reasoning for what he thinks is the reason that there can be no rivers on the Moon. His reasoning possibly draws on his previous encounters with scientific texts which might have explained the theory of gravity. Since the teacher did not demand such reasoning, S9’s comment is treated as voluntary. The discussion of the text-in-hand invokes his memory of specific texts that he has come across previously and which bear a relation to the present text. Additionally, by bringing his scientific reasoning to the picture book, S9 transforms it into a factual text rather than simply a book consisting of pictures and words for entertaining young children.

Of these links, the most frequently observed types of talk are those categorised under intratextual and intertextual relations. The discussions are focused largely on components within the picture books, which are the words and the pictures. The analysis also reveals that the interactions are usually initiated by the teacher, with the students taking on more often the roles of contributors or participants in the teacher-led interactions. In encouraging students’ participation in the interactions, the teacher initiates multiple types of questions that draw on different degrees of participation from the students. These observations become the focus of the spoken data analysis.

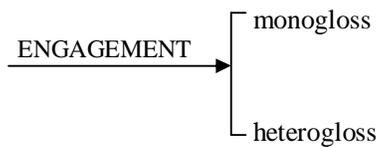
**Stages 2 and 3: Micro-Analysis – Engagement Meanings and Students’ Interpretations**

The second stage of analysis was concerned with the teacher’s exploitation of the verbal and visual modes in texts. Of specific interests were if the teacher tended to value one mode over the other and the ways in which she aligned the students to these modes in their discussions. The analysis, therefore, employed the Engagement system within Appraisal theory.



**Figure 3.3** Sub-systems within Appraisal theory

The advantage of this system for the purpose of the analysis was in its consideration of ‘monoglossic’ or ‘heteroglossic’ utterances.



**Figure 3.4** Preliminary options within the Engagement system

As the interactions in the data comprised of references to the picture book texts or to other speakers present in the lessons, they were largely ‘heteroglossic’ in nature. The delicate choices in the ‘heteroglossic’ option, therefore, provided the means for describing the nature of teacher talk in regards to the aim of the analysis.

The next stage of analysis focused on student talk. In numerous instances, the students attempted to interpret the meanings of the texts. They frequently did so by verbalising their interpretations and questions. The analysis, hence, studied these occurrences and was

particularly concerned with the kinds of difficulties that were impeding the students' understanding of the texts.

### **3.5.3.2 Analysis Layer 3: Functions of Teacher and Student Questions**

The purpose for the third layer of analysis was to examine the functions of the teacher and student questions. It had been observed during classroom visits that questions, especially from the teacher, were frequently posed to students. Not only did the questions invite students' participation, they also invited contributions from the students. The analysis was aimed at investigating the nature of those questions.

#### **Stage 1: Macro-Analysis: Qualitative and Quantitative Analysis**

As in the previous layer of analysis, macro- and micro- levels of analyses were applied equally to the data. In the first stage, a combination of qualitative and quantitative steps was attempted. These steps included viewing the data to determine the stages found in the lessons, and a numerical evaluation of the types of messages construed in those stages. The analysis identified common phases in the four sets of spoken data such as talk leading into lessons, talk around the texts and talk as part of lesson conclusions. This is similar to Christie's (2002) interpretation of curriculum genre where she proposes that classroom lessons consist of four stages: Task Orientation, Task Specification, Task Conference and Text Deconstruction. Unlike Christie (2002) who sets out to identify common stages occurring in large sets of classroom discourse, this study is concerned with a small set of spoken data. Therefore, the analysis developed more specific categories such as 'discuss story' and 'discuss pictures', which were observed in one, but not necessarily all four of, the transcripts. This served, not only to account for the description of content in the exchanges, but also to enable the quantitative data that follows to provide numerical information specific to each of the stages.

#### **Stage 2: Micro-Analysis: Roles of Questions in Reading**

The final stage of analysis studies the roles of teacher and student questions during reading. Because the aim was to analyse the meanings in these questions, Hasan's (1983, 1989) Semantic Network of question functions was used. This analytical tool was employed primarily because it accounted for the WH- and polar- interrogative question-types which were the types most often observed in the spoken data. In fact, this feature served as the entry

conditions to more delicate investigation of the function of questions. The network was also used in the attempt to distinguish the nature of teacher questions as used with lower- and higher- literate groups.

### **3.6 Summary**

This chapter has presented background information and justification to do with the research context and participants, data collection and analysis procedures. The theoretical frameworks employed in this study for analysis of data were also briefly introduced with the aim of justifying their purposes to the layers of analyses attempted. The next chapter provides the theoretical underpinnings of the frameworks introduced for exploration of issues raised in the present and previous chapters.

## **Chapter 4**

# **A Functional Approach to the Study of Teacher-Student Talk and Picture Book Texts: Literature Review and Theoretical Framework**

### **4.1 Introduction**

Chapter 2 has provided the backdrop to the issue under investigation in this study. I explained, through a review of the curriculum and pedagogic practices embraced in NAP, that the focus on student reading development is only implicated within the overarching approach adopted for teaching in NAP. In other words, teaching new arrival students to read is not explicitly addressed in the NAP curriculum. This implicitness around reading instruction assumes that these students will naturally develop reading skills as the teaching and learning cycle unfolds in these classrooms or that they already have sufficient reading abilities to be able to undertake the reading tasks. As the emphasis of the NAP framework is on writing development, implications for reading instruction tend to focus on the development of linguistic knowledge as well as awareness of text structure and grammar. I propose that such a narrow focus on reading is inadequate for addressing the reading needs of the new arrival students in this study, and possibly for a large number of recent new arrival students, especially those deemed as humanitarian refugees. Such students are likely to have experienced displacement and trauma, and may have spent years in refugee camps, where their foundational educational experiences have been minimal. It is very possible that they are learning to read for the first time.

In the classroom in this case study, the students were exposed to multimodal text-type in the form of children's picture books. Because this kind of text is comprised of a combination of written and visual codes, it is suggested that reading instructions that attend only to the verbal meanings may be insufficient for interpretation of these multimodal texts. The study looks in detail at the actual pedagogic processes used by the teacher as she engages the class in learning to read these multimodal texts by examining teacher-student interactions around them. A functional perspective on language and on the visual image, inspired by Halliday's (1978, 1994) social semiotic theory, is adopted throughout this study. This chapter outlines this view of language as well as theorisations around the visual image which have evolved from SFL and which are pertinent to the study.

As already mentioned, this study is concerned with two main aspects of the reading lessons, that are the texts used and the talk around those texts. This chapter has, thus, been organised into two main sections: a functional approach to classroom interaction and to an investigation of the reading texts used during the lessons. The former involves an examination into teacher-student talk in this study, while the latter focuses on an exploration of the modes involved in the configuration of meanings in children's picture books. The chapter begins with an overview of previous studies of classroom discourse, with emphasis placed on classroom discourse patterns. Following from this, Section 4.3 outlines the theoretical understandings underpinning the analytical tools used in this study. The sub-sections give particular attention to the operation of the theories of Semantic Network and Appraisal used to look at the layers of meanings in the spoken data. The latter half of the chapter then focuses on analysis of the children's picture books. It highlights the theoretical considerations underlying a multimodal perspective, and subsequently describes the theoretical framework of Intersemiotic Complementarity employed to define the text-image relations in the picture books used in the classroom.

## 4.2 Overview of Studies on Classroom Discourse Patterns

Studies of classroom teaching and learning have a long history in educational research. Most relevant here are those involving classroom interactions. One of the earliest studies and most common pattern identified in classroom discourse studies is described in Sinclair and Coulthard's (1975) *Initiation-Response-Evaluation* (I-R-E) as exemplified in the following:

195 T Are rivers on Earth ok?  
196 SS Yes.  
197 T Ok.

In research in schools in the UK, they found that the initiatory role is most frequently taken on by the teacher, followed by students responding, and returning to the teacher to be evaluated as a right or wrong response. According to Nassaji and Wells (2000), the I-R-E or *Question-Answer-Evaluation* (Q-A-E) pattern has been said to account for approximately 70% of teacher-student classroom talk. Nonetheless, this pattern of classroom interaction has often been criticised for constricting student participation. Cazden (1988) suggests that such an exchange pattern sees teachers as exerting substantial control over the delivery of content in classroom talk. Student contributions in classroom discourse are restricted to responses that the teacher expects. The direction and content of talk are manipulated by the teacher. As

Rose (1999, 2004) argues, such talk privileges more experienced students over others who lack the experience of recognising patterns of questioning and answering, as well as the skills for participating successfully in such discourse routines. However, van Lier (1988), in favour of such a pattern of teacher-student interaction, points especially to the significance of the teacher's *Feedback* (F) move in benefiting the process of language learning. The teacher's feedback to students' second language practices is important for them to realise their mistakes. Conversely, positive feedback provides encouragement for language learners.

Like Sinclair and Coulthard (1975), Lemke (1990) is concerned with the structure of classroom talk. For Lemke (1990), classroom lessons are socially constructed and his fundamental concern is in establishing the inter-relationship between a range of possible activity structures and their role in supporting the understanding of subject meanings. This means that it is the teacher's and students' actions and language choices that construct, maintain progression of, and conclude the lessons. What this proposes is the possibility for different structures of classroom talk, depending on the teacher's and students' choices, as well as the different ways in which subject knowledge can be constructed and delivered.

The most prominent activity structures identified are Triadic Dialogue, Teacher-Student Duolog, and Teacher-Student Debate (Lemke 1990). The Triadic Dialogue, with similar characteristics to that of the I-R-F pattern, begins with a teacher's question to initiate the interaction followed by a student response and an evaluation from the teacher. What distinguishes Sinclair and Coulthard's (1975) study from that of Lemke's (1990) is that the latter focuses not only on revealing the pattern of discourse but also the differentials in power and control, and especially their influences in the construction of meaning. In Triadic Dialogues, the teacher possesses power and control, providing little opportunity for students to participate in constructing the direction of discourse and the ways that meanings are negotiated. This contrasts with the power and control structures in the Teacher-Student Debate pattern. During the Debate pattern, both the teacher and students 'share control of the direction of the dialogue' as they compete to assert their different understandings (Lemke 1990: 29). In such a pattern of talk, the students have equal control over how meanings are constructed as the nature of their contribution is not restricted by teacher's questioning. The pattern of Teacher-Student Duolog involves the teacher and one student engaging in an extended series of interactions about a particular topic in the presence of the remainder of the

class. This discourse pattern situates the teacher, the student, and the remaining students in different possession of power and control dependent on the nature of their discussion.

Central to Nystrand's (1997), Christoph and Nystrand's, (2001), and Nystrand and Gamoran's (2003) explorations of classroom discourse and its functioning in establishing epistemic roles for the teacher and students are Bakhtin's (1981, 1984) conceptions of monologic and dialogic instructions. For Nystrand (1997, 2003), the epistemic roles, developed from different forms of discourse, are the constructs that either foster or constrain student learning. Monologic and dialogic instruction types lead to different consequences for the ways in which knowledge is presented to students. The features of monologic and dialogic classroom discourse are summarised in the following table:

<p>NOTE: This figure is included on page 64 of the print copy of the thesis held in the University of Adelaide Library.</p>
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**Table 4.1** Key features of monologically and dialogically organised instruction (Nystrand 1997: 19)

In the monologic instruction type, the teacher usually dominates participation structures while students' contributions are marked merely by responses to the teacher's questions. The epistemic roles, or the roles constructed for students engaged in this discourse type are that of 'remembering what others, especially teachers and textbooks, have said, not figuring things out (aside from which answers are correct) and not generating any new knowledge' (Nystrand 1997: 16). In such teacher-directed talk, knowledge is treated as a fixed entity that is transmitted from the teacher to students. However, Nystrand (1997) acknowledges that monologic discourse is sometimes employed by teachers prior to more interactive discussions such as that in dialogic classroom talk.

The essence of dialogic talk, according to Nystrand (1997), involves the teacher and students working collaboratively in understanding what is not already known. Rather than engaging in talk whereby the students guess the answers that the teacher has in mind, both the teacher and students work together to question and to negotiate meanings that are unfamiliar to them. Contrary to monologic instruction, knowledge is viewed as something that is 'generated,

constructed, indeed co-constructed' (Nystrand 1997: 17) in open discussions where the teacher's and students' contributions of personal knowledge and interpretations are valued in the process of knowledge construction. Such teacher-student interactions become directed towards genuinely expanding what the students can relate to and are interested to learn, not wholly controlled by the teacher's assumptions about student learning.

Berry (1981a, 1987), using an SFL analysis of spoken language, approaches the study of interaction by identifying patterns but from the perspective of the speaker roles of Knowers or Actors. According to Berry (1981b), an exchange involves two significant entities: transmission of information and someone to whom the information is transmitted. Focusing firstly on the transmission of information, a distinction is made based on the commodity that is being exchanged as either knowledge-orientated or action-orientated. A knowledge-orientated message negotiates some kind of information, whereas an action-orientated exchange negotiates an action, as exemplified with excerpts from spoken data observed in this study:

**Knowledge-orientated exchange**

T: It's about what I have here to read.  
It's Earth.  
SS: Earth.

**Action-orientated exchange**

T: ...Can you say this word altogether?  
SS: Earth.

Following from identification of the commodity negotiated, the interlocutors take on KNOWER or ACTOR roles based on their relationship with the knowledge or action. Generally, Berry (1981a) describes the interactant who already knows the information as the Primary Knower (K1), and the Primary Actor (A1) as the interactant who is actually going to carry out the particular action. In the first exchange exemplified above, the teacher, as K1, possesses the knowledge and is verbalising it for negotiation with students who are the Secondary Knowers (K2). In the action-orientated exchange, the teacher, who is the Secondary Actor (A2), is requesting the students to verbalise a word and the students who are the verbal 'actors' are the Primary Actors (A1). The advantage of this model for studying teacher-student interaction lies in the capacity for realising deeper levels of interpersonal meaning in exchanges between the teacher and students, i.e., by examining the nature of the interaction for its interactant roles.

The studies of classroom discourse, such as in Sinclair and Coulthard's (1975), Mehan's (1979), Berry's (1981a, 1987), and Lemke's (1990) works, reveal patterns in classroom exchanges between the teacher and students. These studies chose to focus on the structuring of classroom talk, speaker or actor roles, and the differentials of power and control resulting from the different exchange patterns. Discussions linked to teacher-directed or less constrictive talk patterns remain significant in classroom discourse analysis as classroom talk is the primary mode of interaction between teachers and students. Previous studies on interactional patterns, as reviewed above, tended to interpret the function of the patterns from the particular instances of their occurrences. Christie (2002: 5) suggests that the pedagogic functioning of discourse patterns needs to be considered within the 'overall larger cycle of classroom work' in which the discourse patterns take place. A series of lessons need to be explored in order to arrive at the function that the instances of teacher-student exchange patterns may have for student learning.

#### **4.3 Language as Social Semiotic: Perspective Underlying Analysis of Spoken Data**

SFL models language as inseparable from its context of use. According to Halliday and Hasan (1985: 4), the SFL approach 'attempt[s] to relate language primarily to one particular aspect of human experience, namely that of social structure'. Four theoretical claims, as proposed by Halliday (1978), underpin this approach to language:

1. Language is *functional*; it can be and is used to fulfil particular purposes,
2. *semantic*; its function being to make meanings,
3. *semiotic*; it is a meaning-making process involving selection from sets of options,
4. *contextual*; the meanings are influenced by social contexts.

The inter-relations between language and the social system are emphasised in this view of language. Malinowski (1935: 213) asserts, 'the meaning of any significant word, sentence or phrase is the effective change brought about by the utterance within the context of the situation to which it is wedded'. Such a dependency between language and its relation to the social context is represented in the following diagram:

**NOTE:**

This figure is included on page 67 of the print copy of the thesis held in the University of Adelaide Library.

**Figure 4.1** A stratal interpretation of the relation of language to social context (Martin & Rose 2008: 10)

Following Halliday's (1994) original application, the notion of 'strata' is employed here to distinguish between the three levels of relations. As described by Martin & Rose (2008: 10), the relation between each of these strata is one of 'realisation', whereby it embodies the meanings of 're-coding', 'symbolising', 'encoding', 'expressing' or 'manifesting'. From Figure 4.1, we see that 'patterns of social organisation in a culture are realised as patterns of social interaction in each context of situation, which in turn are realised as patterns of discourse in each text' (Martin & Rose 2008: 10). In other words, the construction of spoken or written texts invariably takes into account its social and cultural context, some of which might or might not be directly discernible in the texts.

Based on the SFL model of language, three social functions are recognised within the context of situation, known as the register variables field, tenor and mode. The definitions of these variables are as follows:

**Field** refers to the topic or focus of the activity; the subject matter in which language is a part, e.g. What is it about?

**Tenor** refers to social role relationships played by interactants; it can be broken down further based on three dimensions: power, contact, affect – depending on formal or informal situations – realised by vocatives (terms of address): determined again by power, contact, affect; mood and modality.

**Mode** refers to the role that language plays in the interaction. Role is dependent on two different types of distance:

- 1) spatial/interpersonal distance – immediate/non-immediate feedback between interactants (visual and aural contact),
- 2) experiential distance – language being used to accompany action vs. language constitutes the social process/language as reflection.

Each of the register variables is linked to the three metafunctions of language, the following three broad meaning areas:

- i) **ideational** meanings which construe human experience,
- ii) **interpersonal** meanings which enact our personal and social relationships with people around us, and
- iii) **textual** meanings which organise these construals and enactments into cohesive text (Halliday & Matthiessen 2004).

Every text varies as a result of variations in each of these metafunctions. Figure 4.2 demonstrates the relations between register and the metafunctions:

NOTE:  
This figure is included on page 68 of the print copy of the thesis held in the University of Adelaide Library.

**Figure 4.2** Field, tenor and mode in relation to metafunctions (Martin & Rose 2008: 12)

The construction of spoken and written texts, following Figure 4.2, can be said to take consideration of the register variables of field, tenor and mode, which in turn influence and affect the metafunctional choices in the texts. Hence, these sets of options constituting the use

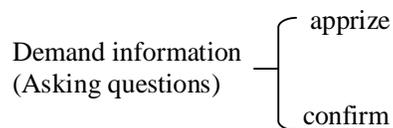
of language conceptualise language as a semiotic resource capable of fulfilling social and personal functions involving communication and the expression of meaning.

The discussion will turn now to explore two theoretical frameworks, each of which serves as a tool for investigating the function of meanings in context but from different orientations. The first is Hasan’s (1983, 1989) Semantic Network for the analysis of experiential meanings. The second framework is Appraisal theory (Martin & White 2005), with specific focus into the Engagement system which offers tools for the exploration of interpersonal meanings. Both of these frameworks are used for the analyses of spoken data.

### 4.3.1 Semantic Network of Questions for the Analysis of Experiential Meanings

One aspect of classroom interaction in the study focuses on identifying the roles of the teacher and student questions. The analytical tool used for this analysis is Hasan’s (1983, 1989) Semantic Network for asking questions.

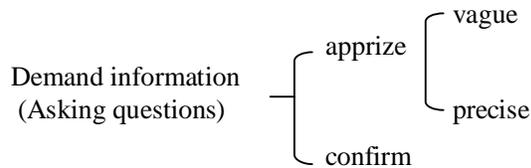
Hasan (1996) proposes two core concepts in relation to a semantic or system network, establishing it as: i) the formalism for representing, in a systematic way, details of a hypothesis regarding some specific area of linguistic description, and ii) the basis for validating a hypothesis. In describing the first application, she utilises the notions of ‘environment’, ‘choice’, ‘and’, and ‘or’ (Hasan 1996: 106). Adhering to the view of SFL as providing the tools for describing instances of language use in texts, the system network consists of ‘choices’ for describing a specific ‘environment’. Drawing on Hasan’s (1983, 1989) Semantic Network for asking questions, for example, the ‘environment’ under investigation here is the linguistic process of asking questions, shown in Figure 4.3 to be occupying the far left position of the system network:



**Figure 4.3** Entry conditions of system network for describing the ‘environment’ of asking questions

This initial position is also known as ‘point of origin’ in a system network, whereas the subsequent environments, i.e. [apprize] or [confirm], are labelled as ‘entry points’ (Hasan 1996). These two points differ in two significant ways from each other. Firstly, as already

indicated, the phenomenon situated in the ‘point of origin’ represents the overall inquiry. Therefore, the inquiry that is represented in the above network is on the linguistic process of demanding information. The second distinction, possibly acting as the primary distinguishing feature between a ‘point of origin’ and an ‘entry point’, is that the choices embedded in ‘entry points’ provide the building blocks towards the hypotheses for description of the environment. Take the following representation for example:



**Figure 4.4** Multiple entry points to form hypotheses of an environment

Following from the set of ‘entry points’ of [apprize] and [confirm], a new system is extended from the feature [apprize], in the choices of [vague] or [precise]. Hasan (1996: 108) notes that ‘each time a systemic feature functions as an entry point for a new system, this constitutes a further move in *delicacy*’. Initially, two sets of hypotheses can be constructed in regards to the linguistic act of asking questions; they are [demand information; apprize] and [demand information; confirm]. The former hypothesis represents the process of asking question as fulfilling the function of appraising, while the latter expression defines the act of demanding information in the way of confirming information. The extension of a new system from the ‘entry point’ [apprize] further shapes the hypotheses to [demand information; apprize; vague] and [demand information; apprize; precise]. These hypotheses distinguish a question in terms of whether it precisely seeks specific information or that the question-form appears to be vague and possibly needing clarification.

As this section aims only to introduce the functioning of system networks, it does not include discussion of linguistic realisations, which are the lexicogrammatical features or conditions for determining question-types. These conditions will be described in detail in Chapter 7 where they will be used to categorise the teacher and student questions in the spoken data. At this point, it is sufficient to state that a system network constitutes details for the formulation of hypotheses which systematically describe a particular linguistic unit.

Just as a system network encodes the range of semantic options and lexicogrammatical realisations for a certain ‘environment’, Hasan (1996) suggests that it should also enable

testing for validity of the hypotheses. In other words, the Semantic Network, which has provided the semantic features and lexicogrammatical realisations to account for various ways of asking questions, is adequate for use to determine the experiential functioning of the use of questions in a range of contexts. Hasan (1989), who developed the Semantic Network for asking questions, employed it in extensive research on mother-child talk. The observations afforded by the system network enabled her to identify patterns in the control styles of different social groups of mothers (Hasan 1992), as well as both mothers' and children's questioning and answering behaviours (Hasan 1989, 1991). The crucial finding differentiating the different social groups of mothers, discussed also in Cloran (2000), is that there is 'a regard for individuality, a belief in the uniqueness of persons, and a readiness to grant that states of affairs can be viewed from different angles' (Hasan 1989: 266). It is observed that mothers' questions to their children, in this regard, frequently display three sub-types of semantic features (Hasan 1989; Cloran 2000):

- [related]** - further information that makes the question more precise,
- [prefaced]** - the question is presented as someone else's idea or locution, and
- [non-assumptive]** - the question does not assume some unvoiced thesis.

Similarly, this system network for asking questions has been employed in various studies in different contexts. Cloran (1989) utilises this network for her enquiry into the ontogenesis of gender-based discourse, and develops it further to study the language of a small extract from written academic discourse (refer to Cloran 1994). In her study of mother-child interaction, Cloran (1989: 147) concludes that mothers of boys display in their talk behaviours that are more 'controlling, encoding obligation in other contexts as well as that of control and not encoding point of view'. These same mothers also showed a tendency to give more unsolicited information. In terms of behavioural patterns in girls' and boys' talk, not only do the girls have to frequently bid for their mothers' attention in comparison to the boys, she notes that the girls are more oriented by their mothers to "what could be" in comparison to the boys, who concern themselves with actuality. With slight modifications, Maley and Fahey (1991), Williams (1995), and Wake (2006) applied the same Semantic Network for investigations in their own contexts. Maley and Fahey (1991) use it for analysis of courtroom interaction, where it allows them to identify the intentions of the questioners through their use of questions. For example, it is found that the positive declarative with negative auxiliary tag,

such as *You wanted to take advantage of that, didn't you?*, expresses stronger assumption and expects confirmation of the statement, and is typically used in cross-examination to challenge the witness' testimony (Maley & Faley 1991; Hale 2004: 47). Although Williams (1995) and Wake (2006) make use of the network for tracking aspects of literacy development, both studies differ significantly in their contexts and participant-groups. Williams (1995), who explores book reading events at home and at school, observes that there tended to be variation in book reading events between parents and their children from one social segment to another. It is essentially on the basis of such variable trends in the children's first interactions around print texts that he, thus, argues for the position that some children entering schools, especially those belonging to families of lower socio-economic groups, may not have clearly established the same relation to schooled literacy. Wake (2006), on the other hand, exploits the system network in her study of tutorial discussions between the university tutor and students at an Australian university. Her analysis, consisting largely of student-student discussions, shows that the students frequently posed questions that function to seek explanations and confirmations from the tutor as well as from one another. It is deduced that such questions 'change the focus and direction of the lecturer's explanations' (Wake 2006: 199), illustrating the learning potential that is offered by a dialogic perspective to learning in a university classroom context.

This section introduces the operation of a system network by drawing upon Hasan's (1983, 1989) Semantic Network for asking questions, as well as to provide a review of multiple studies that have made use of and extended the network for the purpose of the research. These studies have demonstrated the applicability of the system network for identifying the use of questions in varying contexts. In this study, it will be used for examining the experiential meanings, that is, the meanings about the content or the topic, contained in the teacher and student questions during their talk around the picture books. The discussion now moves on to the second theoretical framework employed in this study for the analysis of teacher-student talk, in which the interpersonal domain as opposed to the experiential domain is analysed and interpreted. The theory of Appraisal (Martin & White 2005), and specifically the sub-system of Engagement is used in this context.

### 4.3.2 Appraisal Theory for the Analysis of Interpersonal Meanings

The Appraisal framework is concerned with the interpersonal meanings in language use. Martin (2000a) highlights attention to the nature of the complementarity between the ‘inter’ and ‘personal’ foci in spoken dialogue, where he advances the view that ‘personal’ meanings negotiated between speakers are not restricted only to expressions of mental states. It involves also the conveyance of attitudes, that is, the ‘subjective presence of writers/speakers in texts as they adopt stances towards both the material they present and those with whom they communicate’ (Martin & White 2005: 1). In other words, the Appraisal framework allows for the ‘negotiation of feeling’ (Hood & Martin 2007: 741) or the expressions of attitudes in speech as well as written texts.

Three broad areas of language use are considered within the theory of Appraisal: Attitude, Engagement, and Graduation, as demonstrated in the following diagram:

NOTE:  
This figure is included on page 73 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 4.5** Three domains within the Appraisal system (Martin & White 2005: 38)

The emphasis within the system of Attitude is on the emotions of interlocutors. It is further divided into three sub-categories, i.e. Affect, Judgement, and Appreciation, each concerned with types of emotional reactions. According to Martin and Rose (2003: 24), the region of Affect deals with ‘resources for expressing feelings’, whereas Judgement and Appreciation are regions that focus on the resources for ‘judging character’ and for ‘valuing the worth of

things' respectively. In Martin's (2001) analysis of the 'Mourning' editorial from a Hong Kong lifestyle magazine published ten days after 11 September 2001 (9/11), for example, he highlights the resources that convey feelings in relation to the events of 9/11 as shown in the following:

The terrible events of the past week have left us with feelings-  
in order of occurrence – of **horror, worry, anger**, and now, just  
a **general gloom**. (Martin 2001: 326)

The expressions of negative affect at the beginning of the text encode the intention to position readers to sympathise with the Americans over their loss. This, however, is short-lived as he then points to the resources that indicate negative judgement in the public's reaction towards the 9/11 events:

While that grief is deeply understood, the problem with tragedies like this one is that they become a heyday for the **overly-sincere, maudlin, righteous-indignation** crowd. We've been **appalled**, perplexed and **repulsed** by some of the things we've heard said in the media this week. The **jingoistic**, flag-waving, '**my way or the highway**' rhetoric is enough to make **thinking** people **retch**. That said, the polls aren't going our way. 89 percent of Americans surveyed are thrilled and delighted by all the **tub-thumping**. (Martin 2001: 327)

By identifying the Appraisal resources at work in the text, Martin (2001: 327) concludes that the text unfolds 'from a rather universal communality invoking our humanity (sorrow for another's loss) to a much more specific alignment playing on our moral and political response to American rhetoric (castigation of their overreaction)'. These observations demonstrate the strength of appraising in language, that is to say, the effect of the use of such Appraisal resources in positioning a reader in a text. This phenomenon is shown to occur also in academic discourse. Hood and Martin (2007) argue that academic writers utilise inscribed attitude in the construction of arguments within their research. As in Martin's (2001) analysis, they reveal the resources which realise Attitude and Judgement meanings. In terms of Appreciation, they show that academic writers make use of valuation, in the form of positive Appreciation to fulfil particular purposes, one of which is exemplified in the following:

it is usual in most English-speaking countries to see joint  
book-reading as a **significant** part of children's early  
literacy education. (Hood & Martin 2007: 747)

It is argued that the use of the Appreciation resource in the extract above functions to align readers to the value of the domain of joint book-reading as worthy of research.

The domain of Graduation, as outlined by Martin and Rose (2007b), is concerned with the grading of attitude by reference to the application of two senses. The first is that of Force, which refers to the ‘degree of intensity’ (Hood 2010: 85) or as Martin (2000b: 148) defines it ‘turning up the volume’. The second is concerned with adjustments by way of sharpening or softening that can be applied to the categorical meaning. In order to exemplify the resources of Graduation, the discussion here draws again on Hood’s (2010) analysis of research article introductions. The following examples demonstrate the use of Force:

a **very influential** study of classroom discourse  
a **fascinating** area of research  
define[d]...as **excessive**, as **contaminatory**, as at once **malign**  
and **helpless** (Hood 2010: 86)

Expressions of attitude in the above examples are shown to be intensified largely through the choice of adjectives *fascinating*, *excessive*, *contaminatory*, *malign*, *helpless*, as well as the use of *very* for intensifying the quality *influential*. Likewise, attitude can be graded by way of the use of Focus, which is to do with the strengthening or softening of boundaries, as in the following examples:

*real* research  
a *sort of* ethnographic study

The first example, according to Hood (2010: 101), establishes the research as ‘more authentic’, with the use of *real* acting to sharpen the authenticity. In contrast, the second example appears to be less authentic as the phrase *sort of* downplays or softens the authenticity, advancing the view that the research falls close to an ethnographic study but does not quite fulfil the criteria. Hood (2010) asserts that the resources of both Force and Focus enable the consideration of scaled or graded meanings and of how these meanings invoke evaluative interpretations.

The final domain within the Appraisal theory is the Engagement system. The analysis of teacher talk in this study will draw on the resources from this system, and will therefore be reviewed in more detail at the beginning of Chapter 6 together with examples from the spoken data. The aim here is to provide an overview of the system. The concern of the

Engagement system is generally with ‘the resources for placing a speaker’s voice in relation to alternative voices’ (Hood & Martin 2007: 743). Based on the system, utterances are categorised as either monoglossic or heteroglossic. If an assertion is monoglossic in nature, it means that the utterance makes no reference to other voices such as in the following:

The banks have been greedy. (Martin & White 2005: 100)

This is in comparison with a heteroglossic assertion, an example of which is also drawn from Martin and White (2005):

There is the argument though that the banks have been greedy.

The second assertion differs from the first, in that it acknowledges the presence of another voice. The Engagement system, hence, makes way for consideration of such issues as the ways in which the speaker/writer adopts a stance in relation to the value positions presented, of whether the speaker/writer aligns or disaligns listeners/readers to their stances, and the ways in which the authorial voice positions itself in relation to other voices in a communicative event. These issues are of particular interest in an investigation of teacher talk during teacher-student talk about children’s picture books as in this study. A detailed discussion of the Engagement network will be offered in Chapter 6.

The discussion proceeds now to outline the theoretical positions which underpin the analysis of the texts used in the reading lessons. Due to the nature of children’s picture books, which draw on more than one mode of representation, that is, more than one modality, the analysis adopts a multimodal perspective to the investigation of meanings in the texts. The following section will provide an overview of the approach, with particular emphasis on its application in the context of picture book analysis.

#### **4.4 Previous Research on Children’s Picture Books: Words and Pictures**

Children’s picture books are typically characterised by the use of words and pictures for conveying fictional stories as well as factual information. This form of text, despite being a favourable choice of material among parents, caregivers and teachers reading to young children, has only begun to be treated seriously as ‘an object of study during the latter years of the twentieth century’ (Lewis 2001: 31). Even though the focus of these early studies has

been on the interaction of word and pictures, Lewis (2001) notes they have not been sufficient enough for understanding this form of text. Lewis (2001: 43) attributes this to the lack of understanding and agreement over 'how the words and pictures seem to be related to one another, or how they interact'. Similarly, Painter (2007) advocates that there has not been equal attention afforded to the visual meanings in picture books in comparison with the written text, indicating the inadequate understanding of picture book composites.

These beliefs underpin the quest for understanding the construal of meanings in picture books in this study. This section aims specifically to provide an account of previous studies of word-picture relations before proceeding on to describe the multimodal approach implemented in this study.

Early studies have attempted to describe the relations of words and pictures in picture books by reference to metaphorical meanings. One of the earliest conceptualisation of word-picture relations coined the terms 'counterpoint' and 'deviation' (Schwarcz 1982). These terms account for two types of relations. Where the words and images offer different kinds of information and requiring a reader to integrate and unite these pieces of information, the relation is that of 'counterpoint'. However, if the words and pictures provide contradictory or opposing information, the relation is that of 'deviation'. Similarly, Pullman (1989, 1993) applies the term 'counterpoint' in his account of word-picture relations. His use of the term, however, differs in meaning from Schwarcz (1982). For Pullman (1989: 171), 'counterpoint' refers to instances whereby the words and pictures integrate to depict simultaneous events, that is, showing 'different things happening at the same time'. Nikolajeva and Scott (2000) also refer to the term 'counterpoint' and use the term to describe those instances which Schwarcz (1982) describes as 'deviation'. Other metaphors alluded to for descriptions of word-picture relations are those of 'contrapuntal' (Ward & Fox 1984: 21) where the words and pictures 'carry independent but harmoniously interrelated experiences and ideas', 'irony' (Nodelman 1988) whereby the words and pictures limit one another, 'polysystemy' (Lewis 1996: 105) referring to the 'piecing together of text out of different kinds of signifying systems, and so on. While these metaphors reveal the ways in which the words and pictures relate in multiple ways, as Lewis (2001) observes, the use of these terms in different studies tended to mean different things. As noted, the term 'counterpoint' is used contradictorily in Schwarcz (1982) and Nikolajeva and Scott's (2000) studies, and differentially by Pullman (1989). Also, both Sipe (1998) and Lewis (2001) propose that such an attempt to

conceptualise word-picture relations tends to separate out the words and pictures, rather than to capture the dynamic way by which they interact and influence each other.

The interaction of word and pictures is encapsulated better in the models of relations, which Lewis (2001: 35) categorises as ‘interanimation’. Meek (1992: 176-177) illustrates this concept of word-picture relation as she draws on an example of a text in which the words are ‘pulled through the pictures’ and how the ‘pictures and words on a page *interanimate* each other’. Several early studies have managed to shed light on such a relationship between the words and pictures. Barthes (1986), in his observation of cartoons and comics, suggests the notion of ‘relaying’ to describe the complementary relation of words and pictures. As he elaborates:

the words are then fragments of a more general syntagm, as are the images, and the message’s unity occurs on a higher level: that of the story, the anecdote, the diegesis (Barthes 1986: 30)

What Barthes (1986) proposes is an orientation towards meanings in such mixed media forms that depend on the interplay between the words and the images. Each of these composites is acknowledged in their own way to contribute to a ‘higher level’ of meaning. Nodelman (1988) expands on this perception by indicating the mutually-modifying feature of interaction between words and images. He states that ‘[words] communicate so differently from pictures that they change the meaning of pictures...also, pictures can change the narrative thrust of words’ (Nodelman 1988: 196). This view is taken up by Lewis (2001), who proceeded to exemplify it with his analysis of a page from Anthony Browne’s *Voices in the Park*. He demonstrates that the words and pictures complement each other in several ways. While the picture illustrates more than is narrated in the written text accompanying it, the words function, not only in directing attention to the focal objects, but also in offering interpretation to the image, which otherwise would not convey the meanings intended by the writer. Likewise, he notes that the words are also ‘animated and given a specificity and locality that on their own they simply do not possess’ (Lewis 2001: 36). Whilst these studies begin to account for the synergy value of picture book composites, Lewis (2001) acknowledges that they are not enough for examining and bringing to light the different ways in which words and images combine and integrate in producing meanings that are greater than either mode is singly able to depict. This points to the need for an approach to multimodal text that takes

into consideration the roles of both modes of representation in order to reveal their complementary functions.

It is argued that one strength of this approach to the analysis of picture books lies in its functional orientation towards construction of meanings. Accordingly, the meaning potential in the written text is viewed as encompassing meanings from the three metafunctions, i.e. ideational, interpersonal, and textual. This same perspective underpins the notion of meaning potential in visual images. There is a grammar of visual image, described by Kress and van Leeuwen (1996), via the same resources of the ideational, interpersonal and compositional metafunctions. These analytic resources developed from the same theoretical base, thus, allow for the identification, analysis and interpretation of the different ways in which the words and images in picture books interact in the configuration of meanings.

## **4.5 Multimodality: The Ensemble of Semiotic Modes in Texts**

Approaches underlying multimodality propose communication and representation to be not only about language but also the full range of communication forms people use such as image, gesture, gaze and posture, as well as the relationships between them (Jewitt 2009: 14). To put simply, language is only one of the semiotic systems accounted for in a multimodal perspective. As communication and representation of meaning more often than not involve more than the exchange of words, this approach takes into consideration the other modes that play a part in any meaning-making transaction. It is this attention afforded to the multiplicity of modes that is fundamental to this study, especially so in considering the compositional modes of children's picture books, as well as the extent to which the teacher exploits these modes with her new arrival students. This section outlines the theoretical basis underpinning the multimodal approach, with a particular emphasis on the framework of Intersemiotic Complementarity as developed by Royce (1998, 2007a) as the analytical tool used in the study.

### **4.5.1 Theoretical Assumptions Underpinning Multimodality**

Four theoretical assumptions have been described by Jewitt (2009: 14-16) in relation to a multimodal perspective:

- 1) language is part of a multimodal ensemble;
- 2) each mode in a multimodal ensemble is understood as realising different communicative work;
- 3) meaning is orchestrated through people's selection and configuration of modes;
- 4) meanings of signs are social.

The first assumption that language is not the only constitutive mode in a multimodal text is the primary notion to acknowledge within this approach. Even though language may assume a dominant role in many forms of communication and representation, to neglect the other means by which meanings are configured and imparted is to have only partially attended to the meaning transaction. That is to say, a fuller account of the meaning potential can only be reached by giving equal consideration to the other modes of representation present in a transaction. This is exemplified by Kress (2000b) in the reading of a label on a mineral water bottle. Reading the text labels is only one of the multimodal engagements afforded in the range of meaning potentials of the bottle. Other features such as the material be it plastic or glass, the shape, and the colour, all influence the kind of perception which the bottle imparts to its viewer. Also as Kress (2000b: 188) suggests, the reading of the bottle is often already inspired by a 'former or an imagined use: how will this bottle look on the dinner table? How will it feel when I pour in? How will it fit into my fridge?'. As much as this is partly the result of cultural influence, he argues that it is also 'entirely connected with the multimodal semiotic' (Kress 2000b: 189) that is implicated in the physical outlook of the bottle. Hence, it can be seen that the written language on the label of the bottle is only one part of the meanings conveyed from the mineral water bottle. The other characteristics of the bottle, while they may not communicate similar information to those in the text label, equally contribute to its distinctiveness from the rest of the mineral water bottles, thereby assuming a role in influencing the meaning made by a 'reader' of the bottle.

The second proposition reinforces the importance of other representational modes in a multimodal ensemble. Each of these modes performs their respective functions which realise distinct meanings within a multimodal text. This view underlies the large body of work that has tended to target the ways in which either the linguistic or visual modes projects meanings. It is suggested in a number of recent studies, however, that there needs to be more attempts to explicate the facilitation of verbal-visual coherence in multimodal texts (Martinec & Salway 2005; Unsworth 2006; Royce 2007a). In fact, studies which have explored the nature of

verbal text and images have demonstrated the dependent relationship between both in depicting meanings that are greater than any one of the modes alone is able to afford. This claim is investigated in more detail in Section 4.5.3.

The third and fourth assumptions can be traced back to the influence of Halliday's (1978: 39) assertion of language as 'a system of meaning potential'. Rather than embracing a view of language as constitutive of grammatical classes such as nouns or verbs, Halliday (1973, 1978) defines it as sets of options available to its speakers or hearers for the construal of specific meanings in different contexts. He proposes a model of language use that is underscored by a functional perspective, resulting in three broad metafunctions: the ideational, the interpersonal, and the textual, as described above in Section 4.3. Within each of the metafunctions are options that contribute to the configuration of particular meanings. This functional approach to language has been adopted in the study of various other modalities besides language, for example in displayed art (O'Toole 1994), visual images (O'Toole 1994; Kress & van Leeuwen 1996), mathematical symbolism (O' Halloran 2005), and music (Callaghan & McDonald 2002). Since meanings are the products of choices and selections from within the total semiotic resource, it is implicated that the meanings of signs are social and both social and cultural factors play an influential role in the configuration and interpretation of signs. Kress and van Leeuwen (1996: 4-5) provide the example that due to the nature of Western writing from left to right, information that is 'known' or 'assumed' in visual communication is frequently placed on the left-hand side of an image while new information is displayed on the right. This is in contrast with some writing systems, i.e. Chinese and Arabic, whereby the reverse convention, that is, from right to left has been developed. As a result, 'different values and meanings [can be assigned to] these key conventions of visual space' (Kress & van Leeuwen 1996: 3). Thus, Stenglin and Iedema (2001) assert the need for student awareness of such culturally specific meanings in their encounters with visual and written texts.

The approach to analysis of the multimodal texts in this study is one that is influenced by Halliday's (1978) view of language as *functional*, *semantic*, *semiotic* and *contextual*, previously described in this chapter in Section 4.3. As already stated, this theoretical position has been used as the basis for research in a range of semiotic modes besides language. The following section provides a closer look at the idea of the visual image as a semiotic resource.

## **4.5.2 Visual Image as a Semiotic System**

As described, language use fulfils three main meaning functions, i.e. ideational, interpersonal, and textual. Kress and van Leeuwen's (1996) account of reading visual images draws on the metafunctional approach for analysing visual design as the potential for realising representational, interactional, and compositional meanings. Meanings in an image are thus taken to be constructed from selections of resources available from the visual semiotic system to perform particular functions. These functions, adopted from Halliday's (1978) three metafunctions, range from being able to encode experiences visually, to communicate with or to establish relations between composers and viewers of visual texts, and finally to cohere visual representations and communication into a whole text. Each of these visual metafunctions is now looked at in more detail.

### **4.5.2.1 Representation**

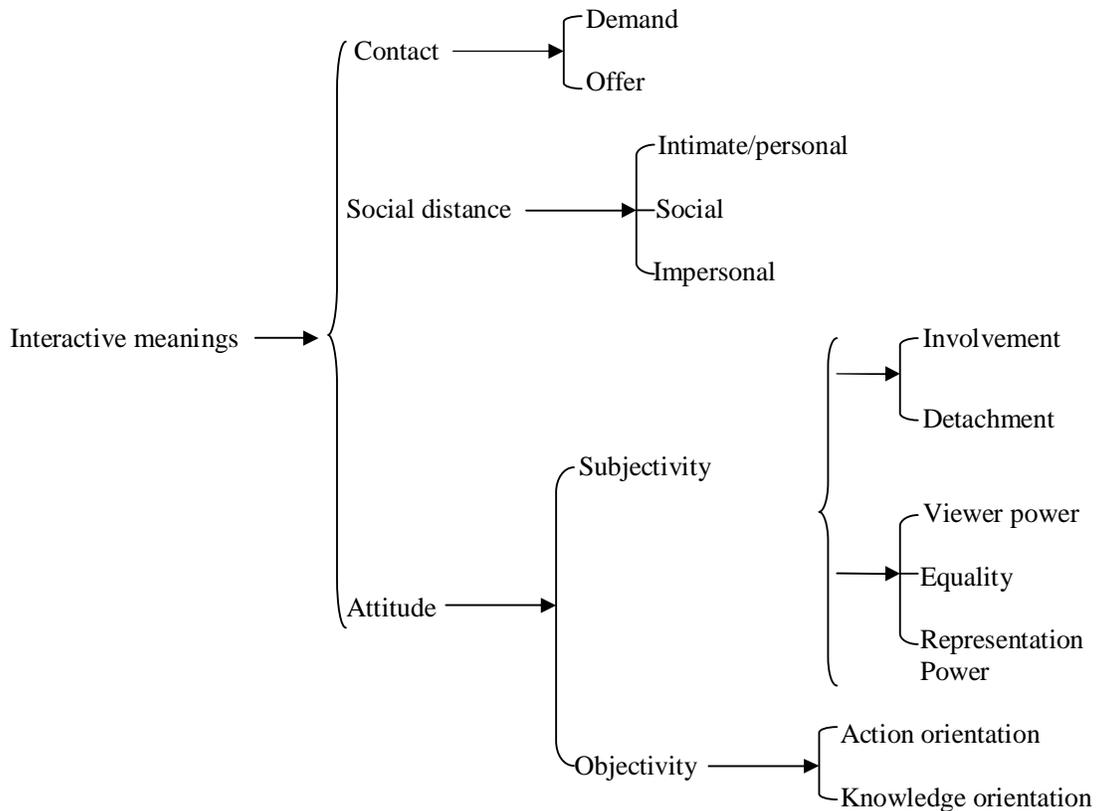
The first condition argued by Kress and van Leeuwen (2001) of any semiotic system is in its capacity to represent experiences of the world. This is interpreted as similar to language, whereby choices within the semiotic system connect an object with another or to other aspects of the world. Likewise, an image is able to illustrate relations between objects and/or human participants. Kress and van Leeuwen (2006: 45-113) propose two structures of visual representation: narrative and conceptual. These structures are based on the observation that images are capable of presenting either the 'unfolding actions and events, processes of change, transitory spatial arrangements', or they represent objects or participants in terms of 'a taxonomy' (Kress & van Leeuwen 2006: 79). The former representation involves interaction between two or more participants, with the relation realised and described by way of a vector, that is, a diagonal or oblique line joining an Actor to a Goal. Conceptual representation, on the other hand, classifies objects or participants according to their 'generalized' and 'timeless essence' (Kress & van Leeuwen 2006: 79). Based on this structure of representation, objects displaying similar characteristics in one way or another are grouped under a general category.

A distinction is made between transactional and non-transactional actions in narrative representations. As Unsworth (2001) points out, while transactional images depict relations between two or more participants illustrating the presence of an Actor and a Goal, there is no visual depiction of the participant to whom the action is directed in non-transactional images.

In other words, the Goal is not portrayed in this type of image. Unlike the conceptual structure, non-transactional images still represent the unfolding of events and actions most often by way of implicating action and reaction processes. Conceptual representation, however, arranges its participants into certain classifications, with the overarching category labelled as the ‘Superordinate’ and participants within it assuming the role of ‘Subordinates’ (Kress & van Leeuwen 2006: 79). This form of representation makes a further differentiation by distinguishing between the explicitness of the category. Where the Superordinate is explicitly presented and named, the taxonomy is described as overt. Conversely, a taxonomy whereby the overall category represented is not explicitly made known is treated as a covert taxonomy. Of particular relevance to this study is the narrative as well as non-narrative representations of picture book meanings used in the reading lessons. More precisely, visual tools such as vectors and classificatory structure identified in images allow for meanings in specific instances within picture books to be highlighted and traced.

#### **4.5.2.2 Interaction**

According to Kress and van Leeuwen (2006: 42), the semiotic mode of image is capable of representing ‘social relation between the producer, the viewer and the object represented’. They propose two kinds of participants in images, the ‘represented participants’ and ‘interactive participants’ (Kress and van Leeuwen 2006: 114). The first group is made up of objects or participants which are depicted in images, while the latter group consists of the producer and viewers of an image. Just as the Mood system of language distinguishes between declarative, interrogative or imperative clause structures that in turn characterise them as statements, questions or commands, so visual images make use of features such as participant gaze, social distance, level of involvement, angles, as well as modality features such as colour for portraying realism, to establish relationships on the interpersonal plane. The interactive meanings established by aspects of gaze, social distance and attitude are summarised in the following diagram:



**Figure 4.6** Interactive meanings in images (Kress & van Leeuwen 2006: 149)

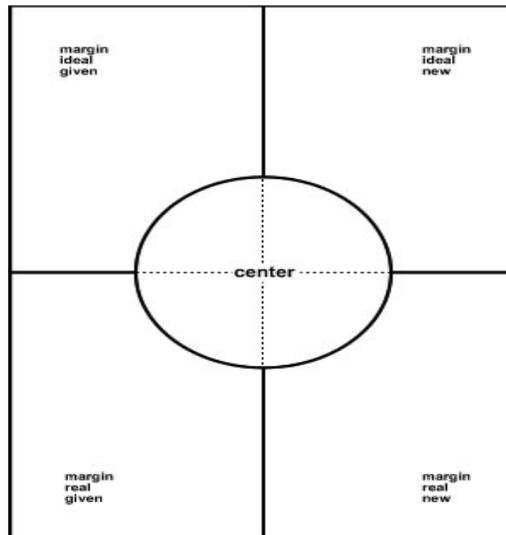
Based on the above diagram, an image producer aligns viewers to interact with the objects represented in an image in three ways, by establishing i) contact, ii) social distance, or iii) attitude. Contact engages the viewer by way of either ‘demanding’ attention or ‘offering’ information to the viewer. As Machin (2007: 111-112) elaborates, a depicted participant gaze towards the viewer can be interpreted as a ‘demand image’ where the image is inviting its viewer to respond in specific ways. On the other hand, an image where the represented participants do not direct their gaze at the viewer is known as ‘offer image’. This type of images displays information to its viewer and does not anticipate its viewer to respond in that instance. The visual system, as demonstrated in the diagram, also allows for representation of ‘social distance’ between the depicted characters in an image and its viewers. Unsworth (2001) contrasts the use of a close-up shot in the final image of Anthony Browne’s *The Tunnel* (1989) for portraying close personal distance between the viewer and represented participants with a longer shot of the girls on the street which indicates public social distance. His examples reveal the construction of intimate, social or impersonal relations between the viewer and the represented participants. Apart from the choices available in developing contact and social distance, image producers also select the kind of ‘attitude’ to be depicted to

its viewer. This can be achieved in two broad ways, which are through perspective and angle. Unsworth (2001: 99) discusses image perspective by referring to 'point of view', where he proposes that a frontal plane depiction of represented participants suggests 'maximal involvement' while an oblique angle indicates 'detachment' between the producer of image and the interactive participants. In combination with a high angle shot, the frontal view of an image conveys 'power over and involvement with the represented participants' (Kress & van Leeuwen 2006: 143). That is to say, the viewer is positioned in a relation whereby he/she possesses power over the depicted objects or participants. In contrast, eye-level and low angles denote relations of equality with and power to the represented participants respectively. An objective attitude to the portrayal of images is frequently employed in scientific and technical images where a neutralised or an objective perspective is called for in the depiction of information to the viewer.

#### **4.5.2.3 Composition**

Kress and van Leeuwen (2006: 43) assert that the visual system has 'the capacity to form *texts*, complexes of signs which cohere both internally with each other and externally with the context in and for which they were produced'. They identify a range of resources that are capable of changing the textual meanings, i.e. information value, salience, framing, and reading path, depending on their organisation of visual information.

The first, that is 'information value', is used to prescribe values to a particular depiction. Kress and van Leeuwen (2006) differentiate five zones of value, situated on the Left, Right, Centre, Top, and Bottom. The zones as well as the values associated to each of them are captured in the following diagram:



**Figure 4.7** The dimensions of visual space (Kress & van Leeuwen 2006: 197)

As shown in the diagram, any element placed on the left zone is often ‘Given’ or information that is more familiar to its viewer whilst unfamiliar or ‘New’ information occupies the right zone. In addition, the top part of a page signifies elements that are ‘Ideal’ while elements in the bottom section are usually ‘Real’. In Unsworth’s (2001: 106) analysis of advertisements, he explains that the top part most frequently represents the ‘promise of the product’ whereas the bottom part presents ‘concrete’ or actual information of the object. A visual composition that makes use of the Centre zone is typically representing the central element as ‘the nucleus of the information to which all the other elements are in some sense subservient’ (Kress & van Leeuwen 2006: 196). The placement of elements in a composite image, thus, endows each of them with different information values.

Turning now to the feature of ‘salience’ and ‘reading path’, any element that stands out due to its ‘size, colour, foregrounding, overlap, repetition, etc’ is established as the most important or salient feature in a visual composition (Machin 2007: 130). A reading path, on the other hand, refers to the pathway on a page which the producer has designed for its viewers to traverse. This, as discussed by Kress and van Leeuwen (2006: 204), can be in the form of ‘linear’ or ‘non-linear’ paths, and a reader may in the end choose to follow or deviate from it. Unsworth (2001) makes the point that a salient element is where the viewer’s eye is first drawn, thereby often marking it as the beginning point of a reading path. He acknowledges, however, that composite texts such as contemporary school texts frequently constitute complex choices that lead to many possible points of departure in reading paths. One of the resources that contribute to this, as demonstrated in his examples, is in the

employment of ‘framing’ devices in texts. Framing is described as the resource for disconnecting or joining together elements and groups of elements (Unsworth 2001: 109). The framing is said to be strong when the elements are explicitly marked off from other elements, often with the use of frames. In contrast, weak framing is used to describe those instances where the elements are more integrated and with less clearly visible frames to separate the items from one another. Even though framing is significant for establishing coherence among depicted elements in page-based texts, Unsworth (2001) proposes that the use of frames also tends to result in less-defined reading pathways. This means that the reader or viewer of such texts has to make more effort in attempting to determine relations between individual and groups of elements.

#### **4.5.3 A Framework for Analysing Intersemiotic Relations in Picture Books**

This section outlines Royce’s (1998, 2007a) framework of Intersemiotic Complementarity which is used in this study for the analysis of the children’s picture books used in the reading lessons. A detailed description of the analytical tool together with an example of analysis of an extract from the picture book *Waltzing Matilda* is presented in Section 5.3.1 in Chapter 5. This section aims to achieve two purposes: firstly, it supports the increasing consensus of the need to attend to the interplay between modes in multimodal texts in representing meanings; secondly, it provides an overview of some of the major studies that have attempted to trace the ways in which text and images combine to construe meanings, in which Royce’s (1998) framework is afforded prominent emphasis.

Jewitt (2009) proposes that meanings in multimodal texts are distributed, evenly or unevenly, across semiotic modes. Both the semiotic systems of language and visual images are capable of portraying complex meanings in multiple ways. The projection of meanings, however, tends to differ across both semiotic systems as indicated in the discussion of the resources available in each of the modes. As much as early studies of children’s picture books have acknowledged the significance of both words and pictures, what was lacking was a ‘semiotic theory’ that explains the meaning-making processes in the images (Nodelman 1988: ix; Unsworth 2007: 355). However, since O’Toole (1994) and Kress and van Leeuwen (1996) developed tools for describing the grammars of visual design, multimodal research has been able to attend to the intersemiotic relationships between language and visual images.

One of the early studies with such an emphasis was Lemke's (1998) observation of scientific texts where he discusses the relationship between verbiage and image in terms of aligning, complementing or contradicting each other. The fundamental view suggested in his work is the 'multiplying' effect of intermodal resources in multimodal texts. This means that the combination of modes produces meanings that are multiplied, rather than a summing-up of contributions from each of the modes. Subsequent studies (refer to Royce 1998, 2002, 2007a; Martinec & Salway 2005; Unsworth & Cleirigh 2009; Painter & Martin (in press)) have reaffirmed this perspective of text-image integration by explicating the synergistic or complementary meanings between modalities in their various fields of study. Royce (1998), for example, extends Halliday and Hasan's (1976) original conception of the 'cohesive tie' to develop a framework that accounts for the semantic relations between text and images in an investigation of magazine reports. Similarly, Martinec and Salway (2005) draw on Halliday's (1985) account of logico-semantic relations to develop a framework that systematically defines intermodal relations in terms of 'enhancement', 'exposition', 'exemplification', 'extension', 'projection', and so on. This work has been made use of by Unsworth and Cleirigh (2009), who propose a framework that addresses in more detail the synergistic nature of image-text interaction, and exemplify its use in an investigation of science books for primary school children. Adding on to the observations of intermodal relations proposed in the former study, Unsworth and Cleirigh (2009) highlight a relationship between the verbiage and aspects of visual representation that is not accounted for in Martinec and Salway's (2005) study. They assert that images visualising unverballed qualities (shape, colour and texture) of the verbalised participant often prove to be difficult and complex for inexperienced readers, thereby proposing effectively the need for teachers to gloss over such instances with young readers (Unsworth & Cleirigh 2009). Most recently, Painter and Martin (in press) offer an approach for examining intermodal complementarity through their analysis of narrative picture books. The advantage of their framework lies in its ability to determine the extent to which the semiotic modes of verbiage and image 'commit' different types of meaning, and how the 'coupling' of these modes realises meanings in children's picture books. In their words, their approach diverges from previous models of intermodal investigation in that they attempt to treat 'the coupling relation between the [verbiage and image] as a logogenetic synergy – a dynamic conversation rather than a monologic expansion' (Painter & Martin in press: 24).

This study adopts Royce's (1998) framework of Intersemiotic Complementarity for examining the verbal-visual relations in picture books. The use of the framework, especially its account for the experiential meanings in images and written text through the sense relational categories, serves the primary enquiries on picture book meanings set out in this study. The categories of visual-verbal relations allow for descriptions of the relations between the pictures and the words in relation to their experiential content. In this way, it promotes understanding of the functioning of these modes in this form of text.

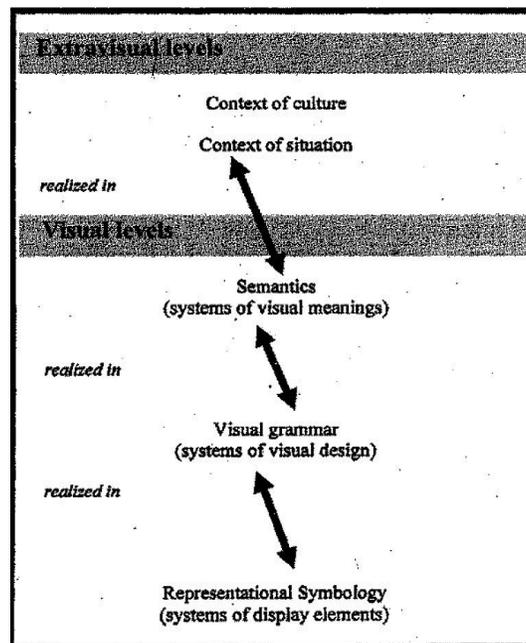
The theoretical underpinning of Royce's (1998) framework is now described in some detail. Halliday (1994) interprets language as a semiotic system in which text is sensitive to context. The context is more delicately described in terms of the context of situation and the context of culture (refer to Figure 4.1). Choices of language at the level of meanings, at the level of lexicogrammar and then at the level of phonology or graphology are determined by contextual variables within the context of situation and more broadly, within the context of culture, as in the following diagram:

NOTE:  
This figure is included on page 89 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 4.8** Levels of language and realization in a tri-stratal model (Butt et. al 1995: 15)

As discussed in Section 4.5.2, visual images also encode the potential for representing meanings as shown in a description of the choices available for representing experiences, for interaction between the producer and viewer of images, and for composing elements together

to produce a coherent text. An adaptation of the systemic functional view of language for describing the visual semiotic is presented by Royce (2007a):



**Figure 4.9** Levels of visual expression and realization in the SFL model (Royce 2007a: 369)

For Royce (2007a: 370-371), therefore, the basic property of visual expression is what he terms Representational Symbology, which represents display elements such as ‘dot, line, shape, direction, tone, colour, etc.’. Just as meanings in language are expressed in words and sounds, these visual display elements serve as the basic building blocks for visual communication. The next level up is that of visual grammar as outlined in the works of O’Toole (1994) and Kress and van Leeuwen (1996). These systems of visual design provide the tools for describing the ways that display elements combine in realising visual meanings. Royce’s (1998, 2007a: 373) framework is, hence, influenced by SFL theory, whereby reading an image simultaneously involves the interplay of three metafunctions: the ideational, interpersonal, and the textual. Such correlations between the systems of language and visual images serve as the conditions underpinning Royce’s (1998) approach. His framework attempts to capture the intersemiotic relations of meanings depicted through the semiotic modes of language and image, in which he theorises complementary properties in each of the modes. The basic units for analysis of the ideational meanings, which is the emphasis in the analysis of picture books in this study, are that of the lexicogrammatical elements in the verbal semiotic and visual message elements in visual semiotic. The application of the analytical tool is described in Chapter 5 with some examples of analysis.

## 4.6 Summary of the Analysis of Data in Subsequent Chapters

This chapter has introduced the features in both spoken data and the reading materials in the form of children’s picture books that are central to the study. It has also described the theoretical frameworks that will be utilised for analysis of these features. The following table summarises the analyses described in the following chapters:

Chapters	Features for analysis	Aims of analysis	Theoretical frameworks
5	<p><u>Multimodal texts</u> Interplay of voices, especially that of writer and illustrator voices</p> <ul style="list-style-type: none"> <li>❖ Text-image relations</li> </ul>	<p>To explore the construction of experiential meanings in picture books</p> <p>To identify the relationships between written text and visual images</p>	<p>The analysis will employ Royce’s (1998, 2007a) Intersemiotic Complementarity framework to trace visual-verbal relations in picture books</p>
6	<p><u>Teacher-student spoken data</u> Instances of talk around visual and verbal components in picture books</p>	<p>To determine if the teacher prioritises one mode over the other</p> <p>To identify the ways in which the teacher aligns students to engage with particular resources or meanings in the texts</p>	<p>The analysis draws upon the Engagement system in the Appraisal theory (Martin &amp; White 2005) to examine the interpersonal meanings encoded in teacher talk around visual and verbal resources</p>
7	<p><u>Teacher-student spoken data</u> Questions posed by the teacher and students</p>	<p>To examine the roles of the teacher and student questions in talk around picture books</p> <p>To determine if the teacher poses different types of questions to higher-literate and lower-literate students</p>	<p>The analysis will use Hasan’s (1983, 1989) Semantic Network for asking questions to investigate the experiential content of the teacher and student questions</p>

**Table 4.2** Summary of analysis of data in subsequent chapters: features, aims and theoretical frameworks



## Chapter 5 Analysis of Multimodal Texts

### Managing Synergism: The Role of Visual-Verbal Interaction in Picture Books

#### 5.1 Introduction

The two prominent modes for meaning-making in children's picture books are the verbal and visual resources. This chapter will focus on examining these multimodal devices in construing both interpersonal and experiential meanings in picture books. The exploration begins with the interpersonal aspect. I shall first identify the multiple voices, i.e. writer voice, illustrator voice, character voice, and reader voice, that are observed in the configuration of these texts. In doing so, I undertake the analysis, with examples from five picture books, of the ways in which the relationship between editor-reader and image producer-image viewer are established, as well as the positioning of the reader or viewer in the texts. Having identified the voice-types manifested in the verbal and visual modes, I will then investigate the experiential content of the picture books by examining the interaction of voices in establishing *synergism* from the interplay of the visual and verbal modes. I analyse five types of image-text relations and their roles in four picture books. Indicating the *synergistic* effect acknowledges the combination of the verbal and visual narration in producing meanings that are beyond those afforded by individual modes. This is followed by a consideration of the reading paths established, with specific discussions on linear and non-linear pathways of reading as well as the inferred challenges posed to young readers.

#### 5.2 Multiple Voices in Children's Picture Books

##### 5.2.1 Previous Studies on Voice

The basic building block underlying all spoken and written texts is, according to Bakhtin (1981, 1986), utterance. As he writes:

Utterances are not indifferent to one another, and are not self-sufficient; they are aware of and mutually reflect one another. ... Each utterance is filled with echoes and reverberations of other utterances to which it is related by the communality of the sphere of speech communication. ... Each utterance refutes, affirms, supplements, and relies on the others,

presupposes them to be known, and somehow takes them into account.  
(Bakhtin 1986: 91)

Following Bakhtin, both oral and written texts are constitutive of utterances that work on one another in moving a text forward. On this note, he further asserts:

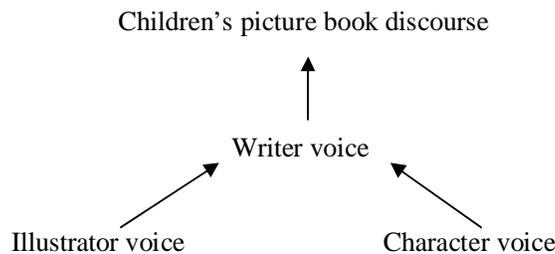
...the utterance is related not only to preceding, but also to subsequent links in the chain of speech communion. When a speaker is creating an utterance, of course, these links do not exist. But from the very beginning, the utterance is constructed while taking into account possible responsive reactions, for whose sake, in essence, it is actually created. ...An essential (constitutive) marker of the utterance is its quality of being directed to someone, its *addressivity*. ...the utterance has both an author and an addressee. ...Both the composition and, particularly, the style of the utterance depend on those to whom the utterance is addressed, how the speaker (or writer) senses and imagines his addressees, and the force of their effect on the utterance.  
(Bakhtin 1986: 94-95)

Hence, for Bakhtin, spoken and written texts are products of voice interaction between writer and reader, and speaker and listener. In fact, writers and speakers draw on understandings from previous utterances as well as prediction on implied readers' and listeners' possible responses to form present utterances.

For the purpose of this research study, I will review the voice studies conducted within the field of SFL. This has been discussed rather extensively elsewhere (refer to Chen 2009), but will be presented here again in light of the present focus. Early studies on voice in the domain of SFL began with Iedema et. al. (1994), who examines the voices in media discourse and identify what are termed 'Reporter Voice', 'Correspondent Voice', and 'Commentator Voice'. Coffin (2000) explores the discourse of school history, revealing the voices of the 'Recorder', 'Interpreter', and 'Abjudicator' in the writing of the subject. Further expanding on research into academic writing, Hood (2004) investigates voices from their actual sources as well as the 'voice roles' observed in undergraduate academic writing, identified as 'Observer', 'Investigator', and 'Critic'. More recently, Chen (2009) extends this work on voice studies by identifying the voices of the 'Editor', 'Reader', and 'Character' as observed in English as a Foreign Language (EFL) textbooks used in primary and secondary schools in China.

As Chen (2009: 89) points out, the notion of voice taken up in these studies focuses on the source of the voice, 'that is, whether a given proposition or evaluation is attributed to the author or to another source that is co-present in the text'. This viewpoint forms the analysis in

this section of the chapter. Here, four voices, i.e. writer voice, illustrator voice, character voice and reader voice, constituting children’s picture book discourse will be identified. The first and perhaps the core of these voices, which is writer voice, is observed on the front cover and throughout the body of children’s picture books either explicitly in the writer’s own voice or via its influence played out in the various semiotic resources. I consider writer voice as the leading voice in this type of texts because the writer, as the creator of the text, decides on the ways in which each unfolds, e.g. the events and how they influence the development of the stories; who, if any, are the characters and how they are portrayed; the ways in which the readers are manipulated to engage with and react in particular ways. In other words, the various meaning-making resources present in the text, such as the images and dialogues which are consciously employed by the writer for constructing specific meanings in picture books. This draws attention to the point that the other voices, especially that of the illustrator and the character, are realisations of writer voice which allow for the writer to speak through different voices. For the purpose of this study, these realisations will be labelled individually as illustrator voice and character voice.



**Figure 5.1** Realisations of writer voice in children’s picture book discourse

As will be discussed in more detail in Section 5.2.5, reader voice is non-explicit in texts. Unlike the other voices, it is not a manifestation of writer voice but is instead drawn upon by the writer for joint-construction of picture book meanings such as in *The Earth and the Moon*. The discussion sees illustrator voice as a manifestation of writer voice, rather than as a separate entity on its own, for reasons related to the focus of the analysis here. The primary focus is that the analysis seeks to understand the ways in which the writer engages and positions the reader, who at the same time is also the viewer of the images. Equally relevant to the primary focus is the use of the verbal and visual resources for conveying picture book meanings, in particular the ways that the writer interacts with the reader or viewer through these resources. The aim is not to determine whether one resource is more significant than the other. Rather, it aims to reveal the dependent relationship between these resources for

realising an overall meaning intended by the writer. Furthermore, this perspective underscores the importance of paying close attention to the visual strand of meanings alongside its verbal counterpart in picture books. A key motivation for the study is that this is an area often neglected in the attempt to understand ‘how picture books mean’ as well as ‘for reflecting on the teaching and learning of picture books’ (Painter 2007: 41).

The analysis examines these voice-types, particularly the ways that they function in constructing writer-reader interaction. The approach adopted here is to investigate the voices that are encoded within these semiotic modes in order to reveal their meaning potential in establishing interactive meanings between the writer and the reader of the picture books. In categorising the discussion into voice-types, it is not the intention to suggest that the construing of individual meanings from each voice-type adds up to the final product of a picture book. Rather, the delicate meanings afforded through each voice call for a comprehensive exploration of each and accompanied by specific examples of their occurrences in the picture books in order to capture the synergistic meanings.

## **5.2.2 Writer Voice**

### **5.2.2.1 *Writer Voice in Text Titles***

Writer voice can be explicitly observed at the beginning of picture books through text titles on the front cover or at the top section of a text, a feature commonly found not only in children’s literature but across most written and visual texts. The first type of text title identified is one where the represented participants are presented as the focal elements in the title such as *The Earth and the Moon*. Kress and van Leeuwen (2006: 114) refer to represented participants as ‘the people, the places and things’ depicted in images. The writer’s conscious selection of represented participants as the text title from all the possible other participants present within the text, therefore, suggests that these represented participants are valued as central to the development of the text. The stylistic presentation of the text title along with its accompanying image in *The Earth and the Moon* is presented so as to value some information over others.

NOTE:

This figure is included on page 97 of the print copy of the thesis held in the University of Adelaide Library.

**Figure 5.2** Stylistic presentation of text title (from *The Earth and the Moon* 1997: cover)

In Figure 5.2, the front cover of *The Earth and the Moon* is presented in such a way as to invite comparison. This is manifested in several ways for two notable functions, namely to distinguish the represented participants from the other words in the title, and to set the two represented participants apart from each other. In order for the represented participants to stand out from the other words in the title, the two words are set in a larger font and in different colours, i.e. blue and black for Earth and Moon, against red for other words. The two represented participants can be further differentiated from the colours assigned to their verbal form, i.e. blue-Earth and black-Moon. Moreover, the visual images of the Earth and the Moon are placed alongside each other, which not only enhances the comparison but also further promotes the colour contrast of blue and black, employed as dominant colours in the two images. In comparing the two images, the image of the Earth occupies a larger segment of the book cover to that of the Moon. We see more objects being included in their full shapes in the Earth image, i.e. animals, mountains, trees, water, whereas the objects are presented in half of their shapes in the Moon image, i.e. Earth, rock, footstep. This type of text title encodes writer voice to emphasise to readers the central participants in the text as a way of foreshadowing what will follow in the ensuing text.

The second type of text title identified is where both the represented participants and the processes related to them are presented in the titles such as *When the Snake Bites the Sun* and “*The Trouble With DOGS!*”. I turn first to an examination of the processes and represented participants in the text titles, followed by its stylistic presentation. From an SFL perspective, three clausal features can be identified in the text title *When the Snake Bites the Sun*, that is, *the snake* as the Actor, the material process *bites*, and *the sun* as the Goal. On the other hand,

no clausal features exist in “*The Trouble With DOGS!*” as it constitutes a noun group. However, the verb *bites* and the noun phrase *The Trouble With DOGS* conjure negativity. The former realises a negative behavioural process-type while the latter portrays the represented participant of *DOGS* as somewhat troublesome. Working from the theory of Appraisal within SFL, Martin and White (2005: 46) suggest that the construing of affect, which is the emotional response and disposition to the characterisation of phenomena, is realised in the lexico-grammatical choices of writers and speakers. Affect subdivides as ‘quality’, ‘process’ or ‘comment’, and this is observed here in the use of *trouble with* as an attributive ‘quality’ for realising a negative affect. On the other hand, this is not the same for the text title *When the Snake Bites the Sun* because it is the process and the participants involved in the process; so it is ‘the snake biting the sun’, and not any individual word that gives rise to a negative affect. In addition, the phenomenon also raises the likelihood of the text belonging to a make believe category as it is not known to be a realistic occurrence. Hence writer voice operates in this type of text title by way of presenting to the reader the complications that give an indication of the direction of the text. From the two examples, the writer does so by portraying the complications in a way that it invokes in the reader positive or negative feelings towards the represented participants, such as in *When the Snake Bites the Sun*, or by attributing a particular emotional response to the ensuing complication in the text such as in “*The Trouble With DOGS!*”. Both ways utilise feelings as a way of anticipating the unfolding of the texts.

To this point it has been assumed that the text titles discussed above are assertions of the writer’s own voice. While this remains valid, there is a need to point to the stylistic presentation of “*The Trouble With DOGS!*” The speech marks, the upper case of the represented participant *DOGS*, and the exclamation mark indicate the title as an utterance that is possibly fuelled by an expression of frustration. In the accompanying image, we see two dogs, one of which is sleeping comfortably on the couch while the other is jumping up to one of the characters, causing his book to fall off (see Figure 5.3). The action of this dog is unexpected as indicated by the gaze of each of the three characters. Therefore, it is likely that the utterance comes from one of the characters, which is later shown in the narrative to be an utterance of the Daddy. As such, writer voice encoded in this text title makes use of character voice to present the reader with information about the text. Rather than the information being communicated to the reader directly through writer voice, the reader hears the voice and the frustration of the actual character.

NOTE:

This figure is included on page 99 of the print copy of the thesis held in the University of Adelaide Library.

**Figure 5.3** Stylistic presentation of text title (from “*The Trouble With DOGS!*” 2007: cover)

Like “*The Trouble With DOGS!*”, *Solitude* and *Waltzing Matilda* are also examples of text titles in the form of a nominal group. But here in both, the text titles omit represented participants as its aim is to invoke the reader’s feeling, not so much towards the represented participants but more towards an abstraction that encompasses the text. What is presented as the text title is the subject matter of the text.

NOTE:

This figure is included on page 99 of the print copy of the thesis held in the University of Adelaide Library.

**Figure 5.4** Emotion in text title and image (from *Now We Are Six* 1927)

The represented participants in both of these picture books are, however, depicted in the images on the same page with the text title (refer to Figure 5.4 and 5.5). In the picture text *Solitude*, the reader is confronted with a half-page image of a boy who is sitting at the edge of an enclosed garden. He is surrounded with sticks that look similar to a ‘pretend tent’, thus restricting his bodily movements and causing him to sit with his arms folded around his knees. The scattering of garden tools suggests that the place could be an abandoned one or not well looked after. His facial expression indicates that he is in thought while his upward gaze shows that he might be wondering about the world on the other side of the fence. To sum up, the image portrays a boy who is alone, confined within his surrounding and isolated

from the outside world. Based on Martin and White's (2005: 48) grading and grouping of affects, the emotions construed from the combination of the visual image and text title of *Solitude* can be placed on the high end of the scale of intensity of 'unhappiness', which concerns 'affairs of the heart', and 'insecurity' resulting from anxiety in relation to the environment.

On the other hand, while the text title *Waltzing Matilda* does not impart such strong affect, it does create, following Painter's (2008) system network (refer to Figure 5.18), the Ambience of the option [familiar]. The image uses a range of colours: shades of brown for depicting the overall setting, green for leaves on trees, blue for the sky, darker shades of brown and red for the traveller's attire, beige for his complexion. Together, the colour choices and the figure of an old traveller portray a realistic scene of the Australian outback. Intertextually, it inspires the Australian 'spirit', the influence of which is seen throughout the text. This type of text title encodes writer voice by imparting to the reader a realistic depiction of a setting as well as particular reactions as ways of preparing the reader for the body of the text.

NOTE:  
This figure is included on page 100 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 5.5** Portrayal of Australian outback (from *Waltzing Matilda* 1979: cover)

Based on the picture books used in this research, I have identified three ways in which text titles are configured, i) consisting of represented participants as focal elements, ii) consisting of both the represented participants and the processes related to them, and iii) consisting of a nominal group. The ways in which the text titles are configured foreshadow different kinds of text information to the reader.

### **5.2.2.2 Writer Voice in Unfolding Texts**

Text titles are, of course, not the only places where writer voice is observed. Picture books encode writer voice to present content as a way of unfolding the texts. Before discussing the

ways in which writer voice depicts information to the reader, it is useful to divide the picture books used in this study into two types. The first type narrates a story such as in “*The Trouble With DOGS!*”, *Waltzing Matilda*, *Solitude*, and *When the Snake bites the sun*, while the other presents information such as in *The Earth and the Moon*. There is no story in the second type of picture book. In broad terms, the first type is fictional and the other factual.

Stories in picture books can be narrated through a single or a combination of voices. As already stated, the voices identified in a picture book are consciously constructed by the writer as opportunities to speak in different voices. Where the writer’s voice is explicit in a narrative, it is referred to in this analysis as narrator voice. The multiple voices can be differentiated by the use of punctuation marks and narrative point of view. This is illustrated in the following extract from “*The Trouble With DOGS!*”:

**Character 1 voice**

“The trouble with dogs,”

**Narrator voice**

said Dad,

**Character 1 voice**

“is that they take over your life. Run the show.”

**Character 2 voice**

“What show?”

**Narrator voice**

Kate asked, then straightaway forgot her question....

Both the voices of the narrator and the characters, marked by speech marks, work together in creating the narrative, which is observed in both “*The Trouble With DOGS!*” and *Waltzing Matilda*. In contrast, only the voice of the narrator can be identified in *When the Snake Bites the Sun*:

**Narrator voice**

Long, long ago, in the East, behind the world, there lived two suns.  
A big fat mother sun and a little daughter sun. They lived in hollow logs...

Likewise, only character voice, in the form of first person narrative, is apparent in *Solitude*:

**Character voice**

I have a house where I go  
When there’s too many people,...

In the above instances, narrator voice functions to provide the reader with details in the form of declarative clauses by way of developing the narratives. As Halliday and Matthiessen (2004: 106) propose, at the same time that the speaker or writer ‘adopts for himself a particular speech role’, he is assigning to the listener or reader ‘a complementary role’. In adopting the declarative mood in giving information, the assumed role of the reader is to receive the information. This is the dominant pattern in the telling of stories, written or spoken, and is the pattern observed in the picture books in this study.

Besides giving information, narrator voice sometimes invites the reader to act or react in particular ways. This is achieved by addressing the reader as ‘you’. Similarly, the demand for the reader to act or react through images is also observed from illustrator voice (see discussion on ‘Illustrator voice’ in Section 5.2.3). The following extract from *Waltzing Matilda* demonstrates narrator voice in addressing the reader:

**Narrator voice**

Up got the swagman and jumped into the billabong,

**Character voice**

“You’ll never catch me alive”,

**Narrator voice**

said he,

And his ghost may be heard as you pass by that billabong,

**Character voice**

“Who’ll come a-Waltzing Matilda, with me?”...

It is important to note the contrast between the use of ‘you’ in this instance as opposed to the reader’s presumed presence throughout the text. The former is a direct address to the reader, as opposed to the unaddressed reader. Such an address intends the reader to act and react in the way of the narrator. On this occasion, narrator voice aims to invoke in the reader a sympathetic reaction towards the swagman who has jumped into the water and died in order to escape the policemen. The use of ‘you’ intends to bring the reader into the story, to be present at the billabong where the swagman died.

The second type of picture book in this study consists of those that present factual information rather than a story. A clausal analysis of the picture book *The Earth and the Moon* reveals that writer voice not only gives information but also demands information from the reader. The structure of the text is such that one page presents information and this is

followed by an interrogative clause on the opposite page that demands the reader's participation in the text:

NOTE:  
This figure is included on page 103 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 5.6** Writer voice in giving and demanding information (from *The Earth and the Moon* 1997: p. 2-3)

The declarative voice of the writer provides a description of the picture. Because it takes on the speech function of giving information in relation to the picture, the role assigned to the reader is to receive the information by acknowledging it in the picture. Equally on the next page, the writer poses a question to which the reader is expected to provide a response. The answer to the question can be retrieved from the image on the same page. Such a pattern of writer voice, to give information and then to demand information from the reader, characterises the way in which the text *The Earth and the Moon* unfolds.

### 5.2.3 Illustrator Voice

Another dominant meaning-making resource in picture books is that of the visual semiotic. Not only do the illustrations represent participants, but also the ways in which they are portrayed. Visual images in picture books are the result of the conscious selection of details and the means by which they are presented within a frame which serve as the voice of the illustrator. According to Kress and van Leeuwen (2006), the interactive meanings encoded in images produce relations between the image producer and the viewer. The illustrator speaks to the viewer, who is at the same time the reader, through visual images. The following draws on Kress and van Leeuwen's (2006) study of images for a discussion of the ways in which illustrator voice can be observed in picture book images, specifically in the construction of interpersonal relations with viewers.

The use of ‘you’ in narrator voice to address the reader invokes a particular reaction in the reader towards the character in the narrative. Such a positioning of the reader through narrator voice may be complemented by the image following from the address:

NOTE:  
This figure is included on page 104 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 5.7** Physical positioning of viewer (from *Waltzing Matilda* 1979)

The image in Figure 5.7 is composed in a way that the viewer is positioned alongside the billabong and looking outward to it. The image encodes illustrator voice by way of demanding viewer participation in the narrative by positioning him/her near to the billabong in which the swagman has died. This effect is heightened by the realistic portrayal of the bush setting resulting from an accurate saturation of colours as well as the inclusion of trees, which present to the viewer a physical context which they are most likely to encounter in the Australian outback environment. These elements come together to portray a high ‘naturalistic modality’ (Kress & van Leeuwen 2006: 159) which gives the narrative a sense of reality.

Just as writer voice gives information through declarative clauses, illustrator voice does the same by situating the image viewer as a spectator of the events, as in the following image from “*The Trouble With DOGS!*”:

NOTE:

This figure is included on page 105 of the print copy of the thesis held in the University of Adelaide Library.

**Figure 5.8** Positioning viewer as information-receiver (from “*The Trouble With DOGS!*” 2007)

Narrator voice tells the reader about the mischievous behaviour of Dave the dog. It describes how the dog is a nuisance because he consistently performs acts such as tying its owner, Kate, in knots, leaving behind puddles in the kitchen and making holes in Kate’s school friends’ tights. What are presented in the three separate images are the dog’s actions towards the characters. The illustrator offers this information to the viewer in a way that the viewer sees these actions as if they were watching the characters and the dog without their knowledge. In addition, no eye contact is established between the characters and the viewer. Kress and van Leeuwen (2006: 120) describe this kind of depiction as offering ‘a sense of disengagement’ whereby the represented participants pretend or do not know that they are being watched. The same visual technique is employed by illustrator voice in the following images from *When the Snake Bites the Sun* and *Waltzing Matilda*:

NOTE:

This figure is included on page 105 of the print copy of the thesis held in the University of Adelaide Library.

NOTE:  
This figure is included on page 106 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 5.9** Vectors observed in illustrator voices (First image adapted from *When the Snake Bites the Sun* 1984; Second image adapted from *Waltzing Matilda* 1979)

The first image marks the beginning of the complication stage when the snake approaches to bite the sun who is escaping from a bad man. If, as Kress and van Leeuwen (2006: 46) explain, vectors in images are substitutes for ‘action verbs’ in written or spoken language, then what is presented in the images are the processes relating the represented participants. The viewer sees the unfolding of the complication where the snake bites the sun as a vector that can be drawn from the approaching snake leading to the little sun. Likewise in *Waltzing Matilda*, a vector can be traced from the man’s hand and extending to the sheep. This type of image encodes illustrator voice by positioning the viewer on the sidelines to watch the characters and their actions as the way of interpreting the meaning.

In the case where there is eye contact, it can be taken to mean that the illustrator is establishing a demand on its viewer. For example, in the following image from “*The Trouble With DOGS!*”, the viewer is confronted with a character gaze:

NOTE:  
This figure is included on page 106 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 5.10** Character gaze as demand on reader (from “*The Trouble With DOGS!*” 2007)

At this point of the narrative, the mischievous dog has learnt to behave under the Brigadier’s training. On the other hand, the family members who own the dog begin to miss the mischievous acts of the dog and decide to end the Brigadier’s training program. The image

presents a close-up of the Brigadier looking directly at the viewer, thereby creating an intimate relationship between this character and the viewer. The family members are reflected on the Brigadier's sunglasses, positioning the viewer to see through the eyes of the family members. Such contact realises what Painter (2007: 45) describes as 'vicarious', in which the reader or viewer takes on the role of 'reader-as-character'. The illustrator's demand for viewer reaction is this scene in which the dog's owners are confronted by the Brigadier. They are afraid to tell the Brigadier of their decision.

The irony of the family members resembling the naughty dog in need of training, feeling helpless and intimidated by the Brigadier is portrayed throughout the illustrations via similar clothes' colour to the toys strewn all over the floor, and each family member accompanying the dog in undertaking the Brigadier's training (refer to Figure 5.11).

NOTE:  
This figure is included on page 107 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 5.11** Illustrator voice in offering information (from "*The Trouble With DOGS!*" 2007)

The Brigadier's gaze can be taken as the illustrator's demand for the viewer to sense the family members' anxiety at being confronted with the somewhat serious expression of the Brigadier.

Meanwhile, a gaze established between the character and the viewer in *When the Snake Bites the Sun* demands the viewer to react to the crying face of the little sun:

NOTE:  
This figure is included on page 108 of the print copy of the thesis held in the University of Adelaide Library.

**Figure 5.12** Illustrator voice in provoking reader sentiments (from *When the Snake Bites the Sun* 1984)

The image presents the frontal view of the sun where the viewer is able to see the crying expression. It invites the viewer to share in the pain and misfortune of the little sun who has been bitten by a snake. This demand is intensified as it is the first instance where the sun is given a facial expression.

#### 5.2.4 Character Voice

In picture books, multiple character voices are often introduced into the text as important players within the narrative. The degrees to which character voices are explicitly revealed vary in different texts. As discussed, character voices are easily identified when they appear in projected speech such as in the following:

**Narrator voice**

A patch of spring sunshine is a pleasant place to read.

**Character 1 voice**

“Why does Dave keep looking at me like that?”

**Narrator voice**

asked Kate’s dad.

**Character 2 voice**

“Because you have his chair, Daddy, just where it’s warm,”

**Narrator voice**

said Kate.

Character voices in the above extract are marked in speech marks, while the narrator voice functions there to inform the reader of the character who is speaking. This way of reported speech conveys to the reader who the speaker is as well as the way in which the speech

exchange unfolds. The narrator positions the reader to witness the speech exchange as it unfolds between the characters.

There are also instances where character voices are communicated in a less explicit manner to the reader. An analysis of voices in the picture books reveals that character voices can be projected by the narrator as exemplified in the following extract from *When the Snake Bites the Sun*:

**Narrator voice**

The bad man chased the little sun,  
and poked her with his spear.  
She was afraid he would kill her  
and leave the world in darkness.  
So she took off into space to escape him,...

The underlined sentence marks an occurrence of character voice. The voice of the character is embedded in narrator voice and is presented to the reader as part of the narrative of events. This is achieved by attributing the character's feelings and reasoning to the character through the indication at the beginning *She was*. In this way, character voice is discernible in narrator voice. Another example of a less explicit form of character voice is in the poem *Solitude*, where it is unclear if it is either the narrator or the character who is speaking as in:

I have a house where I go  
When there's too many people,  
I have a house where I go  
Where no one can be...

The whole poem is presented from the first person point of view. Although the accompanying image portrays a boy (see Figure 5.4), which can be taken to mean the character, it still is unclear if it is a portrayal of a made-up character or the narrator himself. Because the poem is conveyed from only one perspective, it is difficult to 'read' if it is the narrator or the character who is speaking to the reader. However, the writer's personal relating of experiences through the use of pronoun 'I' generates a more intimate relationship with the reader.

To this point, I have examined character voices as observed in verbal texts. Now it is useful to see how a speech exchange between characters can be 'read' from visual images. As Kress and van Leeuwen (2006) point out, the tracing of vectors offers a visual representation of action verbs. One way of identifying instances of speech exchanges in images is to identify

vectors between represented participants that have potential to speak and be spoken to. Just as the illustrator speaks directly to the viewer through character gaze (see Figure 5.10), character gaze toward another character is interpreted as a speech exchange as in the following:

NOTE:  
This figure is included on page 110 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 5.13** Vectors in character gaze as speech exchanges (from “*The Trouble With DOGS!*” 2007)

A set of images are presented to the reader. In the first image, two vectors can be derived from father-dog and daughter-father. The father is looking at the dog while the daughter, Kate, is looking towards her father. If, as Kress and van Leeuwen (2006) propose that vectors are representation of action verbs, then the vectors identified in these two instances signify the act of talking to and about one another. By contrast, no character gaze is established between characters in the second image. Their gaze is concentrated upon their own activities, i.e. father-book, daughter-tank, dog’s closed eyes, suggesting no speech exchanges.

In the same way, character gaze is used to portray speech exchanges in *Waltzing Matilda* as in the following example:

NOTE:  
This figure is included on page 110 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 5.14** Projected speech in image (from *Waltzing Matilda* 1979)

Here, character gaze is established between the squatter and the troopers toward the swagman. In addition, the projected speech is presented as part of the image above the squatter and the troopers. The same technique is observed on the next page where the latter part of the projected speech visually projects out from the face of the squatter.

NOTE:  
This figure is included on page 111 of the print copy of  
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**Figure 5.15** Projecting speech from character's face (from *Waltzing Matilda* 1979)

Such positioning of the projected speech can be taken to replace the narrator voice of having to narrate the speaker as in 'said [speaker]'. This way of visual portrayal in the extracts above indicates that the speech is uttered by the squatter.

### **5.2.5 Reader Voice**

In the picture book narratives observed in this study, the reader is established as a passive addressee. There are virtually no instances whereby reader voice can be heard. As discussed, the use of writer voice, illustrator voice and character voice invoke in the reader or viewer a range of feelings and ways of responding to the writer and characters. In these instances, reader voice is implied within the texts but does not figure in jointly constructing these texts, unlike the other voices.

On the contrary, reader voice, as built into *The Earth and the Moon*, has a more explicit function. It is necessary for achieving the built-in purpose of the picture book. In every turn of the page, the narrative begins by presenting information related to the Earth in the form of declarative statements. The opposite page then presents a question about the Moon in which the reader can look for the answer in the picture that follows. This statement-question structure is continued throughout the book.

NOTE:  
This figure is included on page 112 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 5.16** Statement-question as built-in activity (from *The Earth and the Moon* 1997: p. 4-5)

The activity constructed here is unlike the other picture books observed. Here narrator voice does not tell a story but is giving and requesting information from the reader. The reader is expected to participate by identifying the elements requested by the narrator in the visual images, first by recognising the element presented in the declarative clause on one page, and then by searching for the element named in the question as a way of responding to the writer's demand for information. As this is the narrator's conscious attempt for the reader to engage in the activity, it develops into one of the main learning opportunities afforded in the book. Hence, reader voice that is built into this picture book is required in order to maximise the writer's intention for factual learning from the task.

In summary, the discourses of the children's picture books in this study are characterised by the operation of multiple voices and the ways in which they potentially impact on interactions between the writer and the reader. These voices and their realisations in the texts are summarised as follows:

- i) **Writer voice:** Observed in text titles and in the unfolding of texts. In text titles, writer voice provides information on what the text is about. The stylistic presentation of the title as well as what is selected for inclusion in the titles highlights for the reader the specific focus of the picture books. In the unfolding of texts, writer voice takes on different speech functions. This voice positions the reader to respond to the particular roles adopted in writer voice.
- ii) **Illustrator voice:** Observed in visual images of the texts. This voice imposes different demands on reader participation through the images. This participation ranges from watching at the sidelines to having to respond or react in certain ways

that are valued by the illustrator, as for example to the demand imposed by character gaze.

- iii) **Character voice:** Observed in both verbal and visual text. In verbal text, the degree to which this voice is explicit varies. Character voice is encoded in projected speech or embedded in narrator voice. Visually, occurrences of speech exchanges can be ascertained from vectors in character gaze and the positioning of projected speech in relation to the characters in images.
- iv) **Reader voice:** Implied within texts and its functioning across texts. In narrative text, the reader is established as a passive addressee. Reader voice is not explicit but its presence within the text is implied. For text with some built-in activities, the reader is encouraged to actively participate. Reader voice in such cases is not only explicitly called for, but is required in order to maximise the learning opportunities afforded in the text.

### 5.3 Voice Interaction in Managing Visual-Verbal Intersemiotic Relations

It is now helpful to expand on the analysis from the previous section and to demonstrate the interaction of voices in construing ideational *synergism* in children's picture books. The concept of *synergism*, as adopted by Royce (1998), refers to:

‘the ability of elements, in the act of combining, to produce a total effect that is greater than the sum of the individual elements or contributions’ (Royce 1998: 27)

Section 5.2 made the point that children's picture books are configured from a combination of voices which serve to provide literacy experiences to young children in entertaining ways. There is a synergistic relationship in picture books between the visual and the verbal semiotics. Royce (1998, 2007a) has developed a useful framework in which to analyse these relationships and this is now described.

#### 5.3.1 Analytical Framework for Ideational Intersemiotic Complementarity

A multimodal text, according to Royce (1998), is any text that utilises more than one semiotic system to project its meaning. This view of multimodal texts suggests that the meanings construed are the result of not only the individual contributions of semiotic elements, but

from the various inter-relations between the semiotic resources which result in a text that possesses greater sums of meanings and is functional, or in Halliday and Hasan's (1985: 10) words, 'is doing some job in some context'. Royce's (1998, 2002) framework specifically looks into the visual and verbal semiotics as well as their relations in producing ideational, interpersonal and textual meanings. In doing so, he draws on Hallidayan linguistics for the study of language, and Kress and van Leeuwen's (1990, 1996, 2006) adaptation of SFL to the study of visual images, to establish a framework that examines the combination of both semiotic resources. The advantage of adopting this approach to the study of experiential content in picture books is in its ability to reveal the relations between the resources, identified as the multiple voices in Section 5.2. More importantly, it provides the tools for taking into account the relations between the visual and verbal meanings.

Table 5.1 below presents the ideational features of the framework, as summarised by Royce (1998). The ideational metafunction, according to Halliday and Matthiessen (2004), refers to the 'goings on' or to the construing of experience in the world. Halliday (1985) proposes that such construing of experience can be traced in language use from the lexical items of Identification (participants), Activity (processes), Circumstances and Attributes. Likewise, Kress and van Leeuwen (1990) also offer a way of tracing experiences in visual images by identifying the *represented participants* as well as all other animate or inanimate participants present in the visual. Royce (1998, 2002) draws on both the verbal and visual means of investigating ideational meaning to analyse multimodal texts. To do this, he uses what he labels 'sense relations' to categorise the visual-verbal relation as one of *repetition, synonymy, antonymy, meronymy, hyponymy, or collocation*.

NOTE:

This table is included on page 115 of the print copy of the thesis held in the University of Adelaide Library.

**Table 5.1** Analytical framework for ideational Intersemiotic Complementarity (Royce 1998: 31)

The framework can be applied to a sequence of pages from the picture book *Waltzing Matilda* to exemplify its uses. Although the analysis focuses on ideational meanings, it should be noted that the discussion frequently makes reference to the interpersonal and textual meanings. This is attributed largely to the fact that it is difficult to separate out the interplay of the semiotic resources in creating experiential, interpersonal and textual meanings, all of which contribute to the overall meanings found in picture book texts.

NOTE:

This figure is included on page 116 of the print copy of the thesis held in the University of Adelaide Library.

**Figure 5.17** Sequence of pages in *Waltzing Matilda*

Beginning with the visual representation, Royce (1998, 2002) proposes a series of questions regarding the *represented participants* as presented in the table above. The first element to consider is to identify the participants in the visual frame. In the first of these, the traveller and the sheep are the participants who are given prominence via the foregrounding of their whole figures in the image. They reappear again in the following image but there is a shift in their positioning within the visual frame. Instead of being the central focus, they are now positioned on the left side of the frame, and with only a small part of the jumbuck being shown. On the right side stands a horse carrying the squatter. As Kress and van Leeuwen (2006: 57) point out, what is positioned on the left is information that is already given to the reader, while information on the right is usually ‘New’ and not yet known to the reader, and accordingly deserves reader’s special attention. At this point of the narrative, the squatter is introduced into the story. In the next image, the farmer and his horse are observed on the left side of the frame while the police station is seen on the right side.

The distinctive feature that characterises each of the pages as well as every stage of the narrative is the participants' involvement in different Activity-types. The traveller in the first image is trying to catch the sheep. His smiling expression suggests that he is quite sure of his catch. The scared expression of the sheep, however, tells that it is desperately trying to escape from the man. In the next image, the traveller stows the sheep into his tucker bag. We also see the farmer at a distance watching this action. The positioning of the farmer away from the view of the traveller suggests that he is unaware of being watched. This marks a potential complication in the narrative, which begins to unfold in the next visual image. The farmer is seen here to be riding hurriedly on his horse towards a building labelled 'POLICE'. All of these actions are realised through the vectors created between participants acting as Actors and Goals.

In terms of Circumstances, the setting of the narrative remains consistent throughout the development of the picture book. The portrayal of the Australian outback is achieved through the various shades of brown which capture an accurate depiction of the bush and its wilderness. What distinguishes the depiction of the three images, however, is the brightness of the background. In the first image where the swagman is grabbing the jumbuck, the bark of the trees casts dark shadows over the swagman and the jumbuck. This could be taken to signify both the immoral act of the swagman in catching the jumbuck for his food and his belief that nobody is aware of his action. The brightness shifts in the next image with the swagman now out of the shadow and in the open, while the squatter is surrounded by the tree bark. It reflects the swagman's action observed by the squatter and unknown by the swagman. In the following image, the squatter is seen to be moving away from the darker side of the frame towards the brighter side where the police building is located, symbolising the openness and transparency of the police force.

The analysis of the characteristics and qualities of the participants, labelled as Attributes, can be seen in the colour of the character clothing. Colour is potentially one of the most influential resources in children's picture books and functions to capture young readers' attention. According to Painter's (2008) system network of Ambience, colour also creates types of mood or ambience. The use of colour also orients the reader or viewer to the personality of the characters in the story. Drawing on Painter's (2008) network of Ambience reproduced in Figure 5.18, particularly that of Warmth, it is suggested that colour choices play an important role in establishing emotional effect on viewers.

NOTE:

This figure is included on page 118 of the print copy of the thesis held in the University of Adelaide Library.

**Figure 5.18** Ambience network (Painter 2008)

Painter (2008: 99) differentiates between ‘warm’ and ‘cool’ colours, describing the former group as consisting of shades of red, orange and yellow while the latter consisting of shades of blue, green and aqua. The red-grey and blue-cream attire of the swagman and the squatter respectively, can be taken to emphasise the personality contrast attributed to the two men. The red-grey attire of the swagman induces a feeling of warmth towards the character, while the blue-cream attire of the squatter evokes a cool sentiment. Apart from the colours, the swagman’s complexion looks darker and his clothes more worn out compared to those of the squatter, whose complexion is brighter and generally looks more groomed, suggesting the swagman is exhausted from long hours of walking. This generates in the reader a more forgiving disposition and intimacy towards the swagman than the squatter, even if the former may have committed an illegal act.

Table 5.2 below categorises the observations from the three images into what Royce (1998) proposes as Visual Message Elements (VMEs) or visual meanings:

Visual meanings	Analysis of picture book images		
	Image 1	Image 2	Image 3
<u>Identification</u>	Old traveller  Sheep	Old traveller  Farmer  Horse  Sheep's legs  Food bag	Farmer  Horse  POLICE (verbal symbol)
<u>Activity</u>	Grabbing or catching  Escaping  Facial expressions: pleased, scared	Tucking in  Riding  Watching  Facial expressions: joyful, solemn	Riding  Going somewhere  Physical move: hurried
<u>Circumstances</u>	Outback  Billabong  Tree barks	Outback  Open space  Tree barks	Outback  Downhill  Trees  Buildings
<u>Attributes</u>	Colours: Red – warmth  White – neutral/pure	Colours: Red – warmth  Blue – cool  Dark brown – strong, groomed	Colour: lighter shade around Police symbol

**Table 5.2** Visual Message Elements (VMEs) in sequence of pages from *Waltzing Matilda*

These elements serve as comparison to the verbal elements of the multimodal text, which are now analysed.

Similar to the visual meanings, an examination of the verbal meanings in a multimodal text is also directed towards the Identification, Activity, Circumstances, and Attributes elements. Table 5.3 presents the sentences from the verbal text observed in the sequence of pages in Figure 5.17:

Number	Sentence
1	Up jumped the swagman and grabbed him in glee;
2	And he sang as he stowed him away in his tucker-bag,
3	“You’ll come a-waltzing Matilda with me!”
4	<i>Who’ll come a-waltzing Matilda, my darling,</i>
5	<i>Who’ll come a-waltzing Matilda with me?</i>
6	<i>Waltzing Matilda and leading a water-bag-</i>
7	<i>Who’ll come a-waltzing Matilda with me?</i>
8	Down came the Squatter a-riding his thoroughbred;

**Table 5.3** Language from the sequence of pages in *Waltzing Matilda*

Royce (1998, 2002) suggests to study the lexical choices and the VMEs in order to identify the ways in which the ideational choices in the visual representation relate semantically to that of the verbal strand. This is what he labels as Intersemiotic Complementarity. The sense relation categories for the projection of ideational meanings in the visual and verbal representations within Intersemiotic Complementarity are *repetition*, *synonymy*, *antonymy*, *meronymy*, *hyponymy*, and *collocation*. An example of this analysis is presented below:

REPRESENTED PARTICIPANTS						
S's	Old traveller	Sheep	Food bag	Farmer	Horse	Building (Police)
1	swagman (S)	him (jumbuck) (S)				
2	he	him	tucker bag (S)			
3-7	SONG					
8				Squatter (S)	thoroughbred (H)	



Represented participant not present in both visual image and verbal text



Represented participant present in visual image but not in verbal text

**Table 5.4** Intersemiotic meanings for the represented participants

The table shows evidence of visual-verbal intersemiotic complementarity by listing the lexical items used to identify the represented participants in the visual images. The complementarity relations between the representations in the images and in the verbal text is characterised largely as *synonymy*, with the terms *swagman*, *jumbuck*, *tucker bag*, and *squatter* intersemiotically synonymous with the visual representations of *old traveller*, *sheep*, *food bag*, and *farmer*. The illustration of the horse, however, is intersemiotically related through *hyponymy* to the lexical item *thoroughbred* as the breed belongs to a subclass of horse.

Of particular interest are the instances where no sense relations may be detected between the visual-verbal forms, that is, instances where a represented participant is present in only one of the modes. Such instances are considered as examples of intersemiotic ellipsis. As indicated in Table 5.4, two represented participants were present in the second image but not in accompanying verbal text. The verbal and visual modes that follow on the next page shift focus from the swagman to following these two participants and their roles in the development of the narrative. In this instance, the verbal text does not mention the police building in the third image. Such instances rely on the reader or viewer to discover the information by attending to the visual images.

### **5.3.2 A Synopsis of Image-Text Relations in Four Picture Books, and Voice Interaction**

The sense relations between images and written texts in four children's picture books are described in the following discussion. As outlined in Section 5.3.1, the first step in examining visual-verbal relations involves the identification of the VMEs from images and the lexical items that are semantically related to the VMEs. It is then possible to determine the sense relation that links them. The short analysis on a sequence of pages from *Waltzing Matilda* shows that there are instances in which the visual and verbal elements are linked synonymously, as well as instances where the participants are represented only in the visual semiotic mode but absent in the verbal form. A next step is to investigate the voice-types observed in the construal of visual-verbal relations to ascertain the functions of these relations in engaging readers in the meaning potential of these picture books. Section 5.2 makes the point that the four voices observed in the configuration of children's picture books are those of writer, character, illustrator, and the reader. The analysis now considers the voice-types that project the message elements, and where possible, the sense relations that these elements entail.

#### **5.3.2.1 THE EARTH AND THE MOON**

To reiterate, two groups of information constitute the content of the picture book *The Earth and the Moon*; objects on the Earth and objects on the Moon. On every double page spread, there is the picture of the objects on the Earth on the left side, and a picture of the Moon on the right hand side (refer to Figure 5.16). The VMEs and lexical items that refer to the represented participants in the picture book are presented in the following table:

Pages	Represented participants in visual images	Represented participants in verbal text																		
Front cover	<table border="0"> <tr> <td data-bbox="393 247 667 279"><u>Left image</u></td> <td data-bbox="673 247 883 279"><u>Right image</u></td> </tr> <tr> <td>Mountains</td> <td>Earth</td> </tr> <tr> <td>Clouds</td> <td>Rocks</td> </tr> <tr> <td>Rocks</td> <td>Sun</td> </tr> <tr> <td>Wolf</td> <td></td> </tr> <tr> <td>River</td> <td></td> </tr> <tr> <td>Blue sky</td> <td></td> </tr> <tr> <td>Trees</td> <td></td> </tr> <tr> <td>Land</td> <td></td> </tr> </table>	<u>Left image</u>	<u>Right image</u>	Mountains	Earth	Clouds	Rocks	Rocks	Sun	Wolf		River		Blue sky		Trees		Land		<p><i>THE EARTH AND THE MOON</i>  <b>(R) - Superordinate</b></p>
<u>Left image</u>	<u>Right image</u>																			
Mountains	Earth																			
Clouds	Rocks																			
Rocks	Sun																			
Wolf																				
River																				
Blue sky																				
Trees																				
Land																				
2	<p>Mountains  Clouds  Rocks  Footprints  Sun  Bird  Trees  Wolf  River  Land  Moose  Bears</p>	<p><i>There are <b>mountains</b> on the Earth.</i>  <b>(R)</b></p>																		
3	<p>Earth  Sun  Rocks  Footprints</p>	<p><i>Are there <b>mountains</b> on the Moon?</i>  <b>(NSR)</b></p>																		
4	<p>Mountains  Clouds  Rocks  Footprints  Sun  Bird  Trees  Wolf  River  Land  Moose  Bears</p>	<p><i>There are <b>animals</b> on the Earth.</i>  <b>(H) – (Superordinate)</b></p>																		
5	<p>Earth  Sun  Rocks  Footprints</p>	<p><i>Are there <b>animals</b> on the Moon?</i>  <b>(NSR)</b></p>																		
6	<p>Mountains  Clouds  Rocks  Footprints  Sun  Bird  Trees  Wolf  River  Land  Moose</p>	<p><i>There are <b>plants</b> on the Earth.</i>  <b>(H)</b></p>																		

	Bears	
7	Earth Sun Rocks Footprints	<i>Are there <b>plants</b> on the Moon?</i> <b>(NSR)</b>
8	Mountains Clouds Rocks Footprints Sun Bird Trees Wolf River Land Moose Bears	<i>There are <b>rocks</b> on the Earth.</i> <b>(R)</b>
9	Earth Sun Rocks Footprints	<i>Are there <b>rocks</b> on the Moon?</i> <b>(R)</b>
10	Mountains Clouds Rocks Footprints Sun Bird Trees Wolf River Land Moose Bears	<i>There are <b>rivers</b> on the Earth.</i> <b>(R)</b>
11	Earth Sun Rocks Footprints	<i>Are there <b>rivers</b> on the Moon?</i> <b>(NSR)</b>
12	Mountains Clouds Rocks Footprints Sun Bird Trees Wolf River Land Moose Bears	<i>There are <b>clouds</b> on the Earth.</i> <b>(R)</b>
13	Earth Sun Rocks Footprints	<i>Are there <b>clouds</b> on the Moon?</i> <b>(NSR)</b>
14	Mountains	<i>There are <b>footprints</b> on the Earth.</i>

	Clouds Rocks Footprints Sun Bird Trees Wolf River Land Moose Bears	(R)
15	Earth Sun Rocks Footprints	Are there <i>footprints</i> on the Moon? (R)

**Table 5.5** VMEs and lexical items in *The Earth and the Moon*

From Table 5.5, we see that the visual-verbal sense relations observed in the picture book are those of *meronymy* (M), *hyponymy* (H), *repetition* (R), as well as instances whereby no sense relations (NSR) can be ascertained.

**(a) Meronymous Relations on Front Cover: To Illustrate Verbal Representation**

Writer voice is encoded in the text title to highlight the main content of the picture book by way of foreshadowing the ensuing text. In *The Earth and the Moon*, the lexical items, *Earth* and *Moon*, relate through meronymy to their visual representations. The two images, depicting objects on the Earth and in the Moon, form a superordinate relationship between the whole (Earth and Moon, respectively) and their parts (objects within). By doing so, the complementarity achieved from the combination of writer voice and illustrator voice aligns the reader to the position that the topic or focus of the picture book is the Earth and the Moon.

**(b) Repetition and Hyponymous Relations: To Label the Objects and Focus the Reader**

The visual images and verbal language in the text are related largely through the sense relation of repetition. This means that most of what is depicted in the images is repeated in the verbal text. Such a pattern continues throughout the text, with the visual depictions on each turn of the page remaining the same. The difference is in the change of lexical items representing the objects presented in the verbal text.

Likewise, some of the objects in the images are referred to by the name of their general class, such as *animals* to represent *bird*, *wolf*, *bears* and *moose*, and *plants* to represent *trees*. Following Royce's (1998) framework, this signifies the visual-verbal relation of hyponymy, where the relationship between a general class and its sub-classes is generated.

Such an interaction between writer voice and illustrator voice can be seen to serve two functions. Firstly, it provides labels for the objects in the images, e.g. the word *mountains* in the sentence *There are mountains on the Earth* serves as verbal representation of its visual depiction. Secondly, and more importantly, it guides the reader to focus on a particular object, establishing the object as a part of a whole. Hence, the lexical item *animals* focuses reader's attention to the animals in the image and informs the reader that they are objects belonging on the Earth.

### **(c) No Sense Relations: To Check Identification of Objects**

The instances whereby no sense relations are detected are on pages 3, 5, 7, 11 and 13. These are instances where reader voice is called for, that is, information is demanded by writer voice in the form of questions. The questions begin with the structure of *Are there*. According to Hasan (1989), such questions are characterised as polar interrogative-type, which encodes the function of [confirm: enquire: ask]. By enquiring about specific objects in the questions, the writer is asking the reader to identify the objects from the visual images and to confirm if these objects can be seen in the images. The absence of objects in the visual images does not make it possible to establish any sense relations between the visual and verbal forms. The role of writer voice here is to encourage the reader to refer to the visual image of the Moon and to infer specific information.

#### **5.3.2.2 WALTZING MATILDA**

Table 5.6 summarises the VMEs and lexical items from the picture book *Waltzing Matilda* to enable comparison between the two.

Pages (double- spread)	VISUAL		VERBAL		
	Represented participants	Activity	Sentences	Represented participants	Activity
Front cover	Old traveller; Hat; Bag around his shoulders; Water bucket across his body; Twigs for fire	walking in the outback	<i>WALTZING MATILDA</i>	<i>Matilda</i>	<i>Waltzing</i>
1-2	Old traveller	squatting	<i>Oh! There once was a swagman camped in a Billabong,</i>	<i>swagman (S)</i>	<i>camped (S)</i>
3-4	Old traveller	sitting	<i>Under the shade of a Coolabah tree;</i>	<i>Coolabah tree (M)</i>	-
5-6	Old traveller	watching his water bucket; mouth open	<i>And he sang as he looked at his old billy boiling, "Who'll come a-waltzing Matilda with me?"</i>	<i>he his</i>	<i>sang looked at his old billy boiling (R)</i>
7-8	Old traveller	looking into his bag	<i>Who'll come a-waltzing Matilda, my darling, Who'll come a-waltzing Matilda with me? Waltzing Matilda and leading a water-bag- Who'll come a-waltzing Matilda with me? (S)</i>	-	-
9-10	Old traveller; Sheep	looking towards the sheep; drinking	<i>Down came a jumbuck to drink at the water-hole,</i>	<i>jumbuck (R)</i>	<i>Down came drink (R)</i>
11-12	Old traveller; Sheep	grabbing; escaping	<i>Up jumped the swagman and grabbed him in glee;</i>	<i>swagman him (R)</i>	<i>Up jumped grabbed (R)</i>
13-14	Old traveller; Sheep's legs; Man on horseback	tucking in; mouth open; watching old traveller's	<i>And he sang as he stowed him away in his tucker-bag,</i>	<i>he (R) him</i>	<i>sang (R) stowed</i>

	(NSR)	actions	<p><i>“You’ll come a-waltzing Matilda with me!”</i></p> <p><i>Who’ll come a-waltzing Matilda, my darling,</i>  <i>Who’ll come a-waltzing Matilda with me? Waltzing Matilda and leading a water-bag-</i>  <i>Who’ll come a-waltzing Matilda with me?</i></p>	his tucker bag (S)	
15-16	Man on horseback; Police building (NSR)	riding towards	<i>Down came the Squatter a-riding his thoroughbred;</i>	<i>Squatter</i> (S) <i>thoroughbred</i> (H)	<i>Down came</i> (R) <i>a-riding</i> (R)
17-18	A flock of birds; Police building; Four men; Three policemen; Man on horseback	riding away; talking	- (NSR)	-	-
19-20	A bird; A sheep; A policeman on horseback; A rock; A tree	riding	<i>Down came Policemen – one,</i>	<i>Policemen</i> (R)	<i>Down came</i> (R)
21	<u>Left image:</u> Two birds; Two sheep; Two policemen on horseback; Two rocks; Two trees	riding	<i>two</i> (R)		
22	<u>Right image:</u> Three birds; Three sheep; Three policemen on horseback; Three rocks; Three trees	riding	<i>and three.</i> (R)		
23-24	Old traveller; Bag; Three policemen; Man on	confronting swagman	<i>“Whose is the jumbuck you’ve got in your tucker-</i>	<i>jumbuck</i> <i>you’ve</i>	<i>got</i>

	horseback		<i>bag?</i> <b>(R)</b>	<i>tucker-bag</i>	
25-26	Man on horseback; Policemen; Old traveller	holding onto swagman; pointing at swagman	<i>You'll come a-waltzing Matilda with me.</i>  <i>Who'll come a-waltzing Matilda, my darling, Who'll come a-waltzing Matilda with me? Waltzing Matilda and leading a water-bag- Who'll come a-waltzing Matilda with me?</i> <b>(R)</b>	<i>You</i>  <i>me</i>	<i>come</i>
27-28	Policemen; Swagman	running after swagman; jumping into water	<i>But the swagman, he up and he jumped in the water-hole,</i>	<i>swagman</i> <b>(R)</b> <i>he</i> <b>(R)</b>	<i>up</i> <b>(R)</b> <i>jumped</i> <b>(R)</b>
29-30	Water; Trees	-	<i>Drowning himself by the Coolabah tree;</i>	<i>himself</i>  <i>Coolabah tree</i>	<i>Drowning</i> <b>(M)</b>
31-32	More trees; Water; Dark shadows	-	<i>And his ghost may be heard as it sings in the billabong, "Who'll come a-waltzing Matilda with me?"</i>	<i>his ghost</i>  <i>it</i>  <i>billabong</i> <b>(M)</b>	<i>may be heard</i>  <i>sings</i> <b>(M)</b>

**Table 5.6** VMEs and lexical items in *Waltzing Matilda*

The picture book *Waltzing Matilda* embraces both consistencies and changes throughout the portrayal of its narrative. The setting of the story is constant throughout via the depiction of trees and the water-hole alongside the shades of brown that spread across pages, portraying an accurate representation of the Australian bush. The depiction of the characters is also consistent, in that they become recognisable after their initial introduction into the images. The changes that occur as the story unfolds are the presence or otherwise of the characters, as well as their activity-types. Table 5.6 attempts to record these changes in represented participants and activity-types as depicted at every turn of the page.

The experiential content represented in the visual and verbal modes are related through repetition, synonymy, collocation, and meronymy relations. As with *The Earth and the Moon*, there are also instances where no sense relations can be established between the two modes.

### **(a) Synonymous Relations: Reference to Represented Participants**

Represented participants in the verbal narrative are referred to in specialised terms, for example, *swagman*, *jumbuck*, *squatter* and *tucker bag*. According to Parsons (2009), *swagman* is someone who wanders in the Australian bush. Intertextually, the use of this term can be traced back to the Great Depression when unemployed men would carry their bedroll and travel from town to town in search of work. The visual narrative portrays an older-looking man who is carrying his possessions as he wanders in the bush before he encounters a sheep which he then catches. Thus, the visual depiction of the old traveller generates a synonymous relationship with its verbal reference *swagman*. Both express the same experiential meaning.

The visual depictions of *jumbuck*, *squatter* and *tucker bag* are also synonymously related to their verbal counterparts. It has been suggested that the term *jumbuck*, which means a sheep, originates from Aboriginal English of ‘jump up’ (online article from National Library of Australia, <http://www.nla.gov.au/epubs/waltzingmatilda/3-Meanings.html>, accessed on 30 June 2010). In the visual narrative, the *squatter* is portrayed as a wealthy, well-dressed man who rides on a thoroughbred horse. Traditionally, a *squatter* was a wealthy landholder who usually owned thousands of acres (Parsons 2009). Finally, the word *tucker* in *tucker bag* is an Australian slang term for food. In the image on page 13, the *swagman* tucks the sheep into his *tucker bag*, suggesting that the bag is the *swagman*’s food bag. Hence, an examination of the origins of the lexical items used to refer to the represented participants in the visual images shows that the specialised terms are rooted in Australian slang. The visual depictions of these terms possess synonymous experiential meanings to these verbal forms.

### **(b) Repetition Relations: To Illustrate Verbal Narrative**

The complementarity between the verbal and visual narratives is largely characterised by the sense relation of repetition, which is to say that the unfolding of events is presented through

writer voice and illustrator voice. The following images from *Waltzing Matilda* exemplify this:

NOTE:  
This figure is included on page 130 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 5.19** Verbal-visual repetition in a series of pages in *Waltzing Matilda*

The event depicted by illustrator voice in this series of pages is the arrival of the three policemen to confront the swagman. The first left image from the series shows a downhill slope as well as one count of each type of object, i.e. bird, tree, sheep, rock. On the right side of the double-page spread, writer voice enters through the sentence *Down came Policemen – one*, which is positioned at the top and against a white and empty background, followed below by an identical experiential illustration of a man in police uniform riding in the opposite direction of the slope, suggesting that the policemen has just ridden downhill and is heading towards the swagman.

The next double-spread page again depicts the action of policemen riding downhill. However, the number of policemen has doubled from the previous turn of the page to two policemen and then to three on the right hand page. This is emphasised in the verbal form of *two* on the left image and *and three*. on the right page, alongside increasing numbers of birds, trees, sheep and rocks. The combination of writer voice and illustrator voice in the picture book results in a depiction of verbal meanings that provide a visual map of the narrative to the reader. What this also suggests is that a large part of the unfolding of the narrative can be ascertained through the visual mode, as much as it is portrayed through its verbal form, as

both depict identical experiential content. This is especially useful to beginner readers who may lack word knowledge for making sense of the verbal narrative.

It is also noteworthy that there is a shift in the temporal sequencing in the second image. In the first image, each juxtaposed visual in *Waltzing Matilda* presents the relation of simultaneity, whereby the actions depicted on each facing page are taking place at the same time. However, the experiential content portrayed on the left and right pages of the second image is not taking place simultaneously, but rather chronologically. The visual narration on preceding pages has informed the reader that only a total of three policemen accompanied the squatter. Thus, it is not possible for the facing pages to read as events taking place simultaneously. Following Painter's (2007: 56) network of image relations in picture books, the temporal sequencing here is characterised as a shift from that of 'simultaneous' to 'succession' and then reverting back to 'simultaneity'.

### **(c) No Sense Relations: To Afford Reader Privileges and to Enhance Significant Events**

The analysis reveals that there are frequent instances where no sense relations can be perceived between the verbal and visual resources. In five of the instances highlighted above, the narration relies on illustrator voice to depict parts of the information that are not conveyed in the verbal mode. These pieces of information are:

- i) the swagman looking towards the jumbuck as it drinks,
- ii) the squatter watching the swagman tuck the jumbuck into his bag,
- iii) the place to where the squatter rides, which is the police station,
- iv) the squatter together with the policemen ride to the swagman as villagers talk,
- v) the policemen chasing after the swagman, possibly the cause of the swagman having to jump into the water-hole to escape.

The absence of parts of information from the verbal narration serves a number of functions. Firstly, it affords the reader the privilege of knowing or seeing ahead of the characters. This is accomplished by positioning the reader to be able to view an event from almost all directions as well as transporting the reader to different locations within the narrative. As a result of privileging the reader the ability to view specific occurrences, the significance of these events is enhanced as the reader is given, through the illustrations, certain understandings of which

the characters are not aware. For example, we are introduced to the character of the squatter as we see him watching the swagman before the verbal narration introduces his character on the next turn of the page. The verbal repetition of the character and his subsequent actions enhances the significance of his character and of past action in the future development of the narrative. Hence, the reader develops an intimacy with particular characters because of the insights that are offered.

#### **(d) Meronymous Relations: To Heighten the Impact of a Character's Death**

The sense relation of meronymy identified here has a different function to that discussed in the *The Earth and the Moon*, where it was identified on the front cover of the picture book. Here, it is observed at the closing of the narrative where the visual images depict the scene of the water-hole into which the swagman has jumped. We see dark shadows caused by the trees as they surround the water-hole, creating a gloomy, even mysterious atmosphere. The verbal narration highlights two phenomena, both of which take place at the water-hole, i.e. *drowning himself*, and *his ghost may be heard as it sings*.

The meronymous complementarity between the water-hole connoting a representation of the dead swagman as the place where he drowned and where his ghost sings adds to the effect of the tragic death of the swagman. What is left to remember him is the water-hole in which he died, which at the same time marks the closing of the story. This also provides evidence for the indispensability of either mode of meaning-making. The visual depiction of the water-hole depends on the verbal narration to inform readers of the phenomena associated with the setting, while the verbal mode relies on the visual depiction to heighten the impact. Both narrator voice and illustrator voice complement each other in producing the intended meaning.

#### **5.3.2.3 WHEN THE SNAKE BITES THE SUN**

Analysis of *When the Snake Bites the Sun* begins with the identification of the VMEs and semantically-related lexical items. As stated, the book is based on an Aboriginal story told by a man from the Ngarinyin tribe. The story was told to Aboriginal children living in The Kimberleys, a remote region of Western Australia, who later produced paintings of the story that are adapted as illustrations in this picture book.

Pages (double- spread)	VISUAL		VERBAL		
	Represented participants	Activity	Sentences	Represented participants	Activity
1-2	Big sun; Small sun	Frontal plane	<i>Long, long ago, in the East, behind the world, there lived two suns. A big fat mother sun and a little daughter sun.</i>	<i>two suns</i>  <i>big fat mother sun</i>  <i>little daughter son</i> <b>(S)</b>	<i>lived</i>
3-4	Red suns with thick black strips across	Dark blue background	<i>They lived in hollow logs.</i>	<i>They</i>  <i>hollow logs</i> <b>(M)</b>	<i>lived in</i>
5-6	Big sun; Small sun; Trees	Red background	<i>They came out to give the world light, but they shone so fiercely and for so long that everything began to burn up.</i>  <i>The ground became scorched. The rivers dried up...</i>	<i>They</i>  <i>everything</i>     <i>The ground</i>  <i>The rivers</i>	<i>came out to give the world light</i>  <i>shone so fiercely</i>  <i>burn up</i>  <i>became scorched</i>  <i>dried up</i> <b>(M)</b>
7-8	Various types of animals	Scattered around the page; Red background	<i>The animals began to die of thirst.</i>	<i>The animals</i>	<i>began to die</i> <b>(M)</b>
9-10	Big sun	Black background; Double-page spread of the sun	<i>The mother sun, by this time, had got so fat, that she could no longer squeeze out of her log.</i>  <i>So, she sent her daughter out alone.</i>	<i>The mother sun</i>  <i>she</i>  <i>her</i>    <i>she</i>  <i>her daughter</i>	<i>had got so fat</i>  <i>could no longer squeeze out of her log</i>  <i>sent</i>  <b>(M)</b>
11-12	Small sun with black thick strip; Two men on island	Blue background; Heading towards direction of two men on island	<i>The little sun rolled across the sea to Marungi Bididi Bididi – an island where two men lived.</i>	<i>The little sun</i>  <i>the sea</i>  <i>an island</i>  <i>two men</i>	<i>rolled across the sea</i>  <i>lived</i>  <b>(S)</b>
13-14	Sun; Two men, one	Yellow background	<i>One was a good man, who had</i>	<i>a good man</i>	<i>looked after</i>

	of which holds a spear		<i>always looked after the two suns. The other was a bad man.</i>	<i>the two suns a bad man</i>	(M)
15-16	Man with spear; Sun	Poking sun with spear; Red background	<i>The bad man chased the little sun, and poked her with his spear.  She was afraid he would kill her and leave the world in darkness.</i>	<i>The bad man the little sun her his spear She he the world</i>	<i>chased poked (R)  was afraid he would kill her  leave the world in darkness (M)</i>
17-18	Blue circles; Red circles; Sun	Black background; Diagonal words facing upwards	<i>So she took off into space to escape him, getting hotter and hotter as she climbed</i>	<i>she him</i>	<i>took off into space to escape  getting hotter and hotter as she climbed (S)</i>
19-20	Sun; Snake	Snake approaching sun; Blue background	<i>But up there in the sky, high above the earth, lived a snake. Suddenly, he rushed at her...</i>	<i>the sky high above the earth a snake he her</i>	<i>lived rushed at her  (R)</i>
21-22	Crying sun face; Snake	Vector from snake to crying face; Blue background	<i>and bit her.</i>	<i>her</i>	<i>bit (S)</i>
23-24	Snake; Trees; Crying sun face	Moving downwards away from snake	<i>Now she could go no higher. And, getting weaker and cooler, she rolled away down towards the edge of the earth.</i>	<i>she the edge of the earth</i>	<i>go no higher getting weaker and cooler, she rolled away down towards (S)</i>
25-26	Sun; Tree branch; Patches of red, blue, brown and purple	Sun behind tree branch; Blue background	<i>There she became snagged in the fork of a tree and the sky turned red with</i>	<i>she fork of a tree the sky</i>	<i>became snagged turned red</i>

			<i>the blood from her wounds.</i>	<i>the blood from her wounds</i>	(S)
27-28	Red sun; Black clouds	Sun behind black clouds; Purple background	<i>At last, she slipped down into the mists below. And the world became dark.</i>  <i>She went back to her mother, who looked after her till she was strong again.</i>	<i>she</i> <i>the mists</i> <i>the world</i>  <i>She</i> <i>her mother</i> <i>her</i>	<i>slipped down</i> <i>became dark</i> (S)  <i>went back</i>  <i>looked after her till she was strong again</i> (NSR)
29-30	Sun; Trees	Sun shining; Blue background	<i>Ever since that time, the little sun has made her journey from the east to the west to give the world day and night.</i>  <i>There must always be day for light and heat...</i>	<i>the little sun</i> <i>her</i>  <i>the world</i>  <i>day</i>  <i>light and heat</i>	<i>has made her journey from the east to the west to give the world day and night</i>  <i>must always be</i> (M)
31-32	Sun	Red background, Sun rolling downwards	<i>followed by the darkness of night for the world to cool and rest – so that it will never burn up again.</i>	<i>the darkness</i>  <i>the world</i>  <i>it</i>	<i>followed by</i>  <i>to cool and rest</i>  <i>will never burn up</i> (M)

**Table 5.7** VMEs and lexical items in *When the Snake Bites the Sun*

The illustrations in this book consist of children's paintings of the story. Therefore, it is not surprising that the images portray basic representations of the events. This is evidenced from the high frequency of meronymy relations identified between the verbal and visual modes of narration. The complementarity relation of repetition is rarely observed. However, there are also frequent instances of synonymy relations in the depiction of activity-types. The following sub-sections discuss the functioning of these sense relations in the configuration of the narrative.

### **(a) Meronymous Relations: Characters as Representations of Activity-Types**

The most commonly observed multimodal relation in *When the Snake Bites the Sun* is established from the depiction of the characters in the images with the fuelling of information, as in what is happening to these characters, conveyed by narrator voice through verbal text. Figures 5.20 and 5.21 demonstrate this relation:

NOTE:  
This figure is included on page 136 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 5.20** Adapted from *When the Snake Bites the Sun*

NOTE:  
This figure is included on page 136 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 5.21** Adapted from *When the Snake Bites the Sun*

Figure 5.20 shows a double-page spread depicting two of the characters, the mother sun and the daughter sun, as well as a thick black strip across each of the suns. The image, on its own, does not provide enough information to indicate the narrative unfolding. What is presented by illustrator voice are the two characters involved in this part of the narrative. The remaining information is given to the reader through the accompanying verbal text, *They lived in hollow logs*, which informs the reader that the black strips in the image represent hollow logs and that the suns lived in those logs. Likewise in Figure 5.21, we see various types of animals scattered across the double-page spread. Again, verbal text encoding narrator voice informs the reader that these animals are beginning to die of thirst.

Hence, the sense relation that is generated between such visual depictions and the verbal text is the portrayal of one aspect of a figure, that is, the represented participants involved in the activity-types of the narrative.

**(b) Synonymous Relations: To Portray Cause and Effect in the Unfolding of the Narrative**

Another sense relation frequently observed in the unfolding of the narrative is that of synonymy or the relation whereby both the visual and verbal modes portray similar experiential meanings, as in the following narration:

NOTE:  
This figure is included on page 137 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 5.22** Adapted from *When the Snake Bites the Sun*

Although both visual and verbal resources depict similar activity-types, some of what is depicted is exclusive to individual modes, as follows:

Image	Depicted in visual mode	Depicted in verbal mode
First	Crying sun face; Snake close to the sun	
		<i>bit her</i>
Second		<i>Now she could go no higher. And, getting weaker and cooler,</i>
	Crying sun face moving downwards away from snake	<i>she rolled away down towards the edge of the earth.</i>

 Activity-types not depicted

**Table 5.8** Comparison of activity-types as depicted in visual and verbal modes

The first image illustrates the crying expression of the sun while a snake is positioned close to the sun. The verbal text, on the other hand, narrates that the snake has bitten the sun. Both modes deal with similar experiential meanings, which is that the sun has been hurt by the snake. However, the verbal narration explains the cause, *bit her*, while the visual depiction offers the effect of the incident that is the sun's crying expression. Together, the intersemiotic complementarity produces the cause and effect of the event on a double-page spread.

Similarly, in the image that follows, the visual depiction shows the crying sun moving in a downwards direction away from the snake. The verbal narration provides the explanation which justifies the depicted activity in the visual mode. From the written text, we are told that the sun could not go any higher as she was getting weak and cool. The effect of that is in the sun having to roll away and downwards. Such portrayals of cause and effect through the interaction of narrator and illustrator voices produce synonymous relations between them. Both consider similar experiential content but present different pieces of information, which combine to unfold the narrative.



characters, whom the reader will get to know through individual biographies provided inside. The text title is less prominent compared to the represented participants. It is set in an atypical font with its colour blending harmoniously into the background. The relationship between the text title and the visual depiction of the characters is not straightforward. It is not possible to determine just from the front cover if the *changing voice* indicated in the verbal text refers to the voices of the characters or to the general voice of Australia. The backgrounding of multiple words in different languages does offer cues to a possible interpretation of the front cover. The words generate a relation with the human participants to suggest that these characters may be of different nationalities who speak different languages. Again, the sense relations established between the text title, human participants and the background is ambiguous, in that it does not provide a conclusive interpretation of the ensuing content.

#### **5.4 Reading Paths and Inferred Demands on Readers**

I have identified five types of sense relations between images and written texts, i.e. repetition, synonymy, hyponymy, meronymy and no sense relation, as they are observed in the configuration of meanings in examples from four children's picture books. I have also aimed to link these sense relations to the interaction between voices. The present section now explores reading paths navigated from the interplay of these multimodal resources. While there are many possible pathways for the reading of picture books, the analysis, nonetheless, sets out to investigate to what extent the visual and verbal means of meaning-making construct a specific reading path for the unfolding of the narrative and if so, how readers are guided through the pathway.

A distinction is considered between the functions of verbal text and visual images. While the former *tells* the events in a sequential manner, the latter *shows* important elements as well as their relation to each other (Kress 2003: 152). A number of the picture book images analysed here depict human and non-human participants. Some of these demonstrate activity-types through vectors that are established between the characters, while others present the characters to inform viewers of their significance in a story. The accompanying verbal text, on the other hand, provides a narration of the events as they unfold to form the picture book narrative. This differentiation between the functions of both modes offers potential choices in regards to the reading path of these picture books. Due to the existence of a sequential

ordering of the narrative presented in the verbal mode, the written text is designed to be read in the order in which the writer has designed for the story to unfold. This is further explored in Section 5.4.1. As for the reading of images, there is a less coded path of reading them in comparison to its verbal counterpart.

#### **5.4.1 Linear Path**

A linear pathway of reading is particularly useful for printed texts consisting largely of written words with few illustrations. Such texts structure for readers the way in which they are to be attended to: read from left to right, and top to bottom, just as the words are arranged from left to right in sentences and paragraphs unfold from top to bottom. In all of the picture books explored in this study, the structuring of written texts follows this linear progression. The written words are to be read first on the left hand page and then on the right page as, for example, in the structuring of the picture book *The Earth and the Moon*. As identified in Section 5.3.2, the image-text relations most frequently observed in this text are those of repetition and hyponymy. At times the written text serves as labels for the objects in the visual images and at other times they classify a group of objects under a general class, e.g. *animals, plants*. The focus on a particular object is expanded across a double-page spread to the right hand page, where the verbal text functions as an instruction to the reader to identify the same object in a different image to that on the left hand page. This observation demonstrates the complementarity between the verbal text and its visual images. The former is designed to be read first to ascertain the object in focus, and to be followed by the latter for instructions to confirm its existence in the picture. This pattern of reading is intended to be repeated throughout the picture book. It requires the reader, first to locate the focus object in the left-hand image, and then to confirm if the same object can be found in the image on the right-hand page.

Similarly, the reading paths in the verbal narration of *Waltzing Matilda* and *When the Snake Bites the Sun* are ordered in the same way. The reader is expected to read the verbal text on the left before proceeding to the right, and from the top to the bottom. Following this reading path, the reader is guided through the events of the narrative, as constructed in the order established by the writer.

### 5.4.2 Non-Linear Path

The discussion on *Waltzing Matilda* and *When the Snake Bites the Sun* in the previous section focused on establishing the reading path of the verbal narration. As the analysis of these texts has shown, the visual mode present contributes to the overall meanings as much as their verbal counterpart. Both modes have to be taken into consideration in determining the inferencing of meanings from these texts.

According to Kress and van Leeuwen (2006: 177), the three principles of composition that apply to visuals combining text and image are ‘information value’, ‘salience’ and ‘framing’. ‘Information value’ is defined as the placement of elements which creates relations with the viewer in order to attach specific information value, while ‘salience’ refers to the elements that are positioned to attract viewer attention. ‘Framing’, as employed throughout *The Earth and the Moon*, serves to classify elements to belong and to not belong to specific kinds of information.

The visual-verbal composition in the narrative *Waltzing Matilda* requires the reader to undertake various shifts in reading path. One of the shifts is in having to discern important details of the narrative from images, which are not present in the verbal text. The analysis has highlighted the instances whereby depicted objects in the visual images were not portrayed in verbal narration. This was described as a strategy for enhancing significant characters or events in the narrative as they are repeated again in succeeding parts of the text. The first appearance of the squatter marks an important turn in the narrative. The complication of the story begins at that point as the swagman’s act is exposed and it marks the beginning of trouble for him. In that image (refer to second image in Figure 5.17), the squatter is placed in the background while the swagman is seen tucking the jumbuck into his bag in the foreground. Furthermore, the squatter is positioned on the right-hand page, which marks the ‘zone’ of ‘New’ information with which readers are not yet familiar, while the swagman and jumbuck occupy the ‘zone’ of ‘Given’ information on the left side, having already followed through the development of these characters (Kress & van Leeuwen 2006: 181). The construction of this image utilises the principles of ‘salience’ and ‘information value’ to highlight the significance of the squatter character at this point in the narrative. This requires the reader to infer information, not from the typical reading path of the verbal text, but by a shift of focus to the visual narration.

Another shift in the reading of the picture book is when a viewer is made to follow the development of the narrative through a different character. As soon as the squatter is introduced through a visual depiction of his character, the subsequent pages portray his acts of riding to the police building and then directing the policemen to the scene of the incident. The initial focus on the character of the swagman is temporarily abandoned in order to follow the squatter. In order to make sense of the narrative up to this point, the reader needs to be able to make the connections between previous events and the present situation, i.e. the act of the swagman having captured a jumbuck, the squatter seeing this act and reporting to the authorities, and the confrontation between the policemen and the swagman. Such an unfolding of events requires shifts in character focus, from the swagman to the squatter to the policemen, before the swagman is re-introduced again. In addition, as pointed out in Section 5.3.2, the temporal sequencing in the depiction of the policemen changes from that of ‘simultaneity’ to ‘succession’ and then back to ‘simultaneity’. Readers are expected to accommodate these shifts in the reading path of the picture book.

The analysis of *When the Snake Bites the Sun* has shown the reliance on narrator voice for narrating the events of the story. This was characterised by the frequent occurrences of meronymous relations between the images and verbal text, which indicate only parts of the verbal narration that are depicted in the visual images. Here again, there is a less coded reading path as readers can choose to focus first on the image and then the verbal narration, or vice versa.

## **5.5 Summary of Findings**

I have attempted to analyse the configuration of meanings in children’s picture books through the two main meaning-making modes: the verbal text and the visual images. I began the analysis by identifying the voices that can be observed in this type of text. Using five picture books that were used in the classroom observed in this study, I identified four voice-types, i.e. writer voice, illustrator voice, character voice and reader voice, and described their interpersonal functioning, that is, their positioning of the reader or viewer in the texts. By doing so, I differentiated between the sub-modes that were acting within the verbal and visual modes, and observed the ways in which these modes acted on the reader.

The analysis then proceeded to an examination of visual-verbal complementarity in four picture books. These picture books were selected because the spoken data transcripts which are examined in the next chapter consist of teacher-student discussion on these four texts. Five types of intersemiotic relations, i.e. repetition, synonymy, meronymy, hyponymy and no sense relations, were identified as characterising the image-text relations in these picture books. These sense relations fulfilled specific purposes in the projection of particular meanings.

The pathways established for the reading of these texts were discussed. In broad terms, picture books allowed for two reading paths: linear and non-linear. The linear path is the conventional way of reading a text, from left to right and top to bottom. The non-linear way is less coded in that it is difficult to predict what the reader will choose to read and focus on. The discussion drew on the three principles of visual-verbal composition of 'information value', 'salience' and 'framing' for examining the ways in which some of the elements within a text were privileged over others to gain reader attention.

This analysis serves as a bridge to the next chapter. In this chapter, the focus had been to develop understanding of the semiotic resources that work to construe meanings in children's picture books. These picture books consist of a complex interplay of resources that create demands and challenges for readers, especially novice readers. Chapters 6 and 7 investigate classroom talk around four of the picture books, focusing especially on the ways in which the teacher mediates student reading and understanding of the texts.

## **Chapter 6 Analysis of Spoken Data**

### **Engaging With Picture Books: Talking About Pictures and Words**

#### **6.1 Introduction**

The previous chapter focused on the interpersonal and ideational meanings in children's picture books. In examining the writer/illustrator-reader/viewer relationship, four voices were identified, i.e. writer or narrator voice, illustrator voice, character voice, and reader voice, in the configuration of picture book meanings including their impact on the ways that the writer and reader/viewer interact. This led to an investigation of ideational content in the verbal text and visual images in four of the picture books, in which five types of intersemiotic relations were identified, namely, repetition, synonymy, meronymy, hyponymy and no sense relations. The analysis revealed that these sense relations imposed varying demands on a reader, potentially more so on the young novice readers participating in this study.

This chapter moves to an exploration of the teacher-student interactions around the picture books. It explores the engagement with picture books through classroom talk, specifically the role of the teacher in mediating between the students and the texts. The analysis draws on Genette's (1997) theory on transtextuality – connections within and between texts, which offered a way of framing the text-relations encoded in teacher-student talk, described in Chapter 3. Section 6.2 firstly focuses on the category of intratextual talk, e.g. talk to do with the verbal text and visual image, where the analysis examines the teacher voice as an Engagement device between the picture book texts and the students. The primary aim of the analysis is to identify the ways in which the teacher exploits the visual and verbal resources in the picture books, as well as to determine the overall engagement purposes achieved from interactions around these texts. The final part of the chapter investigates instances of student voice in intratextual talk which reveal some of the difficulties faced by the students in their attempts to comprehend meanings made in the picture books. The analysis seeks to uncover the sources of these challenges.

## 6.2 Teacher Voice as Engagement in Intratextual Talk

This section considers the talk around these picture books by taking into account the dominant role that the teacher assumes as well as the students' participatory role as they discuss the texts. There are at least two other voices interplaying with the four picture book voices during talk around those texts, namely the teacher voice and the student(s) voice. Depending on other participants who may be also present during the classroom reading events, there might also be a researcher voice or a BSSO voice. The analysis here concentrates on the role of teacher voice, or in some instances student voice, as these interact with the visual and verbal resources of the texts. Since the teacher takes on a more dominant role in the interactions, the analysis will centre largely on her utterances. More specifically, there is an attempt to identify the Engagement meanings, i.e. [proclaim], [disclaim], [entertain], and [attribute], encoded in the teacher voice. The central role of this voice in these interactions is to manage heteroglossic space in the teacher-student talk around multi-voiced picture book texts.

The Engagement system is provided in Figure 6.1 below:

NOTE:  
This figure is included on page 146 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 6.1** The Engagement system (Martin & White 2005: 134)

According to Martin and White (2005: 93), the Engagement system in Appraisal theory provides the means for characterising speaker or writer ‘interpersonal style and their rhetorical strategies’. They state:

[It provides the means for] the authorial voice to position itself with respect to, and hence to ‘engage’ with, the other voices and alternative positions construed as being in play in the current communicative event. (Martin & White 2005: 94)

This offers insight into the ways in which the teacher, as the ‘authorial voice’ in talk around the picture books, adopts stances in relation to the visual and verbal components of these texts and in doing so, aligns or ‘disaligns’ the students with these positions. As a way into the analysis, it is useful to describe the options in the Engagement system by drawing on examples from the spoken data. It should be noted that these examples are drawn not only from the category of intratextual talk, but rather they incorporate all of the sub-types, i.e. intertextual, paratextual, architextual and hypotextual. This is because the primary aim here is to provide exemplifications to demonstrate formulations within the teacher-student talk which realise the range of Engagement meanings, rather than to provide a detailed analysis of the teacher’s ways of promoting students’ interaction with the visual and verbal components of the texts.

Generally, the system categorises utterances into two types: monoglossic and heteroglossic. Monoglossic utterances are those which ‘make no reference to other voices and viewpoints’ whereas heteroglossic assertions ‘do invoke or allow for dialogistic alternatives’ (Martin & White 2005: 99-100). The following propositions from the spoken data illustrate these two distinctions:

**Monoglossic**

*The English-speaking countries were having a very big war with Germany*  
(message 1118)

**Heteroglossic**

*...they thought that they might not be treated very well* (message 1123)

The first formulation does not provide any form of referencing of other voices. It merely presents a ‘truth condition’ (Martin & White 2005: 99), which is that the English-speaking countries were in a big war with Germany. In the second formulation, the teacher is drawing on the voice of the German people, as indicated in the pronoun *they*, and hence, is presenting

their view that *they might not be treated very well*. Such a formulation contributes to the heteroglossic backdrop of diverse views. The options in the system allow for examining whether such alternative viewpoints are approved or disapproved of by the speaker or writer, and more importantly, whether they position the reader or listener to do likewise.

Within the Engagement system, any heteroglossic utterance can be treated as either *contracting* or *expanding* the dialogic space. If it contracts the space, the utterance ‘acts to challenge, fend off or restrict’ (Martin & White 2005: 102) other alternative positions and voices. The two broad categories in which this can be achieved are to **[disclaim]** and to **[proclaim]**. The more delicate options of the former are **[deny]** and **[counter]**, while the options **[concur]**, **[pronounce]** and **[endorse]** belong to the latter option. The following formulations serve to distinguish between the functions of disclaiming and proclaiming:

**[contract; disclaim; deny]**

*There are no mountains on the Moon* (message 181)

**[contract; disclaim; counter]**

*Will everybody just find a seat please?* (message 1416)

**[contract; proclaim; concur]**

*Yes of course* (message 804)

**[contract; proclaim; pronounce]**

*I want you to copy it onto your page as well* (message 418)

**[contract; proclaim; endorse]**

*What else that you can think of that shows it’s a question?* (message 266)

Within the system, there are five categories each of which works to contract dialogic space. The first of these characterises propositions that realise the meaning **[deny]**. Message 181 is an example of an utterance that functions to deny or reject the position that there are *mountains on the Moon*. Martin and White (2005: 118) propose that denials are commonly realised by negatives such as *no*, *not* or *not the case*. In the above example, the negative *no* acts to deny the presence of mountains on the Moon, and in doing so, rejects alternative positions other than the proposed formulation. The second category is to **[counter]**. Martin and White (2005: 120) define this category as including ‘formulations which represent the current proposition as replacing or supplanting, and thereby countering, a proposition which would have been expected in its place’. In the example from the spoken data, the adjunct *just*

suggests that the imperative *find a seat* replaces any other actions that the students may be doing or wanting to do. In contrast to the two options previously discussed which directly reject or over-rule alternative positions, this option as well as the following two, contract the heteroglossic space by way of proclaiming, that is not to reject explicitly but rather to limit the scope of alternative positions.

The first of these ways of contracting is to [**concur**]. Drawing on the example above, the formulation *Yes of course* announces the speaker's agreement with a previously proposed proposition. Following Martin and White (2005: 124), such formulations are contractive because they 'represent the shared value or belief' and in so doing, 'exclude any dialogistic alternatives', and at the same time 'position any who would advance such an alternative as at odds with what is purportedly generally agreed upon or known'.

The next option for proclaiming is that of [**pronounce**]. This category describes explicit interventions or interpolations from the speaker through such formulations as *I contend...*, *The facts of the matter are that...*, *You must agree that...*, as well as the intensifiers *really*, *indeed* and so on (Martin & White 2005: 127). In other words, the speaker is seen to assert his/her authorial voice through such pronouncements which then fend off or challenge other viewpoints. Such pronouncements are often observed in the spoken data to be in the form of more explicit instructing by the teacher, *I want you*, as in the example in message 418.

The final category of contracting is [**endorse**]. By endorsing, the speaker 'construes external sources as correct, valid [and] undeniable' (Martin & White 2005: 126). In message 266, the teacher's question asks the ways that *show* the statement in the text to be a question. The response to the question can be represented as *...show that it is a question*. In short, she is not seeking to discuss the validity of the elements, i.e. the punctuation marks or Wh- tag, as indicators that the statement is a question. Rather, the verb *show* demonstrates that she construes these elements as undeniable and her purpose is to encourage the students to identify these elements.

Within Engagement, the options that expand heteroglossic space, that is, open up the space for alternative positions and viewpoints are to [**entertain**] or to [**attribute**]. Propositions selecting the option [**attribute**] can be further categorised into the options [**acknowledge**] or [**distance**]. The following messages from the spoken data exemplify each of the options:

**[expand; entertain]**

*You might have another idea for the story* (message 1605)

**[expand; attribute; acknowledge]**

*They say that they are on Kaurna land* (message 1343)

The distinction between the options **[entertain]** and **[attribute]** is that the former indicates ‘its position as one of a number of possible positions’ whereas the latter ‘disassociates the proposition from the text’s internal authorial voice by attributing it to some external source’ (Martin & White 2005: 104-111). The first example above in message 1605 demonstrates the value of entertain. The modal auxiliary *might* indicates the speaker’s assessment of likelihood that the audience may have other possible ideas for the story, and thereby, recognises that its proposition is but one of a number of alternatives. Compared with the second example, the stance of the authorial voice in the first example is explicit. In the **[acknowledge]** example in message 1343, the speaker is reporting on a proposition put forward by others as indicated in the verb *say*. Such formulations do not reveal the stance of the authorial voice. Nowhere in the spoken data does the teacher make use of the option **[distance]**, that is, the explicit distancing of authorial voice from the attributed material.

Table 6.1 summarises the descriptions and examples within the system of Engagement as part of Appraisal theory:

Meaning	Realisations	Example from spoken data
[contract] option		
disclaim		
deny	negatives: <i>no, not, didn't, never</i>	<i>There are <u>no</u> mountains on the Moon</i>
counter	conjunctions and connectives: <i>although, however, yet, but</i>  comment adjuncts/adverbials: <i>surprisingly</i>  adjuncts: <i>even, only, just, still</i>	<i>Will everybody <u>just</u> find a seat please?</i>
proclaim		
concur	<i>of course, naturally, not surprisingly, admittedly, certainly</i>	<i>Yes <u>of course</u></i>
pronounce	<i>I contend, The facts of the matter are that..., You must agree that</i>  intensifiers: <i>really, indeed</i>  stress pattern in speech  explicit instructing: <i>I want you</i>	<i><u>I want you</u> to copy it onto your page as well</i>
endorse	such verbs that warrant: <i>show, prove, demonstrate, find, point out</i>	<i>What else that you can think of that <u>shows</u> it's a question?</i>
[expand] option		
entertain	<u>Modalities of probability</u> modal auxiliaries: <i>may, might, could, must</i>  modal adjuncts: <i>perhaps, probably, definitely</i>  modal attributes: <i>it's possible that, it's likely that</i>  mental verb/attribute projections: <i>I think, I believe, I doubt</i>  <u>Evidentials</u> evidence/appearance-based postulations: <i>it seems, it appears, apparently, the research suggests</i>  <u>Modality of permission/obligation</u> 'deontic' modality: <i>Must</i>	<i>You <u>might</u> have another idea for the story</i>
attribute		
acknowledge	reporting verbs:	<i>They <u>say</u> that they are on Kaurna</i>

	<i>say, report, state, declare, announce, believe, think</i>	<i>land</i>
distance	reporting verb: <i>to claim</i>  'scare' quotes	-

**Table 6.1** Summary of Engagement options, realisations, and examples from spoken data

The analytical tools provided through the system of Engagement are now applied to the teacher-student discourse around the picture books. Of specific significance is the application of the framework for understanding the role of teacher talk in exploiting picture book texts, particularly the images and verbal texts, in interactions with the students.

### 6.2.1 Teacher Instructing Reading of Verbal Text

The first excerpt is taken from the reading of *The Earth and the Moon*, the second from *Australia's Changing Voice*, and the last from *When the Snake Bites the Sun*.

Turn	Interactant	Message	Transcript
<b><u>Text 1</u></b>			
55	T	94	Open the book
		95	and let's have a look at the beginning of the story
56	S9	96	Can I read it?
57	T	97	Look we'll have to all take a chance
		98	Some of us will read together
		99	Alright S8 read
<b><u>Text 3</u></b>			
602	T	1168	In this book I think we have got a little bit of
		1169	If you look in this book
		1170	go to this page in the middle (holds book up)
		1171	One kind of Aboriginal language
		1172	have a look at that for the moment
		1173	Read with your partner
		1174	read some of those words
		(Few minutes pass as SS read with their partners)	
		1175	Listen for just a moment
		1176	I'm interested in what S3 has discovered
		1177	Tell them what you found out
<b><u>Text 4</u></b>			
743	T	1570	Let's see how many pronouns we can find here
		1571	and what name they refer to
		1572	Let's look at our first sentence (displays sentences on the overhead projector)
		1573	Remember two men, the good man and the bad man?

744	SS	1574	Yeah
745	T	1575	Alright

The first extract takes place relatively early on in the discussion in Text 1 with lower-literate students, whereas the second and third examples occur towards the middle of the discussions in Texts 3 and 4 with higher-literate students. In each of these extracts, the teacher is instructing the students to attend to the verbal part of the texts as evident in her instructions *let's have a look at..., let's see..., let's look at our first sentence, alright S8 read, read with..., read some of those words, go to this page... .*

In the first excerpt, the teacher voice is negotiating meanings with the whole class, the picture book text and then with individual students. The exchange begins with the teacher directing student attention to the start of the text, presented here in Figure 6.2. One of the students, S9, requests permission to read but is indirectly rejected by the teacher who explains that the reading of the text will be carried out in turns and possibly in pairs, rather than in individual turns. She then proceeds to nominate another student, S8, to begin reading the words on the page.

NOTE:  
This figure is included on page 153 of the print copy of the thesis held in the University of Adelaide Library.

**Figure 6.2** Adapted from *The Earth and the Moon*

By directing students to the writer voice at the start of the text, more specifically to read the verbal text on the page (messages 95 and 99), the teacher voice fends off or restricts alternative positions such as the naming of objects from image or discussing grammatical elements. The teacher's instruction to students to read the verbal text contracts the heteroglossic space by fending off other possible foci on illustrator voice or on any other aspect of the text other than that proposed by the teacher. The teacher voice encodes the Engagement meaning of [proclaim] by acting to limit the students' scope of focus. In fact, her

instructions to a specific student to attend to the verbal text, *Alright S8 read*, further encodes the meaning [pronounce] whereby she explicitly intervenes to assert her proposition for this student, as well as for all the students, to focus upon writer voice. By overtly directing the student focus to the verbal text, the teacher voice directs the reading path of the picture book. As previously reviewed in Section 5.4.1, the pattern of reading implicated in the ordering of the verbal and visual resources in this picture book (refer to Figure 6.2) is that of having to attend first to the verbal text in order to ascertain the object in focus before then needing to locate it in the image. Hence, teacher voice can be viewed in this occasion as ‘an interpolation of the authorial presence so as to assert or insist upon the value or warrantability of the proposition’ (Martin & White 2005: 128), in this case, the warrantability of the reading path she intends for the picture book.

As indicated in the same excerpt, a student, S9, volunteers to read the text (message 96). The teacher does not take up S9’s offer by initially presenting herself in agreement with S9 (message 97), suggesting that all students, including S9, will eventually have their turn to read and then rejecting S9’s offer by calling upon S8 to take his turn to read (message 99). Teacher voice here utilises the [concede + counter] pairing to first acknowledge S9’s offer to read the text by not rejecting him. However, her counter move which follows indicates her high commitment to the reading order in which she determines who will read which parts of the text. This is evident in her nomination of S8 to read the first sentence. In other words, teacher voice here again contracts the dialogic space by way of establishing her order of student participation, countering the alternative position offered by S9.

The second excerpt is from classroom talk about *Australia’s Changing Voice*. Before the exchange takes place, the teacher and students indulge in extensive intertextual-type talk around personal experiences of moving to Australia and of having to learn a new language. This type of talk displays characteristics of Lemke’s (1990) category of co-actional links, which brings experiences from outside the classroom to bear on a topic under discussion. In the exchange presented, the teacher directs student attention back to the picture book as they discuss the topic of Creole and Aboriginal languages, in which she points to a particular page within the text. Teacher voice, through the proposition *In this book I think we have got...* (message 1168), intervenes in the talk by introducing the text-in-hand into the discussion. The mental verb *I think* encodes the meaning [entertain], indicating her position as ‘one of a number of possible positions and thereby, to greater or lesser degrees, makes dialogic space

for those possibilities' (Martin & White 2005: 104). If, further considering Aijmer's (1997) and Simon-Vandenberg's (2000) variable functionality of the locution, the attribution of *I think* in this case denotes the 'factual' use of the term, interpreted as 'pointing to some degree of tentativeness or uncertainty on the part of the speaker' (Martin & White 2005: 108). In other words, the text-in-hand contains relevant information about Aboriginal language which is the topic discussed by the teacher and students. However, the teacher conveys her tentativeness at the beginning of the exchange, possibly due to her uncertainty over the exact location of the information. The remaining part of the exchange reveals that she does not point to any particular information on the page; rather, she encourages the students to explore the information on their own or with a partner via her instruction *Read with your partner...read some of those words* (messages 1173-1174). Teacher voice in this exchange entertains other dialogic alternatives, firstly by opening the heteroglossic space for writer voice through the introduction of the text into their discussion, and then making room for student exploration of the information on the page as marked by her contribution later in the exchange *Listen for just a moment...I'm interested in what S3 has discovered...Tell them what you found out* (messages 1175-1177). This is in contrast to the first exchange, where teacher voice closes down the dialogic space to a focus only on a particular section of the verbal text, disallowing alternative viewpoints from students other than those pre-determined by the teacher.

The third excerpt is from teacher-student talk about *When the Snake Bites the Sun*. Teacher voice in this instance introduces the task via *Let's see how many pronouns we can find here and what name they refer to* (messages 1570-1571), thereby limiting the scope of focus to the pronouns in the text, and at the same time establishing the existence of pronouns in the text-in-hand as undeniable or unchallengeable. Teacher voice here encodes the meaning [proclaim], and more specifically the function [endorse]. In other words, she is not seeking to challenge the warrantability of the pronouns in the text. Rather, the verbs *find* and *refer* used in her speech indicate that she sees the pronouns as undeniable and her instruction to the students serves to encourage them to identify these elements. Unlike the first and second excerpts, the teacher draws student attention to the text-in-hand, not so much to read and deduce the unfolding of the text from writer voice, but rather to focus on specific grammatical elements. This is evident from the teacher's question to students in message 1573, where she begins her proposition with the mental verb *Remember*, suggesting the assumption of shared knowledge and text familiarity with her students.

This analysis using the Engagement system indicates that teacher voice intervenes, encoding the meanings [pronounce], [entertain], and [endorse], to negotiate meanings between the picture books and the students resulting in different forms of engagement with the texts. Where teacher voice encodes the meanings [pronounce] and [endorse], it limits the scope of focus to the particular parts of writer voice in the texts which the teacher deems necessary for closer inspection. In endorsing the text, she establishes it as valid and warrantable, and simultaneously closes the potential for debate. The teacher endorses that the verbal text utilises pronouns and leaves no room for students to argue against this position other than to *find* the pronouns and to determine *what name they refer to* (messages 1570-1571). Where she deliberately pronounces student emphasis on a specific area such as to read the verbal text on the page of *The Earth and the Moon*, teacher voice intervenes to establish the reading path which she intends the students to follow. By contrast, where teacher voice encodes the meaning [entertain], she allows for alternative positions in the discussion around text. In the above extract, teacher voice interpolates by introducing writer voice as an additional source of information, thus expanding the dialogistic alternatives in the talk. Furthermore, the teacher entertains students' voices by encouraging them to explore the text with another reading partner and to search for information that is relevant to their discussion.

### **6.2.2 Attending to Visual Images**

The visual images in picture books present different types of information depending on the way they are construed. For example, where the sense relation between the verbal text and visual image in *The Earth and the Moon* is that of hyponymy, the verbal text presents the whole of something, while the visual image depicts parts of that whole. Hence, the noun group *animal* in the verbal text *There are animals on the Earth* represents the whole, whereas the accompanying image depicts different kinds of animals, i.e. a bird, a wolf, two bears, and a moose. In the teacher-student talk around the picture books, the attention to visual images is identified as serving three functions:

- to lend support to writer voice,
- to supplement verbal text,
- to derive meaning from verbal text, based on the instances in which teacher voice guides students to focus on the images.

It is also noteworthy that the teacher does not frequently refer to the visual images during discussions with higher-literate students, instead focusing their talk more on the verbal text as well as experience outside the text.

### 6.2.2.1 *Lending Support to Writer Voice*

In describing the role of teacher voice in talk around texts as *lending support to writer voice*, the analysis focuses on *The Earth and the Moon*. As identified in Section 5.3.2, the detection of different types of sense relations between the verbal text and visual images can be summarised as the different ways in which writer voice presents information about the Earth and then the Moon to the reader. The primary function for such construal of information is to invite reader participation in the intended activity of the text, which is to focus the reader to locate the named-objects in the visual image of the Earth on the left side, and then to confirm if the same object is present in the right side image of the Moon, as indicated by the polar-interrogative question-type preceding it.

Teacher voice emphasises this pattern of object-identification built into the text by writer and illustrator voices, as for example in the following extract:

Turn	Interactant	Message	Transcript
71	T	114	Are there mountains on the Moon?
72	SS	115	Yes
73	T	116	Can you see them in that picture?
74	SS	117	Yes...no...yes
75	T	118	Then where are the mountains in that picture?
		119	You need to show them
		120	There are mountains here

Following from the students' reading of the verbal text, the teacher repeats the question posed through the writer voice *Are there mountains on the Moon?* (message 114), thereby eliciting a response from the students, and at the same time giving expression to reader voice as intended in the text. However, when the students do not provide the anticipated answer, which is that there are no mountains in the picture of the Moon, teacher voice counters the response by focusing student attention onto the visual image (message 116). She continues to challenge the students to locate the mountains in the picture as a way of countering the position of those students who responded *Yes* (messages 115 and 117). Finally, she explicitly tells that the students' *need to show* the objects in the picture as a way of supporting their

responses (message 119), and then proceeds to acknowledge the mountains in the image of the Earth. Thus, teacher voice encodes the Engagement meaning [disclaim], or to be more specific [counter], in its role here to support the intention of writer voice in the picture book. Instead of directly rejecting the student responses, teacher voice replaces it with a proposition to encourage reference to the image and to locate the object as implicated in the connective *Then* (message 118), followed by her countering proposition *where are the mountains in that picture?* In doing so, teacher voice functions to align the students to the pattern of object-identification intended in the text.

Further into the discussion, the teacher continues to familiarise the students with this pattern of object-identification:

Turn	Interactant	Message	Transcript
80	S4 S6	129	<i>There are animals on the Earth.</i>
81	T	130	Can you see the animals on the Earth?
82	SS	131	Yes
83	T	132	We saw the wolf
		133	What else can we see now?
84	S13	134	Bird
	(Messages 135-149 omitted here. T and SS name the animals in the picture)		
95	T	150	So those are all the animals we can see now
		151	Are we ready to read the next part of the book S13?
96	S13	152	<i>Are there animals on the Moon?</i>
97	T	153	<i>Are there animals on the Moon?</i>
98	SS	154	Yes
99	T	155	Look at the picture of the Moon
		156	No no animals on the moon
		157	Well we have rock
		158	Mountains?
		159	There are no mountains on the Moon and no animals on the Moon

In this extract, teacher voice is seen to intervene by ensuring that the students are able to identify the animals in the image of the Earth as implicated in her question (message 130), followed by their naming of the types of animals in subsequent turns (messages 132-149). When they proceed to the next part that is to the question of the Moon, the students still display confusion over the information as demonstrated in their response *Yes* (message 154), indicating their agreement that there are animals in the picture of the Moon, where in actual fact there are no animals in the image. A possible explanation for the student confusion is their inability to differentiate between the two images as separate entities presenting two

different types of information: the image on the left page depicts objects on the Earth, whereas the image on the right presents objects on the Moon (refer to Figure 6.2). Drawing on the discussion of reading paths in Section 5.4.1, this complication can be characterised as stemming from student confusion over the pattern of reading intended. The pattern requires the reader, first to locate the focus object in the image on the left, and then to confirm if the same object can be found in the image on the right. In other words, it requires a reader to read the double-page spread in ‘succession’, the left page followed by the right page. However, the student response *Yes* suggests that they are possibly interpreting both pages in ‘simultaneity’, which means that they view the question about the Moon on the present page as relating also to the image of the Earth on the previous page.

Therefore, teacher voice, as inferred from the exchange, chooses to focus the students first to the image of Earth and to name the animals they are able to see in it. She then turns to the information about the Moon where she denies the presence of animals in the image (message 156) as well as proceeding to name some of the other objects that are and are not present (messages 157-159). According to Martin and White (2005: 97), this type of proposition encodes the Engagement meaning [disclaim], where the authorial voice ‘positions itself as at odds with, or rejecting, some contrary position’. In this case teacher voice is rejecting the response proposed by the students, and in doing so, not only denies the proposition indicated by the students but goes on to counter it by drawing on additional observations from illustrator voice in the text.

As the interaction continues, the students begin to display familiarity, through their responses, with the reading pattern of the text:

Turn	Interactant	Message	Transcript
120	S13	190	<i>...Are there rivers on the Moon?</i>
121	T	191	<i>Are there rivers on the Moon?</i>
	SS		
122	T	192	What’s the answer to this?
123	SS	193	No

This extract shows the students able to provide the anticipated response, indicating that they are now able to infer the information from the visual image. Additionally, the students’ repetition of the verbal text alongside the teacher in message 191 implies that they are beginning to gain control of the question-answer structure dominating these exchanges. In

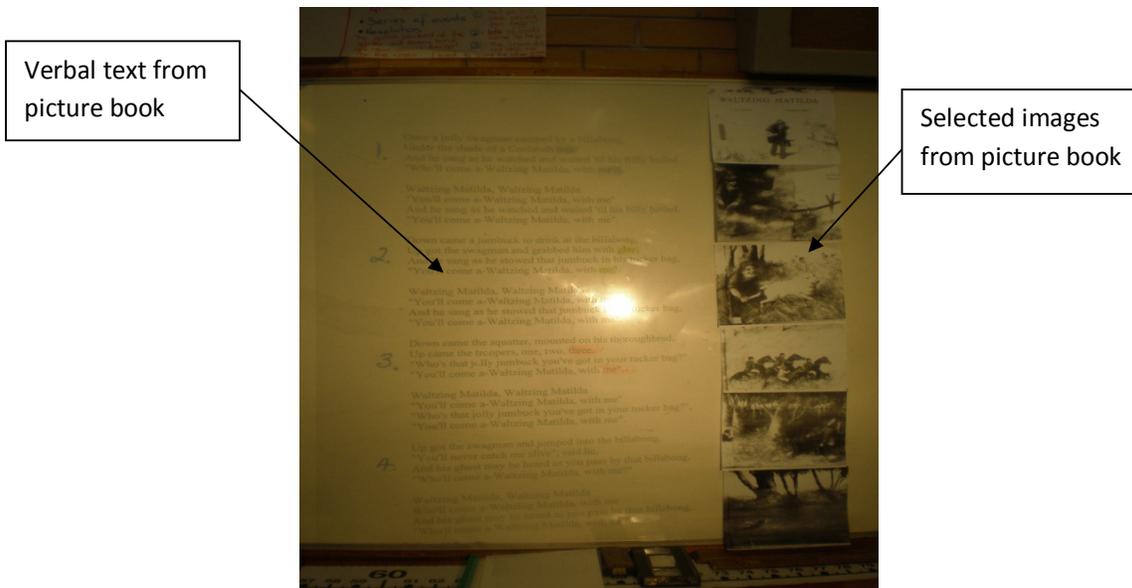
other words, the role of the teacher in repeating the question is now also assumed by the students. Therefore, the teacher, in addition to repeating the question in the verbal text, adds a further question *What's the answer to this?* to elicit a response to the question. The student internalisation of the question-answer structure is evident towards the middle of the lesson as demonstrated in the following exchange:

Turn	Interactant	Message	Transcript
151	S7	229	<i>Are there footprints on the Moon?</i>
152	T	230	<i>Are there footprints on the Moon?</i>
153	SS	231	Yes
154	T	232	Can you see any?
155	SS	233	Yes
156	T	234	Yes we can
		235	My gosh I wonder who went up there

In this exchange, the students no longer require the teacher's additional cue to respond to the question. As soon as the teacher repeats S7's reading of the verbal text, the students provide the anticipated response. Because the teacher no longer needs to focus on familiarising students with the question-answer pattern, the direction of talk becomes less predictable as observed in the teacher's genuine comment *My gosh I wonder who went up there*, which expresses her shock at the presence of footsteps on the Moon. Such a personal expression deviates from the sequence of talk dominating the earlier parts of the teacher-student interaction, where teacher voice assumes the role of lending support to writer voice by way of guiding and familiarising the students with the pathway of intended reader participation in the text.

### **6.2.2.2 Supplementing Verbal Text**

Apart from lending support to writer voice, the teacher encourages student attention to the visual images in the picture book in order to supplement the interpretation of the story from the verbal text. This is made explicit in teacher-student talk around the text *Waltzing Matilda*. In this lesson, several images from the picture book are chosen and attached to the whiteboard alongside the verbal text as can be seen in the following photograph:



**Figure 6.3** Photograph of the whiteboard during the lesson

The order of the events in the story, in other words the unfolding of the story, is repeated three times within this lesson; twice by reference to the verbal and visual resources, and then focusing only on the verbal text. The first provides the students with an initial recount of the events. It follows from a student’s attempt to retell the story with little specificity in terms of differentiating between the characters as demonstrated here in his retell:

Turn	Interactant	Message	Transcript
255	S13	433	The man going round the country
		434	the man...the man steal the sheep
		435	and the the the man see the man
		436	and the man jump in the water

S13’s brief recount of the story does not differentiate *the man* as the swagman or the squatter. He uses the term in his speech to represent either one of the two men. Following S13’s contribution, the teacher guides the students through the unfolding of the narrative for the first time, within which she focuses on identifying the characters and their individual roles in the story, as demonstrated in the following extract:

Turn	Interactant	Message	Transcript
262	T	447	He wanted the sheep for his food
		448	but the man who owns the sheep came along
		449	and said no you can’t take my sheep
		450	I’m going to call the policemen
		451	because you are stealing my sheep
		452	and you’re not allowed to steal my sheep
		453	it’s against the law

454	I won't let you steal my sheep
455	The man is called the squatter
456	He has lots of sheep
457	he owns lots of sheep
458	but he said no the swagman can't take my sheep

In the message *The man is called squatter* (message 455), the teacher consciously differentiates between the characters in the story. The teacher also details the different characters by focusing on their individual roles within the narrative, and at the same time deliberately referring to them through their names in the verbal text as *squatter* and *swagman* (messages 455 and 458). With the former, she emphasises his projected speech and stresses the reasoning behind the wrongdoing of the swagman. As well as making use of the verbal text, the teacher also engages the students with the visual images as in the next extract:

Turn	Interactant	Message	Transcript
270	T	471	So can you see the farmer?
271	SS	472	Yeah
272	T	473	Squatter
273	SS	474	Yeah
274	T	475	Can you see the policemen?
275	SS	476	Yeah
276	T	477	Now in the song they're called another name
		478	who is in here
		(Messages 479-483 omitted here: T discusses the meaning of <i>thoroughbred</i> )	
		484	[[ <i>Up came the troopers</i> ]]
277	SS	485	[[ <i>Up came the troopers</i> ]]
278	T	486	The policemen are called the troopers
		487	<i>One, two, [[three]]</i>

As in the previous extract, the teacher now points students to the visual images in order to ensure that they are able to visually identify the characters as seen by her confirmatory questions (messages 471 and 475). On receiving an affirmation from the students, the teacher then aligns them to the terms used by narrator voice by referring them to instances in the verbal text (messages 477-486). The teacher's different types of and frequent use of questions serve multiple roles. As the primary focus of this section is on identifying the role of teacher voice in managing heteroglossic space in intratextual-type of talk, that is talk around the verbal and visual resources within the text, the teacher's and students' use of questions will be further explored in the next chapter. It can be inferred that teacher voice, by bringing in and inviting student attention to illustrator voice, functions here to encode the Engagement meaning of [attribute], or [acknowledge] to be more specific. By focusing student attention on the characters in the visual image, she prepares them to associate the visual depictions of these characters to their representation in the verbal text as demonstrated in her proposition

*Now in the song they're called another name...who is in here.* This aligns the students to narrator voice, drawing their attention to the visual depiction in support of the propositions advanced in the verbal text.

Such a way of attending to the visual text is observed further into the discussion when the teacher once again draws the students' focus to the order of events through the images:

Turn	Interactant	Message	Transcript
310	T	548	So here comes the swagman walking across the country (points to first picture)
		(Messages 549-552 omitted here: BSSO enters and greeting)	
312	T	553	What do you think the swagman is doing here S5? (points to second picture)
		554	He is...
		555	What do you think is over here?
313	S5	556	[xxx]
314	T	557	What is he doing?
315	S5	558	[xxx]
316	T	559	What is he doing?
317	S5	560	Cooking
318	T	561	He's cooking
		562	What do you think he's cooking?
319	S5	563	Sheep
320	S	564	Sheep
321	T	565	[[Not sheep]]
322	S13	566	[[No]]
323	T	567	He wasn't cooking the sheep at that moment
		568	We don't see him cooking the sheep
324	SS	569	Water water
325	T	570	Yes he's got water
		571	S7
326	S7	572	The water
327	T	573	The water
		574	In...
328	SS	575	The bucket
329	T	576	Yes bucket
		577	So that's called a billy
330	SS	578	Billy
331	T	579	Yes he's waiting for the billy to boil

This extract represents the typical exchange in this round of talk about the story in which the teacher utilises the visual images attached to the whiteboard to guide the students through the unfolding of the events. Through a series of questions, teacher voice interposes between the images and the students by eliciting from them particular details in the pictures. In messages 553-564, for example, the utterances focus on drawing out information to do with the 'processes of doing' (Egins 2004: 217) as in *What do you think the swagman is doing here*

S5? (message 553) as well as in her repetition of *What is he doing?* (messages 557 and 559), and *What do you think he's cooking?* (message 562). In other words, the teacher is eliciting from the students information to do with, in SFL terms, the experiential meanings as expressed through the verbal processes and their attenuating participants and circumstances, in this instance a 'Material process' and 'Goal'. The discussion around the visual images, however, is not confined solely to Material processes, processes of doing- and happening-. Table 6.2 below summarises the process- and participant- types in the teacher's enquiries about the pictures attached to the whiteboard:

Image	Question instances (teacher voice)	Process/Participant type	Type of information elicited
1	-	-	-
2	<i>What do you think the swagman is doing here S5?</i>	Material	transaction
	<i>What is he doing?</i>	Material	transaction
	<i>What do you think he's cooking?</i>	Goal	second participant
3	-	-	-
4	<i>What's happening here S3?</i>	Material	action
	<i>Who is with the policemen?</i>	Actor	the other participant
	<i>What did we call him S1?</i>	Identifying Relational	corresponding term in verbal text
	<i>What did they say to the swagman?</i>	Verbal	reported speech
5	-	-	-
6	-	-	-

**Table 6.2** Process/participant-types in the teacher's enquiries and types of information elicited

The table indicates that the teacher's questions are observed only in utterances around the second and fourth images, whereas for the remaining pictures, she offers the information to the students by way of narrating the events. A range of process or participant types, classified as Material, Relational and Verbal processes and the participants of Actor and Goal, are visible in her questions. Identification of such visual elements involving Actor and Goal participants as well as the Material process realises the 'transaction' relation between the elements, that is, 'something done by an Actor to a Goal'. The attention to the Identifying Relational process in *What did we call him S1?* on the other hand, invites the student to search for the corresponding term used by narrator voice in the verbal text to identify the particular character. Drawing again on Kress and van Leeuwen (2006: 110), the focus on this process-type brings attention to the 'conceptual structure' represented in a visual image, specifically the identification of a participant in terms of its 'name or some description'. Here, the teacher refers the students to the term used in the verbal text which identifies the

character as *the squatter*. Likewise, her question about the swagman's speech is a form of enquiry into the content of the Verbal process, or character voice.

Through the questions and feedback to student responses, the teacher denies the information (messages 567 and 568) that does not correspond with the verbal narrative and affirms that which is compatible (messages 570, 576 and 579). She supplements the students' understanding of the picture book narrative by drawing their attention to the visual mode of representation. She does so by focusing the students particularly on identifying aspects of the visual narrative such as the vectors, which realise the visual means of depicting process-types, as well as the participants involved in the sequence of events.

### 6.2.2.3 *Deriving Meaning of Verbal Text*

The following exchange is from Text 3 demonstrating the teacher's attention to the visual images in order to ascertain meaning of the two Aboriginal language items in the picture book *Australia's Changing Voice* (refer to Figure 6.4):

Turn	Interactant	Message	Transcript
604	T	1179	<i>Katja</i> and <i>makati</i>
		1180	What is happening in the picture?
605	S	1181	Meeting
606	T	1182	Meeting
		1183	Does it look like the two people might be meeting?
607	S	1184	No
608	T	1185	Two people are looking at each other
		1186	somebody is bringing something
609	S3	1187	Baby
610	T	1188	Is it a baby?
611	S3	1189	Yup
612	T	1190	They could be meeting
		1191	They may be some of the families who are coming together

NOTE:  
This figure is included on page 166 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 6.4** Pictures accompanying Aboriginal text in *Australia's Changing Voice* pg 17

As soon as the two unfamiliar vocabulary items are identified in the text, *katja* and *makati* (message 1179), the teacher immediately draws the students' attention to the images by once again eliciting the Material process-type expressed via *What is happening...* (message 1180). The subsequent exchanges revolve around the students contributing their suggestions about what they presume is happening in the images (messages 1181, 1187). Teacher voice in these exchanges assumes the role of acknowledging by way of repeating the student response (message 1182), directing the students' interpretation by providing some of her own observations from the pictures (messages 1185 and 1186), and questioning to confirm the responses (messages 1183 and 1188). Through these utterances, the teacher and students arrive at possible interpretations for the images that accompany the two vocabulary items. The interpretations are reviewed by the teacher in messages 1190 and 1191. Her use of the modal auxiliaries *could* and *may* encode the Engagement meaning of [entertain], indicating the interpretations as two of the possible meanings of the representations depicted in the pictures. The discussion, however, does not return to the specific meanings of the two Aboriginal words. Rather, the talk proceeds to discuss the language and the location of its speakers in Australia.

### **6.2.3 Attending to Verbal Text**

It is now appropriate to discuss those interactions in which the teacher engages the students with the verbal text in the picture books. The teacher focuses attention on the verbal text to serve three broad functions:

- to promote decoding of written text,
- to identify specific language structures or grammatical elements,
- to supplement discussion by reference to text.

Each of these functions is elaborated on with examples from the data.

### 6.2.3.1 Promote Reading

The teacher voice functions to focus student attention on the verbal text to guide student reading of the written word, as in the following examples:

Turn	Interactant	Message	Transcript
<b><u>Text 1</u></b>			
65	T	108	S10 and S11 would you like to read the next part?
66	S10	109	There...
	S11		
67	T	110	<i>Are...are</i>
68	S10	111	<i>Are there m...mou...</i>
	S11		
69	T	112	<i>Mountains mountains</i>
70	S10	113	<i>Mountains...on...the Moon</i>
71	T	114	Are there mountains on the Moon?
<b><u>Text 4</u></b>			
771	T	1630	Read that sentence for us S8
		1631	the one we've done first
772	S8	1632	<i>One was a good man who ha...has...had</i>
773	T	1633	<i>had always</i>
774	S8	1634	<i>always looked after the sun</i>
775	T	1635	<i>the two suns</i>
		1636	yes

In both examples, teacher voice interposes in the students' reading at those moments where the students have difficulty in decoding. In messages 110, 112, 1633 and 1635, the teacher assists the students to decode the words in the text. This reading practice does not make allowances for possible alternatives, in that it does not allow space for students' own viewpoints other than to decipher the written code. Nevertheless, both extracts are heteroglossic as they explicitly reference narrator voices in both of the texts, indicated in *...would you like to read the next part?* and *Read that sentence...* (messages 108 and 1630).

### 6.2.3.2 Identification of Specific Language or Grammatical Elements

The most frequent type of focus in intratextual talk is to identify specific grammatical structures or elements, as in the following example:

Turn	Interactant	Message	Transcript
165	T	256	What did the question ask about the Moon?
		257	<i>Are there...</i>
166	SS	258	<i>Are there mountains on the Moon?</i>
167	T	259	How do we know that's a question S4?
			(Messages 260-262 omitted here)
169	T	263	The way the words are written gives us a clue
		264	It says <i>Are there</i>
		265	So that's a good way to begin a question are there or is there
		266	What else that you can think of that shows it's a question?
170	S	267	Moon
171	T	268	Something about the punctuation
172	S10	269	Question...
173	T	270	The question... ((mark))
174	SS	271	((mark))
175	T	272	When we ask a question and we're writing it down,
		273	we use that special question mark that goes at the...
		274	Where does it go?
176	S	275	The end of the...
177	T	276	The end of the question
		277	Some of the words will help us know it's a question
		278	because of how they begin <i>Are there</i>

The teacher begins by drawing attention to the question on one page in *The Earth and the Moon* (refer to Figure 6.2). The discussion goes on to identify the grammatical construction of questions as indicated in the question *How do we know that's a question S4?* (message 259), which serves to direct the students to point out the structural elements of the question. This becomes more explicit in the teacher's statement (message 263), followed by an example from the verbal text (message 264), as well as her evaluation of question structure (message 265). Even with this practice in identification, the students still had difficulties, at this early stage of the activity. The challenge is in verbalising the elements or punctuation in the construction of questions. This suggests that they may be unfamiliar with verbalising grammatical items, as opposed to the discourse structure of questioning and responding by way of word-identification proposed by the teacher. In other words, they display unfamiliarity with the knowledge content around questions more so than the interpersonal aspects of classroom discourse, i.e. teacher-questioning and student-answering structure. Section 6.3 explores the student understanding of the texts by taking a closer look at instances

of student voice in intratextual talk. What becomes evident is their uncertainty in comprehension of the text.

The attention to the grammatical construction of questions serves an immediate purpose that is to do with the configuration of meanings in the picture book text, as well as to do with an activity that was undertaken soon after the classroom reading of the text. The picture book is configured in a way that it calls on participation from a reader to locate the focus object presented in a statement from the accompanying image of the Earth, followed by identifying the same object on the opposite page, and implicated in the question about the Moon that accompanies the image. Considering this built-in structure in the text, it is essential for the teacher to draw students' conscious attention to this structure of statement-questions in order for them to understand their intended joint-participatory role.

In a later lesson on the same day, the students were grouped together with students from another classroom to watch a biographical video of Sir Donald Bradman. The activity was for the students to develop questions which they wanted to know about the famous person. The following excerpt of teacher talk in setting up the task uses the work from earlier in the day:

Ok let's have a look at the video and while we're watching you will be thinking about all those questions which you've been practising. Ok? Who, where.

The teacher relates the task to the reading lesson earlier in the day. The attention to the verbal text, e.g. question structure, supports the students to generate questions for the Bradman biography activity.

The next two examples of talk around particular language items are taken from Text 2 and Text 4. The language elements under focus in these exchanges are on identifying rhyming words in the song-narrative *Waltzing Matilda* and the use of pronouns in the dreamtime story *When the Snake Bites the Sun*:

Turn	Interactant	Message	Transcript
<b><u>Text 2</u></b>			
361	T	644	In lots of songs there are rhyming words
		645	It helps the song sound better when sung
		(messages 646-691 omitted here: T and SS identify rhyming words in each verse)	
384	T	692	Can we find the rhyming words in here?
		693	Here we have <i>the troopers</i> , [[ <i>one, two, three</i> ]]
385	SS	694	[[ <i>one, two, three</i> ]]
386	T	695	Where's the rhyming word after that?
		696	S2 which rhyming words after one, two, three? (3 seconds)
		697	<i>Who's that jolly jumbuck you've got in your tucker bag?, You'll come a-Waltzing Matilda with...</i>
387	SS	698	<i>me</i>
<b><u>Text 4</u></b>			
888	T	1886	Ok have we got any other pronouns in the beginning of that sentence so far?
889	S	1887	Yeah
890	T	1888	What is it?
		1889	Near the beginning of the sentence
891	S9	1890	<i>she</i>
892	T	1891	<i>she</i>
		1892	S9 said it was <i>she</i>
		1893	<i>So she took off into space to escape him</i>
		1894	S9 what pronouns are we referring to?
		1895	<i>she</i> means
893	S9	1896	[xxx]
894	T	1897	The little sun
		1898	Good work

A prominent feature of the song is the rhyme at the end of every second statement. The teacher points to the presence of this feature and its significance in songs at the start of the identification-pattern as observed in messages 644-645. The ensuing exchanges, as in messages 692-698, focus on identifying those rhyme words. Similar to the previous extract, the teacher guides the students through the identification process. As for the second extract, the entire 1 hour lesson was devoted to interaction between the teacher and students as they discuss the purpose for pronoun-use, with the remaining part of the lesson dedicated to identification of these elements from the verbal narrative. Teacher voice again guides the students in recognising both the pronoun *she* from the verbal text as well as its reference to the character of the young sun. Such a focus on the pronouns and their reference to specific characters promotes awareness of individual character development throughout the verbal narrative. The students did not have difficulties differentiating between the characters indicated by the pronouns, even in instances such as the use of *she* which was used to mean either the *mother sun* or the *daughter sun* in different parts of the story. This was because of

the teacher's consistent focus on identifying each of the pronouns in the text and the character to which it refers.

In all three of the above examples, the teacher focuses on the written text. Teacher voice interjects in the interaction to bring the students' attention to specific language structures or items. The first extract demonstrates the teacher guiding the students in recognising the statement and question structure utilised by narrator voice in order to draw on the reader's participation in the intended activity. The interaction centres on identifying the punctuation of questions, i.e. question mark. Likewise in the second and third excerpts, teacher voice intervenes between the students and the texts by way of drawing student attention to the prominent rhyme words in *Waltzing Matilda*, and the use of pronouns and their reference in *When the Snake Bites the Sun*. It can be argued that teacher voice makes allowance for the voices of the narrator by drawing attention to the verbal text, as well as the voices of the students by encouraging their participation during these instances of talk. More importantly, when highlighting the language structures or items in the picture books, she construes these resources as correct, valid and undeniable, thereby fulfilling the Engagement meaning of [endorse]. In other words, the use of the language items in the texts is not set up by the teacher to be challenged or debated upon in the discussion. Rather, the particular language items serve as correct or ideal instances of usage as indicated in the teacher's evaluation of the verbal text *So that's a good way to begin a question...* (message 265). The students are called upon to recognise the use of these grammatical elements and their ability to do so is valued by the teacher as can be seen in her positive acknowledgement of S9, *Good work* (message 1898), in not only locating the pronoun but also identifying the character to which it refers.

### **6.2.3.3 Supplement Discussion by Reference to Text**

The third function for the attention to verbal text is to supplement the ongoing teacher-student interaction by way of acquiring factual information from the text, as in the following example:

Turn	Interactant	Message	Transcript
653	T	1289	<i>It has been estimated to be between five hundred and eight hundred dialects in all over Australia</i>
		1290	throughout Australia
		1291	Look at those numbers five hundred to eight hundred different dialects
654	S12	1292	Is this all of them?
655	T	1293	But we're not even talking about the languages
		1294	these are just the dialects
		1295	So how many different ways would people be able to speak if you were a native Australian?
		1296	From five to eight hundred dialects
		1297	And S7
656	S7	1298	Some people speak three different languages
657	T	1299	Yeah
		1300	if they lived close to other communities
658	S7	1301	Because they live in uh the country
		1302	they share the language
659	T	1303	They share languages yeah
		1304	because they would live near to communities
		1305	If they live near to communities they probably would share the language with other people

Prior to the above exchanges, the teacher and students were sharing their views on languages, dialects and experiences of moving to live in Australia. The discussion was influenced by their talk around the front cover of the text *Australia's Changing Voice*, where they were trying to make sense of the text title. At certain points, the teacher brings the student attention to particular sections of the verbal text, one of which is exemplified in the above exchange. Unlike the texts previously discussed, the teacher here does not guide the students to read the text sequentially from the beginning to the end. Rather, she selects specific sections of the picture book to focus upon that relate to their present discussion. The reference to the text (message 1289) is made as they were discussing dialects and especially, as the researcher who participated in the discussion has shared her experiences of speaking several languages and dialects. The teacher draws the students' attention to the information that informs the reader on the number of dialects spoken by native Australians. She highlights on the large number of dialects spoken as indicated in her command *Look at those numbers...* (message 1291). S12, however, does not seem to agree and appears to have expected a bigger number as implicated in his question *Is this all of them?* The teacher's use of the conjunction *But* and the adjunct *even* in her response (message 1293) function to [counter] the student's assumption. Similar to the talk around the language items in the other three texts, the teacher highly values the information in the text to the extent of countering and fending off the student's opposing viewpoint. Nevertheless, messages 1297-1305 demonstrate the teacher to

be in agreement with S7 who shares his opinion on those who speak more than one language. Her affirmative responses *yeah* (messages 1299 and 1303) not only realise the Engagement meaning of [concur], but her contributions (messages 1300, 1304 and 1305) further expand on S7's viewpoints, positioning them as 'dialogic partners' (Martin & White 2005: 122) sharing and building on each other's opinions. In short, they are actively engaging in constructing meanings in and from the text.

The analysis sets out to investigate the exploitation of the verbal and visual resources of the texts. Because the teacher plays a dominant role in the unfolding of the classroom interaction as well as in selecting aspects of the text for discussion, the investigation focused largely on the role of teacher voice and on her use of the text. Using the Engagement system from Appraisal theory, we see that the teacher engages the text in particular ways and in utilising the visual and verbal components to serve specific functions. The analysis now turns to examine student voice to uncover some of the challenges that the students are confronted with in regards to understanding the picture book meanings. The analysis is based on their utterances during these same interactions.

### **6.3 Student Attempts to Interpret Text Meanings**

The present section will be concerned with revealing some of the challenges confronting the students as they attempt to interpret the meanings in picture books. An investigation into the students' utterances in intratextual talk, specifically at those instances where the students display confusion in understanding, shows that the students generally have three comprehension difficulties:

- difficulty in perceiving image-text structure, thereby leading to struggle in carrying out their participation role as a reader,
- difficulty in demonstrating verbal distinction between the characters in the narrative,
- difficulty in interpreting sequence of events in the story.

The first two categories have been previously highlighted under Section 6.2.2.1 and 6.2.2.2 in the attempt to understand the teacher's pedagogic practices. They will be briefly discussed again alongside a more detailed account of the third category. This examination of student

challenges is observed in classroom interaction with lower-literate students. This is not to suggest that the higher-literate students do not have difficulties in interpreting the picture books. Rather, their confusion may be played out in other ways that are not observable within the scope of this analysis, that is, beyond that of intratextual talk which is the focus of analysis.

### 6.3.1 Perceiving Image-Text Structuring

The structuring of the resources in the text *The Earth and the Moon* appears to confuse some students in their interpretation of meaning as implicated in the following:

Turn	Interactant	Message	Transcript
140	S10 S11	215	<i>Are there clouds on the Moon?</i>
141	T	216 217	What do you think? <i>Are there clouds on the Moon?</i>
142	SS	218	Yes yes...no
143	T	219	Are there any clouds? (points to picture of the Moon)
144	SS	220	No
145	T	221	No clouds?
146	SS	222	No

The uncertainty in the response (message 218) indicates that they may not be sure if there are clouds in the picture of the Moon. The image-text structuring has been described in Section 6.2.2.1. With every turn of the page, a reader is confronted with identical images of the Earth on the left hand page and the Moon on the right page. The focal object presented in the verbal text, however, differs on every page. The function of such similarities and disparities in the image-text structuring is to demand the reader to, firstly on the left page, locate the focal object presented in the verbal statement from its accompanying image, and then to proceed to the right hand page to confirm if the same object is depicted in the image there. Such a reading path is suggested to the reader via the verbal text, i.e. statements employing Existential process-type on the left page such as *There are clouds on the Earth*, and polar-interrogative question-type on the right page, for example, *Are there clouds on the Moon?* These statements and questions direct the reader to participate in the activity intended by the writer. A reader's successful navigation through the intended reading path is demonstrated by the ability to provide the response anticipated on each page, which is to be able to identify the focal objects in the images.

In the extract above, the students had difficulty at the beginning in deciding on the response to the question in the text (message 218). The teacher, who is dissatisfied with the student response, assists by pointing to the picture of the Moon as she once again repeats the question. The students are then able to provide the correct response. Through the indefinite answer first provided by the students and their ability then to retrieve the information as soon as the teacher points them to the appropriate image, it can be inferred that the students' difficulty lies in their inability to decipher the image-text structuring employed in the picture book text. To be precise, the structuring requires the reader first to focus on the information on the left page and then to move on to a separate activity on the right page. The relation that exists between the left and right pages is the reference to the same focal object; however, the reader is expected to perform distinct tasks on both of the facing pages. The initial response shows that the students may be reading both of the images simultaneously, that is, considering the polar-interrogative question on the right page to have a relation with the image of the Earth on the left page. This way of attending to the double-page spread results in their answer. The confusion is resolved when the teacher points to the image of the Moon, indicating that they are to refer to that image in order to answer the question.

### 6.3.2 Demonstrating Verbal Distinction between the Characters

In Section 6.2.2.2, it was noted that a student's voluntary recount of the story indicated his difficulty in making use of the verbal representations of the characters. His brief recount is presented in the following:

Turn	Interactant	Message	Transcript
255	S13	433	The man going round the country
		434	the man...the man steal the sheep
		435	and the the the man see the man
		436	and the man jump in the water

S13 employs *the man* to refer to two different male characters in the narrative. A possible interpretation of the difficulty displayed by the student is his unequal attention to both the visual and verbal narrative, having placed more emphasis on the visual representation than on the verbal mode. This results in his inability to distinguish between the two characters as reflected in his speech.

The analysis carried out in the previous chapter in Section 5.3.2.2 (a) defined the sense relation between the visual depictions of the characters and their verbal representations as synonymy, i.e. referring to similar experiential meanings. For example, the term *swagman* refers broadly to someone who wanders in the Australian bush and from town to town in search for work or meat for their food. The visual narrative portrays the character of the swagman as such, in the beginning carrying his possessions on his shoulders and later capturing a sheep for his food. Thus, similar meanings are depicted in both of the representation modes through their own means; the visual mode illustrates the meanings whereas the verbal narrative attributes the meanings through the use of the representative terms. The student's use of *the man* indicates his attention to the visual mode. By relying on the visual mode, he is able to visually differentiate between the characters, by way of their attire and facial features. However, he is unable to draw on their names in the verbal text, e.g. *the swagman*, *the squatter*, to develop his interpretation of the story unless he attends equally to the verbal narrative.

### 6.3.3 Interpreting Sequence of Events

The third category of difficulty faced by students in their attempt to comprehend picture book texts is derived from instances where a student is observed to be struggling in the interpretation of the sequence of events, as in the following instances:

Turn	Interactant	Message	Transcript
292	T	508	The swagman had grabbed the sheep
		509	and he put it in the bag to carry him away
293	S13	510	Did he take it?
294	T	511	He didn't take it
		512	What happened when the police came?
295	S13	513	The man jumped in the water
302	T	526	S1 what happened when he jumped into the water?
		527	Where did he go?
303	S1	528	Jumped into water he said never catch me alive
304	T	529	He said you'll never catch me alive
		530	Those were the words he called out
		531	Here they are
		532	<i>You'll never catch me alive</i>
305	S13	533	Miss that man died?
306	T	534	Yes he died
		535	and his spirit was like a ghost
		536	and we imagine that if we go pass the water hole
		537	we go pass the billabong where the swagman jumped

into the water  
 we might hear his ghost that will say *Who'll come  
 a-Waltzing Matilda with me* who'll come travelling  
 with me

Both exchanges are taken from teacher-student talk about *Waltzing Matilda*. In the first excerpt, they are discussing that part of the story in which the swagman had kept the sheep in his bag. At this point in the picture book narrative (described in Section 5.3.2.2 (c)), the sense relation between the verbal text and visual image (refer to Figure 6.5) is characterised as having no sense relation, that is to say, the experiential meaning of the squatter looking at the swagman's action is not described verbally.

NOTE:  
 This figure is included on page 177 of the print copy of  
 the thesis held in the University of Adelaide Library.

**Figure 6.5** Sequence of events in *Waltzing Matilda*: Squatter watches swagman and goes to the police

By not verbally depicting the part of the story to do with the squatter at that point, the significance of the event is enhanced for the reader. Firstly, the reader is afforded the privilege to see ahead, that is, to know that the swagman will get into trouble as his action has been seen by the squatter. As this is unknown to the swagman, it heightens the impact. The reader is positioned to sympathise with the swagman who is portrayed as happily anticipating his dinner. Secondly, the visual introduction of the squatter is significant because following on in the next turn of the page, the narrative pursues his character development. The swagman disappears for the next few series of events. Now the reader is made to follow the squatter's actions and consequently, the narrative unfolds through his role. Thus, it can be inferred that there are various shifts involved at this point of the narrative. The first shift is noted in the absence of sense relations between the image and verbal depictions of the

squatter's initial introduction. The reader is confronted with a new character which gives significance to that character. The second is a shift in 'character focus' (Painter 2007) from the swagman, whose character the story has been developing, to the squatter, who now becomes the focus of the narrative.

The student inquiry *Did he take it?* (message 510) demonstrates his uncertainty over whether the swagman managed to escape with his sheep or was caught by the squatter and the policemen. In fact, this is not explicitly told to the reader who depends on the series of events to arrive at a justifiable interpretation. The development of the swagman character is abandoned till later to make way for the various shifts described above. Even at the end of the story, the swagman chooses to jump into the pond and drown rather than be caught by the policemen. It could be argued that the swagman did in fact manage to escape from the policemen. Another interpretation is that the swagman could not escape as the squatter and the policemen came along to stop him from continuing on his journey. His death, in this way, is taken to imply his defeat. The latter interpretation is the one taken on by the teacher as indicated in her response to S13, *He didn't take it* (message 511) and immediately points the students to the follow-up events of the policemen arriving (message 512) as evidence of his non-escape.

Further into the interaction, the teacher and students focus on the closing section of the narrative where the swagman jumps into the pond and utters his final words *You'll never catch me alive* (refer to Figure 6.6). The interaction around this part of the narrative is presented above in the extract provided at the beginning of this sub-section.

NOTE:  
This figure is included on page 179 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 6.6** Sequence of events in *Waltzing Matilda*: Swagman jumps into pond and dies

Once again S13 raises his doubts to the teacher in message 533, *Miss that man died?* The depiction of the final event appears to confuse the young beginner reader. Drawing again on the analysis attempted in Section 5.3.2.2 (d), the image-text relation in the final scene realises the sense relation of meronymy, which is defined as depictions of a part and whole of something. The visual depiction of the pond represents the place into which the swagman had jumped. The absence of the swagman from the image suggests that he is no longer alive. However, a reader is then told that the voice of the swagman's ghost can be heard singing at the billabong should we go pass it. This is the narrator's attempt to heighten the impact of the character's death. For a young reader, this might further complicate interpretation of the events, as can be observed from S13's question. The reader may not be able to interpret the voice as the character's ghost or that it is the voice of the dead swagman. The voice might suggest that the swagman is still alive.

## 6.4 Summary of Findings

This chapter has focused on providing insights into the teacher-student talk. The chapter comprises sections, with each offering particular perspectives into the spoken data. This first section examined the role of teacher talk in intratextual talk. The focus on teacher talk was influenced not only by the observation that the teacher played a dominant role in the interactions by contributing most frequently to the talk, but also that she determined both the direction of the interactions as well as the elements in the texts to focus upon. Drawing on the system of Engagement from Appraisal theory, the analysis revealed the ways in which the teacher exploited the visual images and verbal text in the picture books. Apart from explicitly instructing the students to attend to the verbal text, the analysis revealed that the teacher used the visual images in the picture books to serve three specific functions; 1) to lend support to writer voice; 2) to supplement verbal text; and 3) to derive meaning of verbal text. In short, the teacher promoted the students' use of the images as a way of supporting engagement with the verbal text. In interactions with higher-literate students, the teacher seldom directed the students' attention to the images in the picture books. Instead, a large amount of the talk was focused on the verbal text to assist the students' in decoding the written words, to encourage them to identify specific language or grammatical elements used in the texts, and to refer to the information depicted in the verbal text by way of supplementing their discussions.

The analysis then proceeded to examine the voice of the students in order to understand some of their difficulties as they attempted to interpret the meanings. The challenges confronting these students were in three broad categories, i.e. they had difficulties in perceiving image-text structuring, difficulties in demonstrating verbal distinctions between the characters in the story, and difficulties in interpreting a sequence of events. These difficulties surfaced mainly from the students' greater attention to one mode of meaning, rather than to read the synergistic meanings established in the picture books. These findings were most frequently observed in the interactions with lower-literate students.

The analysis also brought to light the teacher's frequent use of questions which influenced the nature of the students' responses, and thereby, their participation. A preliminary observation of the interactions showed that the talk with lower-literate students was more tightly structured than that with higher-literate students. That is to say, there was a lack of opportunities for more open-ended type of talk with lower-literate students, whereas with

higher-literate students the teacher encouraged more contributions of alternative interpretations or meanings. This is explored further in the following chapter.



## **Chapter 7**

### **Analysis of Spoken Data**

#### **The Functions of the Teacher and Student Questions: To Elicit and Confirm Information**

##### **7.1 Introduction**

The spoken data for this study was recorded over a period of four school terms and comprises teacher-student interactions about a small set of children's picture books, four of which were examined in detail in Chapter 5. The four picture books were chosen for analysis in order to complement the analysis of classroom talk, but more importantly to complement understandings gained from the analysis of classroom discourse. This chapter will focus on four classroom transcripts of recorded interactions, two of which are between the teacher and the higher-literate student group whilst the other two between the teacher and the lower-literate student group. Of interest is the kind of talk about the picture books that occurs between the teacher and these two different groups of students.

The interaction patterns are initially examined to determine who participates more or lesser in the discussions, as well as to identify the kind of messages, i.e. the speech functions and their expression through the grammar of Mood. The teacher and student use of questions is analysed using Hasan's (1983, 1989) network options for asking questions, which examines the functions of these questions in the discourse.

##### **7.2 Teacher-Student Interaction Patterns in Picture-Book Reading Sessions**

The unit of discourse taken up as the point of departure for analysis of spoken data is that of a message, which is proposed by Hasan (1995: 227) as 'capable of realizing an element in the structure of texts'. At the lexicogrammatical level, a message is realised by a clause. A distinction is made by Hasan (1981) between [progressive] and [punctuative] messages. According to Hasan (1991), a [progressive] message consists of a major clause constituting the element of Predicator, such as *Look at the front of your book*, while a [punctuative] message is typically made up of a minor clause that does not select a Predicator, such as in the expression *Mmm* or *Ok*. As Cloran (1994: 151) points out, progressive messages 'move

the text forward’ whereas punctuative messages ‘punctuate the discourse by highly formulaic lexicogrammatical means’.

In the analysis, [punctuative] messages include incomplete messages resulting from either interruptions or rewording of certain parts of the message such as in the following:

Turn	Interactant	Message	Transcript
543	T	1006	Some people think they might have been all
		1007	the continents might have been joined up
		1008	[[What will happen]]
544	S12	1009	[[One time I was little]] I said this all look like a jigsaw puzzle

In message 1007, the teacher rewords her contribution from message 1006, adjusting *they* to *the continents*. Message 1006 is, therefore, treated as a [punctuative] message as it is incomplete. If, following Cloran’s (1994: 151) suggestion, punctuative messages serve to punctuate the discourse, this example can be taken as a contestation to it as it does ‘move the text forward’ by acting as the beginning part of the message while message 1007 provides the remaining parts of the complete message. In contrast, message 1008 conforms to the features of a punctuative message because the message is incomplete due to an interruption from S12.

Based on the SFL interpersonal perspective, at the same time that language is used to represent experience, it is also establishing a relationship between interactants. Halliday and Matthiessen (2004: 106) describe this relationship in terms of ‘speech roles’ that are taken up by an immediate interactant as well as the next speaker in an exchange. Starting with the notion of speech functions, it is proposed that there are four basic move types, i.e. statement, question, offer, and command, that can constitute spoken exchanges, which then open up possibilities for other move-types such as responses, acknowledgements or contradictions. The grammatical system of Mood is the way in which SFL links the discourse to the grammar. This relationship is described in Table 7.1, adapted from Eggins (2004: 147):

Speech function	Mood in clause
statement	declarative
question	interrogative
command	imperative
offer	modulated interrogative

**Table 7.1** Speech functions and typical Mood of clause

The speech function of a statement is typically realised in a declarative clause (Eggs 2004). This declarative message-type is the structure most frequently observed in the spoken data of this study. The speech functions of questions, commands, and offers are all encoded in clauses with the Mood structures of interrogative, imperative, and modulated interrogative respectively. These structures characterise the clauses observed in the data. Section 7.2.2 will discuss and provide examples of the instances.

### 7.2.1 An Examination of Lesson Stages and Number of Messages

A total of 2202 messages were examined to determine the message types, i.e. declarative, imperative or question. Table 7.2 shows the number of messages in the reading sessions of each picture book, as well as the numbers in each of the lesson stages:

Stages	<i>The Earth and the Moon</i> (Text 1)	<i>Waltzing Matilda</i> (Text 2)	<i>Australia's Changing Voice</i> (Text 3)	<i>When the snake bites the sun</i> (Text 4)
No. of messages and percentages				
Leading into lesson	21 (5.4%)	41 (12.1%)	35 (5.2%)	33 (4.1%)
Review on previous work	-	-	-	114 (14.2%)
Discuss story	-	107 (31.5%)	-	-
Discuss pictures	-	83 (24.4%)	-	-
Carrying out task	214 (54.7%)	103 (30.3%)	617 (92%)	653 (81.4%)
Text deconstruction	127 (32.6%)	-	-	-
Extending talk on text	28 (7.2%)	-	-	-
Summarise understanding	-	-	16 (2.4%)	-
Lesson end	1 (< 1%)	6 (1.8%)	1 (< 1%)	2 (< 1%)
<b>TOTAL NO. OF MESSAGES</b>	<b>391</b>	<b>340</b>	<b>669</b>	<b>802</b>

**Table 7.2** Numbers and percentages of messages construed at different stages of picture-book discussions

In each of the lessons, teacher-student interactions are typically spread out across four or five functional stages. Texts 1 and 2 are messages exchanged between the teacher and lower-literate students, while Texts 3 and 4 are between the teacher and higher-literate students. The table indicates that more lesson time is spent on whole-class interaction, as demonstrated in

the higher number of messages exchanged (a total of 669 and 802 messages) with higher-literate students, in comparison to the number of messages exchanged with lower-literate students (391 and 340 messages), where lessons were a mix of whole-class interaction and small-group or individual activities.

The messages exchanged between the teacher and students serve multiple functions within the lessons. Common to the four lessons are the stages whereby the teacher leads students into the lesson, the carrying out of tasks, and messages signifying the end of lessons. The content of the messages within the stages, however, varies between the texts. In Text 1, the messages in the ‘leading into lesson’ stage were initiated by the teacher to familiarise students with the vocabulary items significant in the picture book. This differs in Text 2, where the teacher involves the students in preparing for the lesson by providing instructions for arranging the furniture. Likewise in Texts 3 and 4, the higher-literate students participate alongside the teacher in the organisation of the classroom. The teacher’s instructions, nonetheless, differ as the students gain more familiarity with these classroom procedures as demonstrated in the following:

<b>Turn</b>	<b>Interactant</b>	<b>Message</b>	<b>Transcript</b>
<u>Text 1</u>			
1	T	1	I’m going to write something on the board
		2	see if you know what these words are
<u>Text 2</u>			
246	T	392	Now children I want you to fix your chairs in the middle
		393	Turn your chairs to the front
		394	S1, S2, S3, help there please
<u>Text 3</u>			
398	T	732	To group people
		733	you need to think
		734	How do you how do you make room for S1 to fit into the group?
<u>Text 4</u>			
700	T	1401	We’ll need to move the table around
		1402	room 10 is going to come in to do some work on the text with us
		1403	What do we need to do?
		1404	Come on think

The students in Text 1 are directed immediately to the picture book task, making no reference to classroom organisation as the teacher has arranged the tables and chairs before the students enter the classroom. In later lessons, such as shown in Text 2, the students are instructed to assist in the arrangement of tables and chairs in preparation for the start of the reading task. This is similarly observed in Texts 3 and 4. However, the teacher's messages in these three texts show a difference in message-type. In Text 2, they are largely in the form of commands as the teacher instructs the students in specific ways of arranging the chairs (in messages 392 and 393) and behaving (message 394). The instructions in Texts 3 and 4 are more related to promoting problem-solving rather than to offering instructions in ways of acting and behaving. This can be seen in the teacher's use of question word *How* (message 734) and in the question *What do we need to do?* (message 1403), which both anticipate some kind of explanation as responses to the questions. This is further evidenced by the teacher's use of *think* (messages 733 and 1404) as process words in her instructions to the students.

In all of the four texts, a large part of the interactions is focused on carrying out of tasks specified at the beginning of the lessons, as indicated by 54.7% in Text 1, 92% in Text 3, and 81.4% in Text 4. In Text 2, the stage when the teacher and students discuss the story occupies a slightly higher percentage of messages (31.5%) than in carrying out tasks (30.3%). This means that more messages are exchanged in discussing the picture book as compared to carrying out the task. Just as the content differs at the start, the nature of the tasks also varies in each of these texts. In Text 1, the teacher and students focused largely on joint-reading and making sense of the picture book, while the task in Text 2 was to identify rhyming words in each of the song verses. The high number of messages in Text 3 was in discussing possible interpretations of the book based on the text title. Likewise, the most number of messages exchanged in Text 4 was in working together on the task to discover pronoun-use. The high number of messages (617 in Text 3 and 653 in Text 4) in comparison to Text 1 (213) and Text 2 (103) suggest that there is more whole-class interaction between the teacher and higher-literate students than with the lower-literate students. This can be interpreted to mean two things. Either the lower-literate students require more work within smaller groups or one-to-one assistance from the teacher during picture-book reading sessions. The second-half of the reading lesson is usually assigned to such tasks. Or the teacher encourages more dialogic talk with the higher-literate students in guiding their interpretation of the picture book narratives. The high number of messages in carrying-out-task stage in Texts 3 and 4 suggest that the tasks are performed together as a class with students' verbal contributions.

The stages that are observed exclusively in each of the texts are ‘review on previous work’ (Text 4), ‘discuss story and pictures’ (in Text 2), ‘text deconstruction’ and ‘extending talk on text’ (both in Text 1), and ‘summarise understanding’ (in Text 3). In Text 4, the number of messages exchanged in reviewing previous work before the actual task constituted 14.2% of the total number of messages, that is, second highest of all stages in the lesson. As Christie (2002) points out, a planned pedagogy that connects previous work and indicates connection to future activity fosters educational growth and student progress. As observed in Text 4, the teacher spends relatively long periods of the discussion time at the start of lesson in reviewing previous work in order to establish a link to the present task. Similarly, a brief summary is made at the end of the lesson in Text 3 of their present discussion and with reference to future work:

Turn	Interactant	Message	Transcript
691	T	1384 1385	Just before we go what do you think these words could also mean <i>Australia’s Changing Voice?</i>
...	...	...	... (messages 1385-1398 omitted)
699	T	1400	We’ll have a look at some of these people in the next lesson

The relation between the present activity to the next lesson is established here at the end of the discussion. If, viewed from the perspective of a planned pedagogy, then such instances promote ‘sustained teaching and learning’ through a series of lessons that are arranged to build on learning from one to another (Christie 2002: 94). The discussion in the present activity is treated as a building block to the focus in the next lesson. The stages ‘discuss story and pictures’, ‘text deconstruction’ and ‘extending talk on text’ are observed in Texts 1 and 2. In both of these lessons, the teacher tends to focus on the visual images in the picture books as much as on the written language, which is not the case in Texts 3 and 4. The discussions in both these texts make no reference to the visual images, focusing only on the verbal narration in the picture books.

### 7.2.2 An Examination of Message-Types

A more detailed comparison between the types of messages is presented in the following table:

Message type	Number of messages								
	Text 1 (391 messages)		Text 2 (340 messages)		Text 3 (669 messages)			Text 4 (802 messages)	
	Teacher	Students	Teacher	Students	Teacher	Students	Rsr.	Teacher	Students
Interrogative	82 (30.4%)	1 (0.8%)	52 (19.9%)	6 (7.6%)	95 (20.9%)	9 (4.5%)	-	171 (28.2%)	5 (2.6%)
Declarative	72 (26.7%)	1 (0.8%)	110 (42.1%)	8 (10.1%)	180 (39.6%)	68 (34%)	3 (21.4%)	205 (33.8%)	23 (11.7%)
Imperative	37 (13.7%)	-	41 (15.7%)	1 (1.3%)	58 (12.7%)	1 (0.5%)	-	45 (7.4%)	-
Declarative-question	12 (4.4%)	1 (0.8%)	5 (1.9%)	-	2 (0.4%)	-	-	9 (1.5%)	-
Response	2 (0.7%)	90 (74.4%)	6 (2.3%)	48 (60.8%)	12 (2.6%)	113 (56.5%)	10 (71.4%)	3 (0.5%)	123 (62.8%)
Feedback	48 (17.8%)	-	22 (8.4%)	-	87 (19.1%)	2 (1%)	-	102 (16.8%)	-
Reading	17 (6.3%)	28 (23.1%)	23 (8.8%)	12 (15.2%)	11 (2.4%)	1 (0.5%)	-	55 (9.1%)	28 (14.3%)
Others	-	-	2 (0.8%)	4 (5.1%)	10 (2.2%)	6 (3%)	1 (7.1%)	16 (2.6%)	17 (8.7%)
<b>TOTAL</b>	270/391 (69.1%)	121/391 (31%)	261/340 (76.8%)	79/340 (23.2%)	455/669 (68%)	200/669 (29.9%)	14/669 (2.1%)	606/802 (75.6%)	196/802 (24.4%)

**Table 7.3** Comparison between message-types used by teacher and students

The results show that in all of the texts, the teacher dominates the interactions. In Text 2, for example, the teacher contribution of 76.8% far outweighs the student contribution of 23.2%. Similarly, the teacher's contributions of 69.1%, 68% and 75.6% in Texts 1, 3 and 4 more than double students' 31%, 29.9% and 24.4% contributions. An investigation into the types of messages made by both the teacher and students reveals that the messages can be categorised into eight different types, i.e. interrogatives, declaratives, imperatives, declarative questions, responses, feedback, reading, and others. These message-types are now discussed using examples from the spoken data.

Of the different types of messages, the one most frequently made by the teacher is the declarative type to express a statement, exemplified in the following from Text 2:

Turn	Interactant	Message	Transcript
353	T	613	We think you've put something in your tucker bag
		614	He grabbed the jumbuck
		615	and he put it in his tucker bag
		616	and that's what they said
		617	we want to know what you've got in your tucker bag
		618	or...we'll need to take you away with us
		619	And the swagman didn't want to show what he had
		620	and he jumped into the water
		621	and...he drowned

The teacher's contributions in Texts 2, 3 and 4 are constituted largely by such declarative message-type 42.1%, 39.6% and 33.8%, which function to recount the narrative as shown above, as well as to summarise points made in the interactions such as in the following from Text 3:

Turn	Interactant	Message	Transcript
442	T	809	There's the prime minister's voice
		810	There's my voice
		811	you could say I have a teacher's voice or maybe a certain kind of voice
		812	There's an Aboriginal voice
		813	There is Aussie voice
		814	So they all are different things we've talked about

The overall impression gained from Table 7.3 may suggest that the declarative message-type is the one that moves the interaction forward, navigating the pathway for new points to be made. Through her use of declaratives, the teacher is providing information to the students. While this is true, the spoken data shows that the interrogative message-type functions not only in inviting student contributions but also in determining the direction of the content. The extract from Text 4 exemplifies this:

Turn	Interactant	Message	Transcript
745	T	1577	Now which suns were these?
746	S2	1578	The mother and the sun
747	S6	1579	The mother
748	T	1580	The mother and the daughter
		1581	who are actually the suns in the sky
		1582	and the dreamtime story was telling how the suns came to be where they are now
		1583	it's a kind a way of explaining where the sun came from
		1584	it's a way of telling a story wasn't it?
		1585	Would we explain it like that?
749	S2	1586	Not really
750	T	1587	If you had to explain where the sun came from
		1588	would you do it like that?

The exchange begins with the teacher enquiring about the two suns in the narrative. Both S2 and S6 join in the interaction by contributing individual responses to the teacher's question. The teacher acknowledges their responses and then proceeds to offer a brief overview of the story. The exchange takes a shift in focus when the teacher asks a polar-interrogative question *Would we explain it like that?* in message 1585. Here the teacher turns the

discussion towards the veracity of the picture book story by enquiring from the students other ways, possibly realistic ways, of explaining the origins of the sun (message 1587-1588). This then becomes the focus of interaction in the next sequence of exchanges. The teacher's orientation to new areas for interaction is central to the analysis in this study and will be further explored in the next section. The analysis will consider the kinds of questions posed by the teacher, and more importantly, it notes if there is any difference in the question-types to higher-literate students versus to lower-literate students. Overall, the students asked fewer questions compared to the teacher. This again will be examined in more detail in the next section.

The interrogative Mood structure is by no means the only method of information-seeking that is observed in the spoken data. Information can be equally demanded through declarative-question message-type, as in the following excerpt from Text 1:

<b>Turn</b>	<b>Interactant</b>	<b>Message</b>	<b>Transcript</b>
206	T	339	The statement is about...animals
207	SS	340	Animals
208	T	341	And then a question about animals
		342	Next page the statement is about...
209	SS	343	Plants
210	T	344	Plants
		345	And then the question is about...
211	SS	346	Plants

In the excerpt, messages 342 and 345 are recognised as demands for information through the rising intonation at the end of the messages as well as the brief pauses, indicated by ..., in place of the answers. In terms of intonation, Halliday (1970: 20) notes that most sentences possess 'likely intonation', which if it changes will result in changes of meaning. Therefore, the rising intonation in these messages can be equated to a demand for information from the students. The students do provide responses and particularly, their response in message 343 is also succeeded by teacher feedback (message 344) in the form of an acknowledgement of the students' answer, equating it to the I-R-F exchange pattern. In the spoken data, student responses are the highest number of messages 74.4%, 60.8%, 56.5%, and 62.8% constituting student contributions. This indicates that student contributions are largely preceded by questions posed by the teacher, either in the form of interrogative or declarative-question clause-type. Feedback that acknowledges responses as either right or wrong are all produced by the teacher. There is no instance in which a student offers feedback.

Teacher commands in the classroom transcripts are often conveyed through messages that are realised by the imperative Mood structure. Eggins (2004: 147) describes this type of structure as the typical form to ‘make a command’. While it is commonplace that teachers issue commands to students during classroom interaction, it is noteworthy that there are two instances across the four texts where the students utter commands. The following excerpts present these instances:

<b>Turn</b>	<b>Interactant</b>	<b>Message</b>	<b>Transcript</b>
<u>Text 2</u>			
250	T	401	Sit down everyone
		402	S6 turn around
251	SS	403	Come in
252	T	404	Come in S7
<u>Text 3</u>			
411	T	758	Ok
		759	so let’s look at the title first
412	S5	760	Look at the title S3
413	T	761	Thank you for your help S5

Both of these exchanges take place at the beginning of the lessons during the lead-into-lesson stage, where the teacher is preparing the students for the task. In Text 2, the group of students call out for a student, who is knocking on the door, to enter the classroom. Likewise in Text 3, the teacher commands the students to look at the picture book title. S5 then repeats the instruction to another student S3, who is talking and not paying attention. These instances deviate from the usual pattern where the teacher initiates commands. The teacher’s acknowledgement of S5 for his help in instructing S3 indicates her awareness of her responsibility in maintaining order in classroom behaviour, temporarily taken over by S5 in this instance.

Another type of message in the interaction around picture books is constituted by reading itself. The classroom interactions are based around the picture books and some of the messages comprise student reading of the verbal text as in the following:

<b>Turn</b>	<b>Interactant</b>	<b>Message</b>	<b>Transcript</b>
962	T	2032	Read the one at the top S8
963	S8	2033	<i>At last she slipped into the... the...</i>
964	T	2034	<i>At last she slipped into the mist</i>

S8's and T's contributions in messages 2033 and 2034 are categorised here as reading message-type because they are actual reading of the verbal text in the picture book. Based on the figures presented above, less than a quarter of classroom talk (45/391 messages in Text 1, 35/340 messages in Text 2, 12/669 messages in Text 3, 83/802 messages in Text 4) consists of the actual reading of the books. The data also reveal that more reading message-types are found in the interactions with lower-literate students than with higher literate students, particularly in Text 3 where reading message-type constitute only 1.8% of the interactions. Most of the exchanges are centred on interactions about the picture book.

The final message-type to be considered falls into the category of 'other', whereby no fixed label can be assigned to these messages. They are often [punctuative] messages that are characterised as incomprehensible, incomplete as a result of rewording, interruptions from another speaker or minimal responses such as *mmm*. An example is given below:

Turn	Interactant	Message	Transcript
312	T	555	What do you think is over here?
313	S5	556	[xxx]
314	T	557	What is he doing?
315	S5	558	[xxx]
316	T	559	What is he doing?
317	S5	560	Cooking

S5's contributions in messages 556 and 558 are incomprehensible and treated here as messages that belong to the category of 'other'. The teacher repeats her question several times before the student finally provides an answer that can be recognised as a response to the question. In the teacher-student exchanges, this type of messages comprises less than 10% of contributions.

In this section, I have presented the number of messages in each of the lesson stages observed in teacher-student exchanges from four sessions of picture-book reading. Based on the four texts, I have identified nine lesson stages, i.e. leading into lesson, review of previous work, discuss story, discuss pictures, carry out task, text deconstruction, extending talk on text, summarise understanding, and lesson end, from the content of the exchanges. These stages are not all present at once in any one of the texts. I examined the types of messages used by the teacher and students. Eight kinds of messages, i.e. interrogatives, declaratives, imperatives, declarative-questions, responses, feedbacks, reading, and others, were identified and described together with examples from the spoken data.

Among these message-types, it is useful to explore further the category of questions for three purposes:

- to note if the questions stimulate student contributions,
- to determine the kind of questions posed by the teacher,
- to note variation in question-types posed to higher-literate students compared with those targeted at lower-literate students.

### **7.3 Analysis of the Teacher and Student Questions**

#### **7.3.1 Using Hasan's (1983, 1989) Semantic Network for Asking Questions**

The analysis of questions posed by the teacher and students in four of the picture-book exchanges makes use of Hasan's (1983, 1989) Semantic Network for asking questions presented below:

NOTE:  
This figure is included on page 194 of the print copy of  
the thesis held in the University of Adelaide Library.

**Figure 7.1** Simplified network of options for asking questions (adapted from Hasan 1989)

Each of the options in the network is described with reference to the spoken data in the study. According to the network, a speaker who is asking a question can choose either the primary options of **[apprize]** or **[confirm]**. The option of **[apprize]** opens up to two more delicate options, either **[precise]** or **[vague]**. If the question chooses the option **[precise]**, then a further distinction is to be considered in selecting either the options **[explain]** or **[specify]**. I draw on three examples from the questions posed by the teacher to illustrate these differences:

**[demand; information: apprise: vague]**

*What about people like you and your family?* (message 1071)

**[demand; information: apprise: precise: specify]**

*What is this word SI?* (message 4)

**[demand; information: apprise: precise: explain]**

*Now why is it that we look at these two sentences?* (message 1521)

Message 1071 is a question which selects the option of **[apprize: vague]**. The Theme *What about* encodes Mood and Predicator ellipsis (Halliday & Hasan 1989). The meaning of the message has to be retrieved from accompanying messages. In this case, the meaning in message 1071, based on the preceding and succeeding messages, is taken to mean *What kind of voice do people like you and your family have?* The vagueness is also in the question itself as it in a way defies precision.

In contrast, messages 4 and 1521 both select the option **[apprize: precise]**. What differentiates these two questions is the type of information requested. Message 4 demands that the speaker provides a response to a question with some sort of specificity. For example, the focus in message 4 is to demand of the student to identify a specific word. Message 1521, on the other hand, demands an explanation. This kind of question usually utilises *Why* or *How* as the Theme. When the question word *Why* is used, it typically encodes a demand for **[reason]**, whereas the use of *How* expects the speaker to describe a certain **[method]**. Hence, message 1521 selects the option **[demand; information: apprise: precise: reason]**.

Questions selecting the primary option **[confirm]** can be further analysed to serve the function options of either **[verify]** or **[enquire]**. If the question selects the option **[verify]**, more delicate options unfold in terms of either **[probe]** or **[reassure]**. Likewise, the option

[**enquire**] produces further options of [**ask**] or [**check**]. Examples of these types of features from the teacher's questions are as follows:

[**demand; information: confirm: enquire: ask**]

*Do you know what that word is S4?* (message 47)

[**demand; information: confirm: enquire: check**]

*You think they came from Africa?* (message 958)

[**demand; information: confirm: verify: reassure**]

*It's very different from the way the dream time story is written isn't it?* (message 1629)

[**demand; information: confirm: verify: probe**]

*Like the way I speak is it?* (message 800)

In message 47, the lexico-grammatical realisation is [interrogative: polar] whereby Finite element precedes Subject. This form of interrogative selects the option [**demand; information: confirm: enquire: ask**]. All three messages, 958, 1629 and 800, take on the form of a declarative. Message 958 possesses the Mood feature [declarative: untagged], in that it does not encode tagged items at the end of the question such as *is it* or *isn't it* observed in messages 1629 and 800. This type of question has been identified earlier under Section 7.2.2 as declarative-question type, where its realisation as a question depends on its rising intonation at the end of the message. Questions such as this select the option [**demand; information: confirm: enquire: check**].

Questions with the tagged feature such as in messages 1629 and 800 are indicated as expressions of [**confirm: verify**]. The selection of either [**probe**] or [**reassure**] depends on the reversal of polarity in the messages. In message 1629 for example, the tag polarity *isn't it* contrasts with the polarity *It's* at the start of the question, hence, selecting the option [**confirm: verify: reassure**]. Conversely, message 800, which is an expression of [**probe**], encodes a constant positive polarity at the start of the clause *Like the way* and at the end *is it*. The theme *It is* is ellipsed from the beginning of the clause. The more delicate options within this are [**endorse**] or [**validate**]. The option [probe: endorse] is realised in questions with the realisation statement of [declarative: tagged] in which the tagged feature has to be constant. Thus, message 800 is realised as an expression of [**demand; information: confirm: verify:**

**probe: endorse**]. The option [**probe: validate**] is selected for questions that select the Adjunct ...*right* at the end of it.

The lexico-grammatical realisations of these options for asking questions has been summarised in detail by Wake (2006). A simplified adaptation of Wake's (2006: 155-158) descriptions is presented here together with examples of questions from this study:

Semantic option	Lexico-grammatical realisation	Example from spoken data
[apprize] option	[interrogative: non polar; wh-conflated with Theme]	
vague	ellipsis of Finite and Predicator; and Theme must be initiated as <i>what/how about</i> with nominal group following	<i>What about this one?</i>
precise	interrogative: non-polar	
specify	wh-elements must not conflate with Reason or Method	<i>What does an illustrator do?</i>
explain	Theme is <i>why/what for/how...</i>	
reason	wh- = <i>why/for what reason/what for</i>	<i>Why did he do that S7?</i>
method	wh- = <i>how/by what method/on what principle</i>	<i>How would people travel if the land was together?</i>
[confirm] option	indicative	
verify	[declarative: tagged]	
reassure	[declarative: tagged: reverse]	<i>then I won't need to fall over them do I?</i>
probe	[declarative: tagged: constant]	
endorse	[Q tagged: constant]	<i>You were a bit close by then were you?</i>
validate	[declarative: Adjunct <i>right</i> ?]	<i>I don't sound like people who live in England or people who come from Malaysia like Miss C or people from Miss M's country or like people from Africa right?</i>
enquire		
ask	[interrogative: polar]	<i>Can you see the policemen?</i>
check	[declarative: untagged/rising tone]	<i>You found another one in same sentence?</i>

**Table 7.4** Summary of lexico-grammatical realisation of semantic options with examples from spoken data

### 7.3.2 Teacher Questions

This section examines the number of questions posed by the teacher in picture-book reading sessions, with a comment on the kinds of questions, i.e. [apprize] or [confirm], observed in interaction with higher-literate and lower-literate students.

An analysis of teacher's questions in four of the texts, Texts 1-4, reveals that the teacher asks a total of 400 questions. Of these, 136 questions are posed in exchanges with lower-literate

students, while the remaining 264 questions are put to higher-literate students. The discussion begins by presenting, in Tables 7.5 and 7.6, the number of questions observed in categories of the [apprize] and [confirm] question options:

Texts	<b>[apprize]</b>				Total
	precise		vague		
	explain		specify		
	reason	method			
1	1	6	34	4	45
2	2	1	30	4	37
Sub-total	3	7	64	8	82
3	6	4	35	2	47
4	3	7	65	4	79
Sub-total	9	11	100	6	126
Total	12	18	164	14	208

**Table 7.5** Summary of teacher's questions in categories of the [apprize] option

Texts	<b>[confirm]</b>				Total	
	verify		enquire			
	probe		reassure	ask		check
	endorse	validate				
1	-	-	-	30	7	37
2	-	-	1	13	3	17
Sub-total	-	-	1	43	10	54
3	2	1	4	29	12	48
4	1	-	17	50	22	90
Sub-total	3	1	21	79	34	138
Total	3	1	22	122	44	192

**Table 7.6** Summary of teacher's questions in categories of the [confirm] option

From the tables, we see the type of question most frequently posed (34 in Text 1, 30 in Text 2, 35 in Text 3, and 65 in Text 4) is the option **[apprize: precise: specify]**. Following closely behind (30 in Text 1, 13 in Text 2, 29 in Text 3, and 50 in Text 4) is the question selecting the option **[confirm: enquire: ask]**. While the difference is seemingly few in number, it can be seen from the spoken data that questions selecting the option **[apprize: precise: explain: reason/method]** offer more opportunities for less highly-structured exchanges between the teacher and higher-literate students, as compared to those with lower-literate students. Also, higher number of the **[confirm: verify: reassure]** question-type is observed in Texts 3 and 4 (21 questions) than in Text 1 and Text 2 (1 message). This is also the same for the **[confirm: enquire: check]** question-type, which number 10 in Text 1 and Text 2 compared to 34 in Texts 3 and 4. Although this may be expected due to the larger amount of talk between the

teacher and higher-literate students than lower-literate students, what is of interest is the extent of use of the children’s picture books as a result of these questions.

### 7.3.2.1 The Functions of [Apprize] Questions Posed to Students

In Section 7.2.1, I proposed that there are nine distinct stages observed in Texts 1-4 of the teacher-student picture book discussions. The following table shows the total number of [apprize] question-type used by the teacher in each of these stages in the four texts:

Stages	[apprize]																Total
	precise												vague				
	explain						specify										
	reason			method													
Leading into lesson	-	-	-	-	-	-	1	-	2	-	3	1	-	-	-	-	7
Review on previous work	-	-	-	3	-	-	-	-	-	-	-	11	-	-	-	1	15
Discuss story	-	2	-	-	-	1	-	-	-	10	-	-	-	-	-	-	13
Discuss pictures	-	-	-	-	-	-	-	-	-	12	-	-	-	4	-	-	16
Carrying out task	-	-	5	-	-	3	6	18	8	31	53	4	-	2	3	133	
Text deconstruction	-	-	-	-	4	-	-	-	11	-	-	-	-	-	-	-	15
Extending talk on text	1	-	-	-	2	-	-	-	3	-	-	-	-	-	-	-	6
Summarise understanding	-	-	1	-	-	-	-	-	-	1	-	-	-	-	-	-	2
Lesson end	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	1
<b>Total in each text</b>	<b>1</b>	<b>2</b>	<b>6</b>	<b>3</b>	<b>6</b>	<b>1</b>	<b>4</b>	<b>7</b>	<b>34</b>	<b>30</b>	<b>35</b>	<b>65</b>	<b>4</b>	<b>4</b>	<b>2</b>	<b>4</b>	<b>208</b>



Table 7.7 Stages in lessons: primary functions of [apprize] questions

The table shows that the option of [apprize] questions are mostly asked at the stage when the main task is carried out (133 questions).

#### **(a) The Option [Precise: Specify] in Texts 1 and 2: Seeking Identification of Specific Information from Picture Book**

Of all the different types of questions, it is the option [apprize: precise: specify] that characterises most of the teacher’s questions. In Texts 1 and 2, this question-type constitutes a total of 34 and 30 messages respectively, which are the highest number of a particular question type posed by the teacher. The analysis reveals that this option is employed by the teacher largely for guiding the students to identify and verbalise specific features from the picture book such as in the following examples from Texts 1 and 2:

Turn	Interactant	Message	Transcript
<u>Text 1</u>			
34	T	60	And what are the pictures we can see?
		61	Tell me something that you can see
35	S	62	Animal
36	T	63	Animal
<u>Text 2</u>			
339	T	595	Who is with the troopers?
340	S12	596	That man
341	T	597	The man who owns the sheep

The first exchange is part of an interaction about the image on the front cover of *The Earth and the Moon*, while the second excerpt is taken from the discussion of a particular image from *Waltzing Matilda* which the teacher has attached to the whiteboard. Message 60 asks the students to name the pictures that they are able to see from the book. The potential range of answers is pre-determined by the teacher through her choice of Wh-elements. The use of *what* limits the students' responses to the naming of objects within the picture, rather than any other observations that they may have. Likewise, the question in message 595 specifies the particular information which the teacher is seeking, that is *who*, namely the people who are with the troopers. This kind of exchange has also been characterised as the I-R-F pattern. The pattern here not only restricts student participation but also privileges those who are more experienced in such question-answer routines. While this remains true to an extent, it is noteworthy that the questions in the above examples also function to focus student attention on specific information in the picture book images.

### **(b) The Option [Precise: Specify] in Texts 3 and 4: Seeking Students' Views and Thoughts**

Unlike in Texts 1 and 2 where the question option [precise: specify] is largely used as a means to seek specific information from the picture books, the use of the option [precise: specify] is seen to serve a different function in Texts 3 and 4, as in the following examples:

Turn	Interactant	Message	Transcript
<u>Text 3</u>			
421	T	781	S10 what thoughts do you have?
422	S10	782	Mmm
		783	I think the voice of Australia will be the prime minister
423	T	784	It could be someone like the prime minister

		785	someone quite important in the government
		786	He might have the voice of Australia
		787	S3 what do you think?
424	S3	788	Aussie Aussie voice

#### Text 4

737	T	1553	So what do you think a pronoun does?
		1554	What do you think it's used for?
738	S6	1555	For people
739	T	1556	S5
740	S5	1557	To help us know what is...what is a pronoun
741	T	1558	It helps us
		1559	it is a kind of a noun
		1560	it stands in the place of another name of something
		1561	So a name like people can have a word a pronoun used in its place
		1562	What were you thinking S6?
742	S6	1563	We use another word with that
		1564	we use a she or a he
743	T	1565	Exactly yes

In these extracts, the [precise: specify] question-type is observed in messages 781, 787, 1553, 1554, and 1562. The first example is from a discussion of the possible interpretations of voices in Australia. The teacher encourages the students to share and verbalise their personal thoughts on the issue, as can be seen in her questions ... *what thoughts do you have?* and ... *what do you think?*, all of which seek to invite student participation. The second exchange takes place at the beginning of the carrying-out-task stage. Here the teacher is briefly reviewing the purpose of a pronoun, which they have previously discussed during their review-on-previous work stage, in preparation for the current task. The teacher poses questions, i.e. ... *what do you think* (messages 1553 and 1554) and *What were you thinking ...?*, which again provide an invitation for students' personal thoughts. Compared with the use of [precise: specify] in Texts 1 and 2, the student responses to the questions posed here are less constrained. In fact, the questions serve to invite student personal opinions or views on particular issues. This could be because of the belief that only the higher-literate students possess the language capability to communicate their meanings.

#### **(c) The Option [Precise: Explain: Reason]: Seeking Evaluation and Rationalisation for Particular Experiences**

The questions posed to students through the option [explain: reason] invite students to evaluate and provide rationalisations for particular experiences. In the spoken data, these experiences have been observed to relate to events in picture book stories as well as to

classroom tasks. More specifically, the questions focus on considering aspects of the stories that are not directly visible in the texts such as in the following three extracts:

<b>Turn</b>	<b>Interactant</b>	<b>Message</b>	<b>Transcript</b>
<u>Text 1</u>			
230	T	370	<i>Why are there footprints on the moon?</i>
231	S10	371	They looking for something
232	T	372	Looking for something
233	S9	373	People went there
<u>Text 2</u>			
298	T	521	Why did he jump into the pond into the water?
299	S7	522	Because the policemen tried to get him
300	T	523	Yeah jumped into the water to get away himself
<u>Text 3</u>			
693	T	1389	Why why do you think Australia has a changing voice?
694	S3	1390	Aboriginal people
695	T	1391	It's about Aboriginal people
		1392	Not just Aboriginal people
696	S4	1393	We've got lots of nationalities
697	T	1394	Lots of different nationalities

In responding to the [explain: reason] questions above, the students were able to retrieve the experiences presented in the picture books to produce responses based either on their own reasoning and previous interaction (messages 371, 373, 1390, and 1393) or on justifications of other events in the picture book narrative (message 522). As for [reason] question-type to do with classroom tasks, these questions seek explanations for particular ways in which tasks were attempted as in the following:

<b>Turn</b>	<b>Interactant</b>	<b>Message</b>	<b>Transcript</b>
<u>Text 4</u>			
710	T	1439	Do you remember what we were doing when we took the colour highlighters and we coloured in some of the information?
		1440	Why did we do that?

The feature [reason] occurs in the teacher's question in message 1440 – seeking the reason for highlighting some of the information in the previous task. In this, the teacher establishes a relation between the current and previous tasks. This, however, proves to be difficult for the students as evident in the exchanges that follow from the above excerpt. The teacher continues to input more information before posing another question further into the exchange,

*what was the purpose of that?* (message 1455), which again has the feature [reason]. A satisfactory response is not forthcoming and is provided by the teacher in message 1486, *So we could see special information was connected by giving them colour ...*

**(d) The Option [Precise: Explain: Method]: To Elicit Student Interpretations**

Like the feature [explain: reason], the option [explain: method] also invites an explanation as response. Specifically, it seeks student interpretations. The following dialogues provide examples of this option:

Turn	Interactant	Message	Transcript
<u>Text 3</u>			
417	T	774	How would you hear Australia’s voice?
		775	S9
418	S9	776	English Australia different version
419	T	777	Version
<u>Text 1</u>			
236	T	377	How did he get there?
237	S9	378	Rocket
238	T	379	Ok
		380	hold on a moment
			(writes question on board)
239	SS	381	<i>How did a man get on the moon?</i>
240	T	382	Alright S9 said a rocket
		383	That’s a pretty clever thing to do

The questions in messages 774, 377 and 381 are of type [explain: method] as they request descriptions of particular understandings. In message 774, the teacher’s question beginning with *How would you hear ...* expresses a demand for an interpretation of Australia’s voice, to which the student responds by indicating that it incorporates different versions. The exchange continues with the teacher probing further into the various versions of the voice. The second extract is from the last stage, extending talk on text, of the discussion in Text 1. In the exchange, the teacher seeks an observation from the image in the picture book. The image shows several footsteps illustrated in the picture of the Moon. The [explain: method] question type concerns the possible explanations for the way in which humans reached the Moon. Such talk extends the immediate meanings portrayed in the picture book to encourage student exploration of other interpretations afforded in the text. In this instance, the student response of *Rocket* (message 378) demonstrates his understanding of the phenomenon.

### **(e) The Option [Precise: Explain: Method]: To Seek Descriptions Visible in Text**

While the general function of *How* questions is to elicit an explanation that describes a process, there is a variation in this type of question posed to both lower-literate and higher-literate students. In Texts 1 and 2, [method] questions seek explanations for information that can be retrieved from the picture book, as in the following:

<b>Turn</b>	<b>Interactant</b>	<b>Message</b>	<b>Transcript</b>
268	T	468	So how did they go from one place to another?
		469	S11
269	S11	470	They go by horse

This exchange between the teacher and students centres on the image in the picture book of three policemen and the squatter riding on horses. Since the teacher's question in message 468 requests information that is discernible from the picture, the type [method] asks the students to focus on the particular information and to provide a description of it. The student's response in message 470 shows that she/he has fulfilled the anticipated response for such a question by having retrieved and described the information from the picture.

Likewise, the following extract demonstrates an exchange that is driven by the question feature [explain: reason]:

785	T	1667	How do we know which one means the sun in the sky and which one means the boy in the family?
		1668	How do we know which has special meaning for those things?
		1669	S6
786	S6	1670	The spelling
		1671	the middle is U and the other is O
787	T	1672	Yeah

Messages 1667 and 1668 are probing for an understanding of the spelling difference between two vocabulary items. Unlike the previous dialogue, the answer is not immediately discernible from the written text. The answer requires that the students are able to distinguish between the two words and are aware that both words encode different meanings. Therefore, the questions can be interpreted as a demand for the students to demonstrate their understanding.

### 7.3.2.2 The Functions of [Confirm] Questions Posed to Students

Another category of question identified in the data is that of seeking confirmation, which is now looked at in more detail through an analysis of the functions that [confirm] questions fulfil in teacher-student talk about picture books. This begins with a summary of the number of teacher's questions choosing the [confirm] option in each of the stages in four classroom lesson transcripts:

Stages	[confirm]																		Total		
	verify									enquire											
	probe						reassure			ask						check					
	endorse			validate																	
Leading into lesson	-	-	-	-	-	-	-	-	-	-	1	1	1	-	3	1	-	-	-	4	
Review on previous work	-	-	-	-	-	-	-	-	-	2	-	-	-	2	-	-	-	-	1	5	
Discuss story	-	-	-	-	-	-	-	-	1	-	-	-	4	-	-	-	1	-	-	6	
Discuss pictures	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	1	
Carrying out task	-	-	2	1	-	-	1	-	-	4	14	24	8	28	45	3	1	12	21	164	
Text deconstruction	-	-	-	-	-	-	-	-	-	-	-	5	-	-	-	1	-	-	-	6	
Extending talk on text	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2	-	-	-	2	
Summarise understanding	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	1	
Lesson end	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
<b>Total in each text</b>	-	-	2	1	-	-	1	-	-	1	4	17	30	13	28	50	7	3	13	22	192



Table 7.8 Stages in lessons: primary functions of [confirm] questions

Questions that select the feature [enquire: ask] are those most frequently posed by the teacher to the students in all of the four texts (30 in Text 1, 13 in Text 2, 28 in Text 3, and 50 in Text 4). Those selecting the option [enquire: check] also constitute relatively large numbers of questions, especially so in Texts 3 (13 questions) and 4 (22 questions). Table 7.8 also shows that there is an unusually high number of questions (17) choosing the option of [verify: reassure] in Text 4. A further step is to identify the functions of these question options by examining their occurrences in the teacher's talk.

**(a) The Option [Enquire: Ask]: As Instructions to Students**

Analysis of one of the three functions of the option [enquire: ask] indicates that it serves to give instructions to students. Throughout the four text transcripts, the teacher frequently instructs students to do specific things through the use of questions, as for example in the two following extracts:

Turn	Interactant	Message	Transcript
<u>Text 1</u>			
161	T	248	Go to the beginning
		249	Can you go to the beginning?
		250	Can you read this word?
162	S	251	<i>Mountains</i>
163	T	252	<i>Mountains</i>
		253	Well done S
<u>Text 3</u>			
578	T	1082	Let's see what's on the back
		1083	S3 can you read some of that to us?
			(S3 reads passage)
		1084	Something very important there just in the last sentence
		1085	Can you find those words 'different Australians'?

The instructions to students in the form of questions most frequently begin with *Can you*, as observed in messages 249, 250, 1083 and 1085. In the first exchange, the teacher commands the students at the beginning in the imperative mood (message 248) and then follows with instructions using a polar-interrogative structure (messages 249 and 250). Similarly in the second dialogue, the teacher's question in message 1083 is preceded by a command (message 1082). The anticipated responses to the four polar-questions, however, are not yes/no answers. Rather, the teacher expects her instructions to be carried out. The instruction in Text 1 is for the students to go back to the front pages of the picture book and to read the word, and in Text 2 for S3 to read the information and then for the students to find specific words. Therefore, the questions here, unlike the typical function to enquire, serve more to invite students to perform particular tasks. Compared to the imperative mode of instructing, these questions encoding the feature [enquire: ask] possess a less commanding tone, serving instead more as an invitation for the students to act.

**(b) The Option [Enquire: Ask] in Texts 1 and 2: To Confirm Information by Reference to Visual Text**

In promoting engagement with the visual images, certain questions encoding the feature [ask] function to elicit particular information from the visual text. The following extracts taken from Texts 1 and 2 exemplify this.

Turn	Interactant	Message	Transcript
			<u>Text 1</u>
97	T	152	<i>Are there animals on the Moon?</i>
98	SS	153	Yes
99	T	154	Look at the picture of the Moon
		155	No no animals on the Moon
			<u>Text 2</u>
262	T	461	and along came the policemen
		462	Were they riding in the police car?
263	SS	463	No
264	T	464	Were the police driving a car?
265	SS	465	No
266	T	466	Like they do now?
267	SS	467	No
268	T	468	Then how did they go from one place to another?
		469	S11
269	S11	470	They go by horse

The first dialogue centres on the verbal and visual elements on a page from the picture book. The teacher's question in message 152 echoes the verbal text on the page, which is then followed by the visual image of the Moon. Just as the verbal text invites the reader to infer the answer from the accompanying visual image, the teacher repeats the question in different ways to elicit a response from the students. In order to do so, the teacher encourages the students to refer to the visual text in search of the answer, as implicated in her command which follows, *Look at the picture of the Moon*, when the students gave an incorrect answer. The exchange in Text 2 is taken from the discussion of the story *Waltzing Matilda*. In the earlier part of the extract, the teacher poses questions that display the feature [enquire: ask] as observed in messages 462 and 464. The information which the teacher seeks is discernible in the visual text. Hence, the questions that encode feature [enquire: ask] serve to seek student confirmation by drawing on information from the visual text.

**(c) The Option [Enquire: Ask] in Texts 3 and 4: To Seek Information That Is Judged to be Already Familiar to Students**

The use of [enquire: ask] questions in Texts 3 and 4 is unlike most of those observed in Texts 1 and 2. Rather than encouraging the students to refer to the visual text to confirm specific information, the questions selecting this feature observed in Texts 3 and 4 largely begin with *Do you know*, *Is there* or *Have we got*, as in the following:

Turn	Interactant	Message	Transcript
<u>Text 3</u>			
530	T	963	Do you know what place they suggested it could have been?
		964	Well it is just suggested that some of the scientists they were talking said they were fairly sure they knew people began where civilisation began first the humans
		965	Do you know where it might be?
		966	Who knows what I heard on the television? (3 seconds)
		967	People all over the world came from Africa right at the beginning.
<u>Text 4</u>			
827	T	1761	Is there another pronoun in the sentence?
		1762	Do you have anymore?
828	S	1763	Yes
1020	T	2166	Have we got all the pronouns in there?
1021	S6	2167	Yes
1022	T	2168	Good
		2169	Let's read on

In the first example, the polar-questions in messages 963 and 965 display the feature [enquire: ask], repeated in messages 1761, 1762 and 2166, in which all of the questions display a polar-interrogative structure. The teacher's use of *Do you know...* in Text 3 seeks confirmation from the students as to whether they already know the information which she is about to share with them. Therefore, unlike teacher [enquire: ask] questions identified in Texts 1 and 2, those in Text 3 assume some possible shared knowledge with the students. In this instance, the students' non-response evident in the short silence, indicate that the students do not know and results in the teacher providing the information in message 967.

Likewise, the two excerpts from Text 4 show the teacher's use of *Is there*, *Do you have* and *Have we got* in her questions (messages 1761, 1762 and 2166). All three of these questions

encode the feature [enquire: ask] whereby the teacher is confirming information. The first exchange seeks to confirm if the students are able to identify any more pronouns in the sentence in the verbal text, while the second exchange, which takes place towards the end of the lesson, seeks to confirm that all the pronouns have been identified from the picture book text. Although the functions are similar to those previously discussed in Texts 1 and 2, what distinguishes them is the use of the pronouns *you* (in message 1762) and *we* (in message 2166). The use of these pronouns both referring to the students implies that the answers are determined by the students. In other words, the students possess the knowledge or the answers, rather than the visual or verbal text to which they are attending. The text is established in Texts 1 and 2 as the location from which information is to be retrieved.

**(d) The Option [Enquire: Check]: To Confirm Interpretation of Student Contributions**

The second type of [confirm] question is that of [enquire: check]. This type of questions is more frequently observed in Texts 3 and 4 than in Texts 1 and 2. The following exemplifies an instance of this question-type:

<b>Turn</b>	<b>Interactant</b>	<b>Message</b>	<b>Transcript</b>
517	S7	943	The England people brought them here from war
518	T	944	You think some of the Aboriginal people came from England?
519	S7	945	Yeah
		946	on boat or canoe on the water

The teacher’s question in message 944 selects the feature [enquire: check]. It serves to confirm her interpretation of the idea that is contributed by S7 in message 943, as indicated in the rephrasing of the students’ view ... *some of the Aboriginal people came from England?*, which is preceded by the phrase *You think*. The student confirms the teacher’s interpretation with a response *Yeah* before following on to expand on this view. Since this question-type is used largely to confirm student contributions of their particular understanding, it is not unusual that they are more common in Texts 3 and 4 than in Texts 1 and 2. The point has been made that the teacher tends to invite students in Texts 3 and 4 to contribute their opinions or views on particular issues. These kinds of exchanges are infrequent with the lower-literate students. Hence, it is more likely for the teacher to use the [enquire: check] question-type to confirm her interpretation of students’ contributions.

**(e) The Option [Verify: Reassure]: To Reassure and To Seek Reassurance**

Table 7.8 indicates that there is a seemingly large number of questions (17) selecting the option [verify: reassure] in Text 4. By comparison, much fewer examples of this question-type are identified in the other three texts; a total of 4 of these questions are seen in Text 3, while only 1 appears in Text 2 and none at all in Text 1. The following examples present two instances of the use of this question-type:

Turn	Interactant	Message	Transcript
<u>Text 4</u>			
750	T	1587 1588 1589 1590	If you had to explain where the sun came from would you do it like that? Or do you have different information about it? It would be quite different if we explain where the sun came from
751	S6	1591	But there's no two suns
752	T	1592 1593	There aren't two suns are there? We only know of one sun well as far as we live on Earth
<u>Text 3</u>			
537	T	989 990 991	Alright we know if we go to another country because we're all in Australia if we want to go to any other country we'll go across some oceans don't we?
538	SS	992	Yeah
539	T	993	We can't go anywhere unless we cross the ocean

The use of [verify: reassure] questions is generally to seek reassurance for a particular state of affairs. The interactions from Texts 3 and 4 both demonstrate instances of the teacher's use of such questions. In the first, the teacher and students discuss possible ways of describing the origin of the sun, one of which is narrated in the dreamtime picture book *When the Snake Bites the Sun*. S6 challenges the narrative with his statement that there are not two suns, indicating that the narrative does not portray a realistic explanation. The teacher acknowledges S6's contribution with a reversed-tagged declarative statement (message 1592), which displays the feature [verify: reassure]. Here, the purpose is, not so much to seek the other students' reassurance of S6's proposal, but as a reassurance in itself of the suggestion that there are indeed not two suns as evident in her further reasoning in message 1593.

The second extract shows the teacher’s use of the [verify: reassure] question-type to seek student reassurance, which in this instance, results in their response. The exchange is based on the map and the teacher describes the location of Australia in relation to the other countries. In message 991, she seeks student reassurance for her comment, which the students provide via their response *Yeah* (message 992). As in the first extract, it is followed by the teacher’s reasoning regarding her comment (message 993). Thus, the questions encoding the feature [verify: reassure] function to allow the teacher to call for reassurance and then to allow the teacher to confirm the student contributions.

### 7.3.3 Student Questions

Compared to the number of questions (400) posed by the teacher, the students posed only a total of 22 questions across the four texts. Clearly the role of the students is to respond to questions, but not initiate questions. In the few instances, they consist of both [**apprize**] and [**confirm**] options that select the features [precise: explain reason/method], [precise: specify], [vague], [enquire: ask/check]. Table 7.9 and 7.10 summarise the distribution of these questions in the four transcripts:

Texts	[apprize]				Total
	precise		vague		
	explain		specify		
	reason	method			
1	-	-	-	-	0
2	-	-	2	-	2
Sub-total	-	-	2	-	2
3	1	2	1	-	4
4	-	-	-	1	1
Sub-total	1	2	1	1	5
Total	1	2	3	1	7

**Table 7.9** Summary of students’ questions in categories of the [apprize] options

Texts	[confirm]					Total
	verify			enquire		
	probe		reassure	ask	check	
	endorse	validate				
1	-	-	-	1	1	2
2	-	-	-	3	1	4
Sub-total	-	-	-	4	2	6
3	-	-	-	1	4	5
4	-	-	-	3	1	4
Sub-total	-	-	-	4	5	9
Total	-	-	-	8	7	15

**Table 7.10** Summary of students' questions in categories of the [confirm] options

While the difference is relatively small, it is apparent that students ask more questions in Texts 3 and 4 (14 questions) than in Texts 1 and 2 (8 questions). This is explained by the fact that longer periods of lesson time in Texts 3 and 4 are dedicated to teacher-student interactions rather than to the teacher working individually or in small groups with students on a specific task. Although the students may also ask questions during those activities, the nature of the questions enables them to complete the set tasks rather than to read the picture book.

The type of question most frequently asked by the students is that of **[confirm: enquire ask/check]** (8 and 7 questions, respectively). The students also pose questions, in much smaller numbers, with the features **[apprize: precise: specify]** (3 questions), and **[apprize: precise: explain: reason/method]** (1 and 2 questions, respectively). There is one instance of an **[apprize: vague]** question asked by a student in Text 4 and zero instances of **[confirm: verify]** questions posed by the students in any of the exchanges. The discussion now turns to the functions of the categories of questions posed.

### **7.3.3.1 The Functions of [Apprize] Questions**

The distribution of these questions as observed in the different stages of the lessons is as follows:

Stages	[apprize]														Total in each stage		
	precise										vague						
	explain					specify											
	reason		method														
Leading into lesson	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Review on previous work	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Discuss story	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Discuss pictures	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	1
Carrying out task	-	-	1	-	-	-	2	-	-	1	1	-	-	-	-	1	6
Text deconstruction	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Extending talk on text	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Summarise understanding	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Lesson end	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
<b>Total in each text</b>	-	-	1	-	-	-	2	-	-	2	1	-	-	-	-	1	7



**Table 7.11** Primary functions of [apprize] questions: distribution in each stage

Table 7.11 shows that the [apprize] questions are generally asked by the students during the carrying-out-task stage (6 out of a total of 7 questions). The remaining [apprize] question is asked when the teacher is focused on the picture book images in order to prepare the students for the reading task.

**(a) The Option [Precise: Explain: Method]: Seeking Explanation from the Researcher**

Both of the questions that display the feature [explain: method] are observed during interaction about *Australia’s Changing Voice* in Text 3. The interaction in which the student poses the questions is presented below:

Turn	Interactant	Message	Transcript
490	S12	891	Then how you know Chinese?
491	R	892	Well my grandparents are Chinese
		893	but we grew up in Malaysia
492	SS	894	Oh
493	S12	895	How do you know Chinese language?
494	R	896	My grandparents speak Chinese
495	SS	897	Oh

The researcher is in the class during this lesson and the teacher informs the students of the researcher’s ability to speak three languages. S12’s questions in messages 891 and 895, directed to the researcher, are related to this fact. He asks how the researcher learnt to speak Chinese since she did not grow up in a Chinese-speaking community. Not being satisfied

with R's explanation in messages 892-3, S12 rewords his question in message 895. R's response in message 896 indicates that she grew up with Chinese-speaking grandparents, hence her ability to speak the language.

**(b) The Option [Precise: Specify]: i) Requesting Meaning of Word or Information; ii) Seeking Instruction**

Two instances of students' questions in the form of [precise: specify] are observed in Text 2. The first is a request for meaning of a vocabulary item in the text:

Turn	Interactant	Message	Transcript
306	T	540	Now with your pencil we're going to find the words in the song
307	S13	541	Miss what's that? (points to word)
308	T	542	The ghost spirit
		543	After a person is dead people believe very firmly in the spirit of each individual
		544	that we all have a spirit
		545	If we died our spirit is still alive

The exchange begins with the teacher directing the students to the beginning of their task. S13's question temporarily disrupts the lesson progress determined by the teacher and brings the discussion back to that part of the story on which they have previously focused. S13's question in message 541 leads to the teacher having to explain the meaning 'ghost' or 'spirit'. Here, the importance of student questioning is demonstrated. Even though the teacher has explained the end part of the picture book narrative and is acting to move to the next stage of the lesson, the student question indicates that he may not have comprehended that part of the story.

The second occurrence of the [precise: specify] question-type is observed later in the lesson as the students prepare to work on their task:

Turn	Interactant	Message	Transcript
359	T	631	Could you colour them on your paper with the same colour...the tree, me?
360	S	632	What colour?
361	T	633	Any colour

Here, the student question in message 632 seeks specification of the colour to use for highlighting the words. The question choosing the feature [precise: specify] implies that the

student is dependent on the teacher for specification to carry out their task, possibly common in previous lessons. In this instance, the teacher avoids specification by allowing the students to use ‘any colour’.

The student interest in the topic of discussion is evident from the extract where S4 probes the teacher for precise information:

Turn	Interactant	Message	Transcript
592	T	1140	The Aboriginal people in Australia also speak lots of different languages
		1141	Did you know that?
593	SS	1142	Yes
594	T	1143	In fact there are several hundreds of languages
595	S4	1144	How many?
596	T	1145	Two hundred and fifteen different languages (reads from book)

The talk here concerns the variety of Australian languages. While the students acknowledge that they are aware of the information, S4 seeks an exact number of languages as indicated in *How many?* The teacher responds with an answer from the book. The student question indicates that he is curious and is interested to seek more information related to the topic of discussion.

### **(c) The Option [Precise: Explain: Reason]: Seeking Explanation for Teacher’s Experience**

The students’ interest in the discussion is once again demonstrated in the following exchange in Text 3:

Turn	Interactant	Message	Transcript
588	T	1113	My ancestors came from Germany and from England
		1114	and part of my family who came from Germany did not want their children to speak in German
		1115	it was a very big problem
		1116	when they came to Australia
589	S4	1117	Why?
590	T	1118	The English-speaking countries were having a very big war with Germany
		1119	There were a lot of fighting and a lot of killing
		1120	and German people who went to live in England, America or Australia they wanted to become like people in the new country that they chose to go to
		1121	so they kept speaking German
		1122	and their children who are German

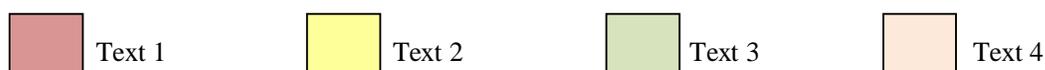
		1123	they thought that they might not be treated very well
		1124	they thought people might not be good to them
		1125	so they tried to learn their new languages quickly as they could
		1126	and they wouldn't let their children speak German
591	S6	1127	My sister's friend only speak English
		1128	the mum only make her speak from young

Prior to the student question in message 1117, the teacher shares her past experience with the students. She recalls that there was a problem that caused her ancestors to not want their children to speak German when they first arrived in Australia. The explanation is shared with the students after the enquiry from S4, who asks the question *Why?* The question invites the teacher to recount the event that took place at that time. This is followed by S6's comment about a friend who speaks English rather than his/her mother tongue, adding support to the teacher's story.

### 7.3.3.2 The Functions of [Confirm] Questions

Student questions that display the [confirm] feature are presented in Table 7.12 which presents the distribution of these questions across the stages of the four lessons:

Stages	[confirm]								Total in each stage
	enquire								
	ask				check				
Leading into lesson	-	1	-	-	-	-	-	-	1
Review on previous work	-	-	-	-	-	-	-	-	-
Discuss story	-	1	-	-	-	1	-	-	2
Discuss pictures	-	-	-	-	-	-	-	-	-
Carrying out task	1	1	1	3	-	-	4	1	11
Text deconstruction	-	-	-	-	1	-	-	-	1
Extending talk on text	-	-	-	-	-	-	-	-	-
Summarise understanding	-	-	-	-	-	-	-	-	-
Lesson end	-	-	-	-	-	-	-	-	-
<b>Total in each text</b>	<b>1</b>	<b>3</b>	<b>1</b>	<b>3</b>	<b>1</b>	<b>1</b>	<b>4</b>	<b>1</b>	<b>15</b>



**Table 7.12** Primary functions of [confirm] questions: distribution in each stage

The students do not pose questions that choose the option [confirm: verify: probe/reassure]. 15 of the students' questions display the features of [confirm: enquire: ask] and [confirm: enquire check]. Of these, 11 questions are raised during the carrying-out-task stage in which there is an almost equal distribution of the total number of [ask] (6 questions) and [check] (5

questions). A closer look at the student [confirm] questions reveals that they generally serve one of four purposes: to check their answers to the teacher question, to ask permission from the teacher to do something, to check some information, or to check their understanding of the picture book story.

### **i) Checking Answers to Questions Posed by the Teacher**

Questions can be posed not only via interrogative Mood structure but also via the declarative structure. The rising intonation at the end of the statement indicates a demand for information or goods-and-services. The teacher frequently uses this form of question to seek student cooperation in completing the statements by verbally providing the answers. This form of questioning is also used by the students to check their responses:

<b>Turn</b>	<b>Interactant</b>	<b>Message</b>	<b>Transcript</b>
<u>Text 1</u>			
200	T	318	So the story is about question
		319	What about the other information?
201	S	320	Is information?
202	T	321	Information
		322	The other word to give out information...
<u>Text 4</u>			
760	T	1613	Which other word which refers to one of the men?
761	S8	1614	The other bad man?
762	T	1615	S6
763	S6	1616	Who
764	T	1617	Alright let's look at this word who (highlights word)

The student questions in messages 320 and 1614 use rising intonation which characterise the messages as questions. Both serve as responses to teacher questions. In the first exchange, the teacher is guiding the students to identify *The Earth and the Moon* structuring that comprises of questions on the right hand pages and statements on the left pages. She begins the identification of statements by raising the question in message 319. A student responds to it with the message *Is information?*, whose untagged and declarative features of the statement realise the option [confirm: enquire: check]. The second example is taken from the teacher-student interaction about the use of pronouns in the verbal text of *When the Snake Bites the Sun*. Here the teacher elicits from students, as indicated in her question in message 1613, the pronoun in one of the sentences. S8's response in message 1614 to the question displays similar characteristics, i.e. untagged declarative, to the student's question in message 320.

S8's question chooses the feature [confirm: enquire: check]. Both present answers to the teacher's queries but the rising tone indicates the student's uncertainty. While the teacher acknowledges the student answer in the first example, S8's response in the second example is ignored. Instead, the teacher calls on another student, S6, to answer the question when S8 provides a response that does not match her anticipated answer.

## **ii) Asking Permission to Do Specific Things**

In addition to checking their answers, the students' [confirm] questions also function to ask permission from the teacher to do specific things, as demonstrated in the following exchanges:

<b>Turn</b>	<b>Interactant</b>	<b>Message</b>	<b>Transcript</b>
<u>Text 1</u>			
55	T	94	Open the book
		95	and let's have a look at the beginning of the story
56	S9	96	Can I read it?
57	T	97	Look we'll have to all take a chance
		98	Some of us will read together
		99	Alright S8 read
		100	<i>There</i>
<u>Text 2</u>			
394	T	722	Ok what a great song
395	SS	723	Yeah
396	S	724	Can we listen again?
397	T	725	Listen again?
		726	Well we'll need to move on to our next task
<u>Text 4</u>			
784	S3	1650	Miss can I ask you a question?
785	T	1651	In a moment
...	...	...	... (messages 1652-1691)
793	T	1692	Alright what was the other question S3?

The first interaction is taken from the beginning of the reading task in Text 1. The teacher begins the task by instructing the students to open the picture book to the first page and to prepare to read. At this point, S9 poses the question *Can I read?* which encodes the feature [confirm: enquire: ask]. The question seeks permission from the teacher to begin with the reading of the picture book. Likewise in the second example, both the teacher and students enjoyed listening to the song *Waltzing Matilda*. One of the students asks to listen to it again (refer to message 724). The student seeks permission from the teacher to play the song one

more time. In the third example, the student question in message 1650 requests permission to ask a question. All three of these questions realise the feature [confirm: enquire: ask]. The questions seek permission from the teacher to perform specific actions. Interestingly, all three of the student requests are disregarded by the teacher as they may create disorder to the organisation of her lesson. The student question in the first example threatens the order in speaking or reading time where all students are allocated turns to read in the order in which students are seated. This is evident in the teacher response *Look we'll have to all take a chance*. Similarly in the two other examples, the student requests interfere in the flow of lesson already determined by the teacher. The student request to listen to the song again (message 724) is disregarded because the teacher insists on proceeding with the next task which she has prepared. Equally, the student interruption indicating that he has a question (message 1650) is postponed by the teacher until later. The teacher controls the direction of the lesson to the extent of disregarding student requests for particular ways of acting or behaving.

### **iii) Confirming Information Related and Non-Related to Picture Book Story**

Students pose questions to confirm their understanding of certain information that is both related and non-related to the picture books, as in the following examples:

<b>Turn</b>	<b>Interactant</b>	<b>Message</b>	<b>Transcript</b>
<u>Text 2</u>			
292	T	508	The swagman had grabbed the sheep
		509	and he put it in the bag to carry him away
293	S13	510	Did he take it?
294	T	511	He didn't take it
		512	What happened when the police came?
295	S13	513	The man jumped in the water
<u>Text 3</u>			
486	S12	883	You born in Malaysia?
487	R	884	Yes
		885	I'm born in Malaysia
488	S12	886	You look Chinese
489	R	887	Yes
		888	I'm born in Malaysia
		889	and
490	S12	890	You didn't go China?
		891	Then how you know Chinese?

The first example, taken from Text 2, shows a short extract between the teacher and students. Here the teacher talks about that part of the narrative where the swagman has captured the sheep and put it into his bag. S13 asks *Did he take it?* The teacher confirms that the swagman did not take the sheep away and probes further into the next event in the story in which the swagman is prevented from escaping (message 512). To this, S13 adds that the swagman jumped into the water. It can be inferred that S13's question in message 510, encoding the feature [confirm: enquire: ask], functions to seek confirmation of his understanding. It may be that what the teacher says in message 509, *...to carry him away*, creates doubt in S13's understanding of the story. The fact that he knows a later event in the story is further evidence that he is already familiar with the story and may have been confused over that particular section, hence, justifying his need to confirm the details.

In the second example, the student is actively conversing with the researcher as shown in his multiple questions (messages 883, 890 and 891), his contending remark (message 886) and abrupt interruption (message 889-890) of the researcher's response. The discussion of the picture book title *Australia's Changing Voice* moved to talk about people of different nationalities who have come to live in Australia, one of them being the researcher who is present in these classroom reading sessions. The teacher refers to the researcher as an example of such a group of people, which leads to the student interest in the researcher's background. An analysis of S12's questions in messages 883 and 890 reveals that both of them choose the option [confirm: enquire: check]. This indicates that the student has some shared knowledge of the information and is seeking confirmation of his understanding. This is further developed as he offers *You look Chinese*. This comment suggests that he is unconvinced after being told that the researcher was not born in China. Again we can see this as he cuts the researcher's turn short with his second question *You didn't go China?*, which displays his understanding of the issue that the researcher has somehow a connection to China and its people for her to inherit the appearance of a Chinese person. Thus, the student's questions function here to seek confirmation of information that is not directly related to the picture book.

## **7.4 Summary of Findings**

The analysis here offers insights into teacher-student interaction in the picture-book classroom reading sessions. I first analysed the types of messages, i.e. declarative, imperative,

interrogative, declarative-question, response, feedback, reading and other, selected by the teacher and students in these exchanges. Texts 1 and 2, which are transcriptions of talk between the teacher and lower-literate students, consisted of a total of 391 and 340 messages respectively. Texts 3 and 4, which are transcriptions of interactions with higher-literate students, comprised a total of 669 and 802 messages. The teacher spent a greater period of time interacting with the higher-literate students as a whole compared with lower-literate students during picture-book reading sessions.

In looking more closely at the questions in the spoken data, it was clear that the teacher asked a great many more questions than the students. In fact, student questions constituted less than 2% of the total messages in each of the four texts. With the use of Hasan's (1983, 1989) Semantic Network for the analysis of question options, I categorised both teacher and student questions into the two primary functions of [apprize] and [confirm]. The teacher asked more [apprize] questions, especially those selecting the feature [precise: specify], than [confirm] questions. These questions functioned to elicit specific information from students. With lower-literate students, this type of questions promoted student engagement with the picture-book text by way of retrieving particular information for the teacher. Used with higher-literate students, [precise: specify] questions were more frequently observed to be employed by the teacher for probing into the student views or opinions. In other words, it was the means to invite students to describe their thinking in more detail. This indicated that interactions during picture-book reading sessions with higher-literate students more frequently drew on information or experiences beyond what was directly available within the picture book.

In terms of [confirm] questions, the kind most often posed by the teacher were of the option [enquire: ask] type. Similar to the [apprize] questions, there existed a pattern in the use of these questions with higher-literate and lower-literate students. The teacher's use of [enquire: ask] questions with lower-literate students mainly functioned to seek confirmation of information by way of referring students to the visual text. However, in interaction with higher-literate students, the teacher more often sought confirmation from students about information assumed to be already familiar, e.g. *Do you know...* . That is to say, the teacher assumed shared knowledge with higher-literate students.

As for student questions, the analysis described the students' use of [apprize] and [confirm] questions to fulfil six functions. The option of [apprize] questions was used to seek the meaning of specific words in the picture book, to ask for more precise instructions, as well as to probe for further explanation from the teacher and the researcher. The [confirm] questions were asked by higher-literate students. The students tended to pose more [confirm] question-type than [apprize] questions. Of these, there was an equal distribution of student questions that selected [enquire: ask] and [enquire: check]. The option [confirm: verify] was not recorded in the data set. The [enquire: ask/check] questions served three functions, namely to check answers to questions posed by the teacher, to request permission to do specific things, and to confirm particular information that was sometimes related and non-related to the picture-books.

# **Chapter 8**

## **Discussion and Conclusion**

### **8.1 Introduction**

This study has investigated one teacher's use of picture book texts in lessons in which there was a focus on reading and talking around these texts. The students in the class were new arrival students from a range of culturally and linguistically diverse backgrounds. Some had personal histories of interrupted or no schooling in their earlier lives. There were two ability level groups of students in the class, assessed by the teacher as higher-level and lower-level literacy students. In order to better understand the meaning potential in picture books, I have drawn upon the work of Intersemiotic Complementarity to examine the inter-modal relations of the verbal and visual modes in these texts. I have then proceeded to investigate the nature of teacher-student interactions around these picture books, with the specific focus on identifying the teacher's deployment of the visual and the verbal resources in supporting student comprehension. The main aim of this final chapter is to bring together the major findings from the three sub-studies attempted in the previous chapters with their different but complementary analyses. This is followed by a reflection on the aims, objectives, processes and findings of the study as well as comment on its implications. The limitations of the study and suggestions for further research are presented at the end of the chapter.

### **8.2 A Review of the Research Questions and the Answers**

The specific focus of the study stemmed from the participating teacher's recurring use of picture book texts as primary reading resources for teaching reading to new arrival students. Due to the lack of pedagogic instructions on teaching reading to NAP students in the South Australian NAP curriculum or indeed for that matter in the wider literature on teaching reading, the topic offered itself as a useful and necessary matter for investigation. The study made use of three analytical frameworks for an understanding of the teacher's practices in these reading lessons, all of which are derived from the common theoretical underpinning of SFL theory. Each of the frameworks focused on particular aspects of the picture books and the ways in which the teacher exploited them. Each offered useful insights which are drawn together in this final chapter. In combination, they offer possible suggestions, strategies and

pedagogic practices for teaching reading in the specific context of education for newly-arrived migrants and refugees.

Out of this interest in this one classroom, the following broad questions were developed:

- What are the reading practices in which the teacher engages the new arrival students?
- How does the teacher engage the learners in these reading practices?
- In what ways does the teacher exploit the visual and verbal resources in talk around the picture books in teaching reading?

These questions were developed from observations of a number of lessons before the research ever began. As described in Chapter 1, these initial classroom observations revealed some common patterns across the lessons which became central to the study. The patterns motivated the formation of and my approaches to informing these questions. A principal observation was the teacher's use of picture book texts in the lessons with a stated emphasis on reading and the interactions around these texts. What is known as a multimodal approach to the study of this form of text in terms of its intersemiotic relations captured my interest for better understanding meaning construction in picture books. This led to the formulation of the research questions in this area where both modes of communication, that are verbal and visual, were used together and independently by the teacher:

- 1) How are the verbal and visual meaning-making resources deployed for the construction of meanings in children's picture books? In what ways do these modes inter-relate? What effects do these relations have in the creation of meanings in these texts?

Chapter 5 was dedicated to address these concerns. It began by examining the voices that were observed in the configuration of meanings in the picture books by way of understanding the writer/illustrator-reader/viewer relationship. The analysis drew on the framework proposed by Royce (1998) to identify the sense relations between the images and written text, with the emphasis on the experiential meanings in four of the picture books used in the lessons. The final part of that chapter drew together the analysis and explored the reading paths to discuss the demands that the intersemiotic relationships imposed on a beginning reader. The systemic functional-multimodal discourse analysis approach, which was drawn on for the investigation, was valuable for studying the meaning-making processes in this form of text.

Two main conclusions were drawn from the analysis of the picture book texts. Firstly, picture book discourse was characterised by the operation of multiple voices, which impacted on the ways in which the writer and readers interacted. For example, writer or narrator voice in the verbal text of *The Earth and the Moon* interacted with its readers through statements and questions for the purpose of instructing its readers to participate in an object labelling-identification pattern. Similarly, the images depicting the death of the swagman in *Waltzing Matilda* did not directly convey this information to its reader. Rather, the reader was presented with an illustration of the billabong which emphasised its dark shadows and grey tones, and the absence of human participants. These effects underscored the intention to heighten the impact of the swagman's death by drawing on a reader's emotions as he/she viewed these visual images.

The second conclusion was that the overall meanings intended by the writer depended on the interaction between the written text and the images to produce 'synergy' meanings. Drawing again on the example from *The Earth and the Moon*, the object labelling-identification pattern was constructed from the integration of the written language and the pictures. Its intention, and at the same time its assumption, was for a reader to traverse between both modes in order to exploit this meaning potential. Likewise in the picture book *Waltzing Matilda*, the words and the pictures worked together to convey sets of meanings to its readers. The analysis of this phenomenon in the texts, therefore, employed Royce's (1998) text-image relations. The sense relations known as *repetition*, *synonymy*, *hyponymy*, and *meronymy* characterised the verbal-visual relations in these picture books. In addition, the category of *no sense relations* was detected in some instances. In such examples, the configuration was found to be intentional, the aim being to emphasise the prominence of specific objects and characters as part of plot development.

These findings point to the complex interplay of resources which make demands on and pose challenges to readers, especially beginning readers. Across four of the picture books examined, there appeared to be variation in the ways that the images and written text were deployed to create meanings. The analysis demonstrated how the visual mode, as much as the verbal, played a crucial role in the construal of meanings in these texts. In order to engage in analysis of the visual mode, it was necessary and useful to develop and work with the understandings offered through a grammar of the visual. The particular visual grammar adopted was developed by Kress and van Leeuwen (1996) which has its genesis in

Hallidayan perspectives on functional descriptions of spoken and written language. This facilitated parallel analyses of both the verbal mode and visual mode. Royce's (1998) framework of text-image relations also draws on Hallidayan understandings which added to the theoretical unity in the study.

The study also examined the teacher-student interactions around the texts. The common patterns observed were the talk around particular aspects of the texts, in which the teacher played a dominant role. She frequently used questions to focus student attention to the verbal and visual resources in the texts, and invited contributions to and participation in those interactions. The analysis of the spoken data aimed to inform these key observations, and utilised Martin and White's (2005) Engagement system, and Hasan's (1983, 1989) Semantic Network for understanding the system and function of the interactions. Again, these approaches work with the insights offered by Hallidayan linguistics and form analytic ties with the other analytic resources. The research questions that directed analyses in Chapters 6 and 7 are as follow:

- 2) How does the teacher mediate the students' engagement with the texts through spoken interaction? In what ways does she make use of the verbal and visual resources in the texts, and for what purposes?
- 3) Are there differences in the nature of teacher talk with learners of differing achievement levels, that is with higher-literate students and lower-literate students? How do these interactions promote engagement with the texts?

Chapters 6 and 7 attended to these issues. Chapter 6 identified and examined those exchanges in teacher-student talk about the pictures, the written language, or a combination of both. The focus of the analysis was on investigating the ways in which the teacher utilised the visual and verbal resources for guiding students' comprehension. The analysis drew on the system of Engagement as part of Appraisal theory to allow for a number of major observations. The first is for the ways that the teacher valued the text and specific modes within the text, that is to say, whether she approved or disapproved the text as well as whether prominence was given to either mode of meaning. The second is for the ways that the teacher adopted stance as well as negotiated rapport with the students towards engagement with the resources in the texts and importantly, how she aligned or disaligned them to do likewise.

The primary focus in Chapter 7 was on the experiential meanings encoded in the teacher and student questions. The analysis employed Hasan's (1983, 1989) Semantic Network for asking

questions. The central aim here was to determine the role of the teacher's and students' questions about the texts and to ascertain the functions of these questions in the use of the picture book texts for teaching students to read.

The primary advantage of the Appraisal theory was in its capacity to trace the teacher's expressions of feelings or attitudes. The Engagement system especially afforded identification of her stance, and the alignment and disalignment of students to the stance identified in the books, and her self-positioning in relation to other voices present in the communicative event. This analytical tool proved to be useful for the analysis of teacher talk. This analysis revealed that the teacher's speech to her students frequently encoded the Engagement meaning [**endorse**]. Her use of the verbs *find* and *refer* in her instructions showed that she tended to limit student engagement to those activities of searching and referring to specific information in the texts. In doing so, she established the presence of that information as valid and undeniable. Such a way of engaging with the texts demonstrated the teacher's attitude towards the materials, that is, she valued them and recognised the information within them as unchallengeable.

This same analysis also revealed that the teacher selected the option [**pronounce**] in her instructions. This served to align students to focus on the verbal text or to attend to illustrated objects and participants as a way of preparing for instructions on the written text. Students who contributed and participated in this way were acknowledged through her responses, or otherwise countered and re-aligned to her intended focus. This suggested that the teacher placed more emphasis on learning from and about the verbal text, with attention to the images functioning to support learning from the written mode.

The Engagement analysis further indicated that teacher talk with the higher-literate students more frequently encoded the meaning [**entertain**]. One example was observed in the utterance *You might have another idea for the story* (message 1605). The modality *might* indicated the teacher's indefinite position on the story and her acceptance of other viewpoints. This comment was in response to a student who had made a contribution that was not the teacher's anticipated answer. Instead of rejecting it as was frequently observed in interactions with the lower-literate group, the teacher acknowledged the alternative perspective of the higher-literate student.

Analysis of teacher and student questions contributed to the understanding of the kind of interactions around the texts. Examination of the teacher questions showed that her questions to both the higher-literate and lower-literate groups were largely in the form of **[apprize; precise; specify]**. The types of information demanded via these questions, however, tended to differ. Questions posed to the lower-literate group often promoted student engagement with the text. An example of this is *And what are the pictures we can see?* (message 60). The primary functions of such questions were to encourage the students to retrieve and to verbalise the found information. On the other hand, questions directed at higher-literate students served to probe further into their views or opinions such as in *S10 what thoughts do you have?* (message 781). The purpose of such questions was to invite the students to contribute their opinions. Compared with the lower-literate group, interactions with the higher-literate students were less restrictive. The teacher more often encouraged the latter group to draw on personal experiences and ideas for interpretation.

The second type of question frequently observed in the interactions selected the option **[confirm; enquire; ask]**. The broad function of this question-type was to seek confirmation. At a more delicate layer of analysis, it was found that the teacher used this question-type with the lower-literate and higher-literate groups to serve different pedagogic functions. With the lower-literate group, she often sought confirmation to ensure the students' interpretation of information. One such instance was in the question *Were the police driving a car?* (message 464). The purpose was to confirm that the students were interpreting the information from the picture correctly. On the other hand, her use of this question-type with the higher-literate group was often in the form of *Do you know...* She tended to assume shared knowledge with these students and her use of confirmatory questions was to elicit the information from them.

The analysis of student questions demonstrated that the students did attempt, to an extent, to interpret the texts. This analysis revealed six general roles of their questions: to seek meaning of vocabulary items, to clarify on the teacher's instructions, to check their interpretations, to request permission, and to confirm specific information both related and non-related to the texts. In addition, the higher-literate students also tended to raise questions with the teacher and the researcher to request further information or explanation.

### **8.3 Reflecting on the Aim of the Study: A Teacher's Use of Picture Books to Teach Reading in an NAP Classroom**

The broad aim of this case study has been to examine and report on one teacher's use of picture books in her approach to teaching reading in an NAP classroom. Chapter 2 reported on the lack of information on reading pedagogy both within the NAP curriculum and in general about teaching reading to NAP students. This study aims to contribute to the gap in knowledge in this area by undertaking a qualitative study of one NAP teacher's practices in lessons with a focus on reading. The findings from the three different kinds of analyses have informed understandings of her processes and practices.

#### **8.3.1 The Teacher's Role in Mediating Experiences**

This study has drawn attention to a facet of literacy that has so far received little attention in official NAP curriculum documents. In literacy debates elsewhere, however, reading development had been and continues to be of prime importance (Johnstone & Watson 2005; Rowe et. al. 2005). The most basic appraisal of the classroom is to say that the students did benefit from the focus on reading, talking, and learning from texts. This can be attributed strongly to the teacher as a mentor and an expert reader in the lessons, who assumed the roles of modelling and guiding these students in their reading practices.

With regard to reading practices of the lower-literate NAP group, it was noted that some of these had great difficulty in reading, even to the point of determining the beginning of a text. Yet these same students were frequently seen to be entertaining themselves with texts during lunch breaks. In regard to the higher-literate group, it was noted that most had a keen interest in reading as indicated by their frequent voluntary visits to the school library, and their borrowing of books to read in the classroom during free periods and at home. In addition to such a curiosity for learning from texts outside the classroom, it was further observed that the students actively participated, through their questions and responses, in the joint reading lessons. Not only did they respond to the teacher's questions regarding the texts, but they also drew on personal experience and previous text experiences. In this sense, the classroom reading lessons provided these students with opportunities to read, share and talk about texts with a dedicated, expert teacher and other students.

At the instructional level, the role of the teacher, especially in scaffolding interactions, was central to the reading lessons. To begin with, the NAP students, particularly the lower-literate students, needed to be supported in their early encounters with texts and the language within. Additionally, the findings indicated that the students were actively attempting to make sense of the texts. This was perceived from their commentaries and questions about the texts. The analysis of spoken data made use of two analytical frameworks both derived from SFL theory, the Engagement system (Martin & White 2005) and Semantic Network of questions (Hasan 1983, 1989). These helped to inform the nature of teacher talk in guiding the students' exploration and comprehension of texts.

The analysis using the Engagement system revealed the teacher's attitudes in relation to the picture book texts. A teacher's attitude or behaviour in joint reading events is significant. Unsworth (1991) asserts:

Reading is a variable social practice and children learn what counts as reading in different contexts according to the values awarded to particular kinds of behaviours involved in interaction around texts in social settings (126).

The findings highlighted her high regard for these texts, acknowledging and rarely challenging the depicted information. Her approach during the reading of these texts is one that often suggested an exploratory nature as indicated in the following example:

<b>Turn</b>	<b>Interactant</b>	<b>Message</b>	<b>Transcript</b>
151	S7	229	<i>Are there footprints on the Moon?</i>
152	T	230	<i>Are there footprints on the Moon?</i>
153	SS	231	Yes
154	T	232	Can you see any?
155	SS	233	Yes
156	T	234	Yes we can
		235	My gosh I wonder who went up there

The teacher's commentary in message 235 expressed feelings of surprise and shock. Her expression indicated that the depicted information presented knowledge that was unexpected and would possibly be new to the students, suggesting its value for discussion. In exchanges such as this, therefore, the teacher shared her enthusiasm with the students about the knowledge portrayed in the texts. As Chambers (1985) states, the teacher's role is to 'behave as just another reader – one among others – all of whom have legitimate and valuable interpretations to offer' (119).

The role of the teacher was crucial for intervening in the development of reading practices, found to be especially challenging for NAP students. Kress (1985: 36) observes that a text ‘constructs its ideal reader by providing a certain *reading position* from where the text seems unproblematic and natural’ (italics mark original text’s emphasis). With the NAP students, particularly the lower-literate group, the ‘reading position’ that was difficult for them to conform had to do not only with the experiential meanings of the texts but mostly with the structuring of meanings. Such examples included participation in the object-identification pattern in *The Earth and the Moon*, where the students had difficulty with their reader role which was to identify the focal objects and to attend to the questions. Likewise in *Waltzing Matilda* where they were challenged to interpret and infer meanings from both the verbal and the visual resources. The teacher’s role in supporting the students to adopt these positions was, therefore, fundamental in these and other similar instances.

The Engagement analysis drew attention to the ways in which the teacher mediated student comprehension. The findings indicated that the teacher often intervened to [**pronounce**] and [**endorse**] a focus on the verbal or visual resources in the texts, and to [**entertain**], [**acknowledge**] or [**counter**] student responses or comments. The kind of engagement constructed by the teacher with these texts was teacher-directed, but at the same time valued and encouraged student contributions.

The analysis using Hasan’s (1983, 1989) Semantic Network to examine the teacher’s probing with questions further informed the teacher’s role in mediating student experiences with the texts. The teacher posed a range of questions which stimulated different types of engagement. These ranged from directing student attention to various parts of the texts through to inviting and encouraging student contributions to the interactions. The teacher frequently guided the lower-literate students to retrieve information from specific parts of the text as in the following:

<b>Turn</b>	<b>Interactant</b>	<b>Message</b>	<b>Transcript</b>
97	T	152	<i>Are there animals on the Moon?</i>
98	SS	153	Yes
99	T	154	Look at the picture of the Moon
		155	No no animals on the Moon

In exchanges of this kind, the teacher’s role assumed major importance. Not only did she mediate between the text and the students by encouraging their participation in the statement-

question pattern (message 152), but she also directed their focus to the picture to retrieve the information (messages 154-155) when they could not provide the correct answer. Her role here was crucial for extending the lower-literate students' engagement with the text which these students would have been unable to manage on their own.

Similarly, the teacher engaged the higher-literate students in extensive interactions around the texts. The analysis revealed that she tended to probe deeper into these students' experiences and thoughts in order to support text interpretation, as in the following example:

Turn	Interactant	Message	Transcript
421	T	781	S10 what thoughts do you have?
422	S10	782	Mmm
		783	I think the voice of Australia will be the prime minister
423	T	784	It could be someone like the prime minister
		785	someone quite important in the government
		786	He might have the voice of Australia
		787	S3 what do you think?
424	S3	788	Aussie Aussie voice

The point to focus on in such exchanges is the teacher's role in jointly-constructing the interaction. In short, she elicited contribution of ideas, acknowledged and shaped their responses, and further extended the spoken text.

In these examples of guidance through interaction illustrated throughout this study, the students were immersed and supported in a range of experiences with different texts. They were guided to exploit the meanings as well as to recognise and identify the language patterns responsible for the creation of these meanings. Significantly, the practices of reading and talking about texts provided them with a shared context for such mediated experiences. These experiences supported their literacy development, learning to read in this case, through the use of actual texts and interactions that were aimed at developing comprehension. This sits in contrast to traditional methods of teaching reading where students were taught to recognise sound-letter combinations or vocabulary items that were detached from their context of use.

### 8.3.2 The Use of Multimodal Picture Books

In her approach to reading with NAP students, the teacher chose to use picture book texts. This form of text is commonly characterised by bright and engaging illustrations,

complemented with chunks of verbal text. The use of such texts is appropriate for the students in this context. The combination of pictures and written language not only entertained them, but also served as prompts that assisted their interpretations. Together with the teacher's instructions, the interactions around picture books provided opportunities to socialise the NAP students into their first steps of using texts in academically-defined ways.

The multimodal investigation of the picture book identified a range of additional opportunities for learning from these texts beyond those exploited in the case study. The verbal mode was foregrounded as the teacher's primary focus in promoting student comprehension. The SFL-derived 'visual grammar' provided by Kress and van Leeuwen (1996) revealed new ways of understanding picture book meanings that accounted for both the written and visual modes. The findings from this analysis contribute in at least two ways in regards to current understandings of both the teaching of reading in general and specific to this context.

The literature review of first and second language reading highlighted the lack of information about the use of picture book texts for teaching reading. The core literature on first language reading details the debate between 'whole language' or 'top down' and 'phonics' or 'bottom up' approaches. Second language reading researchers predominantly argue for or against the inseparability of English proficiency from the acquisition of reading skills. The literature in general foregrounds the process of reading as decoding written texts, and establishes the teaching of reading essentially as teaching English orthography (Christie 2006), with little to offer for the reading of multimodally-constructed texts. This prompted the multimodal perspective in this study since the existing models of reading did not sufficiently account for the visual mode in picture book texts, nor their prevalent use in this case study. Findings indicated that the visual images contributed as much as the verbal text in the construal of meanings. In fact, the most 'powerful' meanings were those constructed from the integration of the visual and verbal resources. The term 'powerful' is used here to stress the synergy meanings formed by the visual-verbal combination, and at the same time the complexity of this form of text resulting from such intermodal constructions. In this regard, the inadequacy of existing models of teaching reading which recognise and work with the unpacking of both verbal and visual meanings was made apparent. These models did not afford interpretation of the images and text-image relations, which had been found in this study to be the prevailing features in picture book texts. Such a comment adds to the ongoing body of works (New

London Group 2000; Russell 2000; Luke 2003; Kress 2003; Andrews 2004; Lemke 2006; Unsworth 2008; Unsworth & Cleirigh 2009) around the call for a re-definition of literacy pedagogy, especially so for the teaching of reading. There is a need to move beyond logocentric models to include the 'comprehension of graphics and text and the study of whether (and how) referential connections between visuals and text can be explicitly taught' (Kamil et. al. 2000: 776).

There is an increasing awareness of meanings in visual images as non-obvious, non-transparent and non-easily or -equally accessible to all students. Even amongst Australian born, mother tongue English speaking students, such comprehension of image-text relations found in national assessments such as NAPLAN has proven difficult (Unsworth et. al. 2004; Unsworth & Chan 2008, 2009). Since visual images are socially and culturally constructed products (Kress & van Leeuwen 1996), they pose additional challenges for the NAP students who had arrived from different cultural and educational experiences to those familiar in Australian schools. Furthermore, a number of these students were encountering reading resources for the first time. A range of such challenges confronting the NAP students were documented in this study. Apart from the obvious struggle with the lack of language proficiency, it was noticeable that the images and the text-image relations in picture books created much of the students' comprehension difficulties. The teacher's concentration, largely influenced by the NAP goal to achieve writing development and possibly also from existing models of teaching reading, was clearly on developing the students' ability to decode the written text in the books. Instances where the teacher did draw attention to the images were predominantly for supporting the learning of the written language. Accordingly, the teacher spent much less time talking about and focusing student attention on the role of the images and text-image relations in the construal of synergy meanings in texts. Rather, the ability to read and interpret meanings construed by the images and text-image relations was taken to be obvious and needing little attention. Yet, according to Stenglin and Iedema (2001), the explicit teaching of such knowledge is significant for students' understanding of how meanings are made in multimodal texts. And in a NAP context, it is suggested that such understandings foster development of both the cultural knowledge around texts and the reading practices for access to the meanings made in a range of text-types.

### **8.3.3 Summary of Implications for NAP, Particularly Related to Reading**

This case study has a number of implications for the teaching in the NAP context. The first is the need for a more-defined pedagogy orientated not only towards writing development but also equally accounting for the teaching of reading. The analysis of lessons with such a focus on reading and learning from picture book texts in one particular NAP classroom revealed sets of reading challenges confronting these students, for which the current curriculum framework lacks support. Faced with this situation, NAP teachers such as the ‘case’ in this study are thrown onto their own resources, and employ various practices and processes in their efforts to bridge the gap in the curriculum.

The findings from the analysis of the picture book texts demonstrated the strength of these resources for potentially inducting NAP students into understandings of how meanings are made verbally, visually, and from the integration of verbal-visual modes. The participating students displayed keen interest in this form of text.

The findings from the analysis of teacher talk illustrated the teacher’s concentration on the verbal meanings. This practice was justified by the underlying focus on student writing in the NAP curriculum. Apart from the value of an expert reader in guiding the students through the verbal meanings in a range of texts in these reading lessons, the introduction of a multimodal perspective in the teacher’s practice indicates the potential of including the images as a distinct meaning-making resource as well as combinations of text-image meanings beyond that. Her use of the multimodal resources was based on commonsense understandings of the verbal-visual relationships. She used picture books for the reason that she considered they would be helpful to the students. With no reference to pedagogy which takes account of multimodal approaches neither in the broad literature nor in the NAP curriculum, there has been no professional development in this area. Teachers are working intuitively from commonsense understandings that the visual images may be able to support the verbal text in developing reading comprehension.

Developing teacher understanding about the semiotic system of visual images has potentially important implications for pedagogic practices around teaching reading. Informed understandings about the meaning affordances of the visual images and of how the visual mode, like the verbal mode, comprises a systematic grammatical set of meanings can

translate to an increased awareness of the roles and functions of images in picture books. The analysis has shown that the teacher focused and emphasised student attention on the verbal text. Her practices came from her knowledge about the role of the verbal text in the construction of meanings in the texts. The same could not be achieved in relation to the engagement with the visual mode due to the lesser degree of understanding around the semiotic system of visual images. Professional development in this area potentially benefits teachers in a number of ways; in choosing texts for reading with students, in planning and programming curriculum based on increased understanding and knowledge about picture books, and in their scaffolding exchanges with students during reading lessons.

In regard to the choice of texts, teacher understandings of the interplay between both the verbal and visual resources will allow teachers to select picture book texts that are deemed to be level-appropriate for teaching reading. Additionally, it enables them to focus students to the construction of the ‘synergy’ meanings in this form of text. The analysis identified that such meanings were prominent in picture books, and that these meanings were seldom defined to the students as a result of the bias towards the verbal text.

The analysis of student talk reinforces the need for the teacher to attend to the images and text-image relations in the reading of multimodal texts. The analysis highlighted the challenges facing the students, not only caused by their current limited language proficiency but also, in understanding meanings depicted and inferred visually, as well as in the integration of visual-verbal modes of meaning. It is inevitable that there are a great many cultural assumptions not only in verbal text but also in visual images in the same texts. With teacher emphasis on both the verbal and visual resources, the functions of the teacher questions and engagement with the texts will, therefore, guide and encourage student exploration and understanding of both modes of meaning.

#### **8.4 Limitations of the Study**

The nature of this research carried out as a case study creates limitations. Firstly, it focused on one teacher’s practices with a group of NAP students. The perspectives offered in this study were restricted by this data set. Observations from a range of NAP classrooms with different teachers and students would strengthen the findings and discussion offered. However, a detailed investigation into teacher practices and challenges confronting groups of

students would be difficult to undertake primarily due to the duration involved in classroom observations. One of the strengths of the data collected for this study was that it closely resembled the day-to-day occurrences of the teaching activities in the classroom. Because I had been visiting the classroom for approximately two years, my presence during the data collection period did not cause discomfort for the teacher or her students. Also due to my familiarity with the classroom activities, I was able to select a small set of lessons for detailed analysis from a large collection of spoken data which represented a typical reading lesson carried out in the classroom.

More limitations are created from the need to select aspects of the picture book texts and classroom interactions for detailed analysis. With the picture books, the investigation focused centrally on the experiential meanings made, that is the meanings about the world in the texts. Clearly, a discussion of picture book meanings, as in other domains, cannot easily separate out the experiential from accompanying interpersonal and textual meanings. This was evident in this study where, although the emphasis was on the experiential meanings, the analysis included discussions of the interpersonal and textual meanings. A limitation in relation to this was the insufficient development of arguments to do with the interpersonal and textual features in the picture books. Where possible, the discussions have attempted to address this by including analysis of these features.

The investigation of classroom interactions was limited to those patterns that frequently recurred in observations of the lessons. In addition, recording of the interactions was conducted by the means of an audio-recording device. Therefore, non-verbal acts were not documented nor considered within the study. Where circumstances allowed, I complemented the transcripts of classroom talk with notes I had made of some non-verbals observed during the lessons. However, it must be noted that much of what happens in terms of meanings exchanged between a teacher and her students and between students takes place through the full range of semiotic modes of meaning, and not only language. This would be best captured on film, which brings with it its own constraints in terms of natural behaviour.

## **8.5 Directions for Further Research**

This study has probed into the multimodal potential for teaching reading in a NAP context. It contributes insights from one class where the teacher used multimodal texts for teaching

reading. A well-informed reading pedagogy for new arrivals education incorporating insights about the potential of multimodal resources will be developed only on the basis of further research.

Picking up from the set of limitations suggested above, there needs to be more in-depth studies into the reading practices adopted in other NAP classrooms to provide an understanding of the reading situation surrounding other NAP teachers and students. As mentioned, the insights and suggestions offered from this study can be further strengthened or argued against with such studies.

Furthermore, this study has focused on the exploration of four picture books used in the lessons. As highlighted above, a holistic discussion of the picture book meanings, especially on the interpersonal and textual aspects, was not possible due to the emphasis given to the experiential meanings in these texts. In addition, the focus of this study was on the picture books but significantly, the analysis of these texts was to inform understandings of the teacher's practices. Additional aspects could have been identified and discussed in relation to picture books. In fact, it remains a challenge to capture and characterise the complexity of verbal-visual relations in picture books and the meanings that arise from them (Painter & Martin in press).

The most important line of research that has surfaced from this current study is consideration of how NAP students can be inducted into understandings of verbal and visual meanings in multimodal texts. One possible way forward is to provide the students with the tools for unpacking these meanings. An explicit pedagogy for teaching students to read and write is one way into realising such a literacy development. Currently, the pedagogic focus equips students with the means to comprehend verbal meanings but little has been attempted with regard to visual meanings. Future studies, including the possibility of intervention into current reading practices, may explore this issue.

## **8.6 Conclusion**

This study reported on one teacher's approach in teaching reading to a group of NAP upper-primary students. The range of cultural and social backgrounds of this group represented the cohort picture of NAP students who are enrolling in schools across the country at the present

time. With little or no knowledge of the English language and with severe interruption to formal schooling in many cases, these students have great difficulty adjusting to literacy practices that are valued for schooling success in Australia. They have to be guided in learning to communicate as well as in learning to write and to read. The lack of guidelines in the curriculum in relation to reading development prompted this teacher to use a range of practices and processes, which formed the data for this thesis.

The findings provide an informed understanding of the teacher's practices and the students' comprehension difficulties. On top of that, part of the thesis was dedicated to analyse the picture books that were used in the lessons. As a result, an understanding of meaning configuration in these texts was achieved from the use of multimodal understandings, which have implications for the use of picture books with beginning readers. The approach to understand the resources that create meanings in this form of texts strengthens the notion of reading as a semiotic process; that is, a process of meaning-making. The goals in teaching NAP students to read are, thus, both to facilitate exploration of a range of texts as well as to extend their knowledge of how these texts make meaning. This necessarily includes developing students' understanding of both the verbal and visual resources deployed to make different kinds of meanings in picture book texts.



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### Picture Books

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## **APPENDICES**

**Appendix A – (1)**  
**Consent Form for Parent/Guardian**



THE UNIVERSITY OF ADELAIDE HUMAN RESEARCH ETHICS COMMITTEE

**STANDARD CONSENT FORM**  
**For Research to be Undertaken on a Child**  
*To be Completed by Parent or Guardian*

1. I, ..... *(please print name)*  
agree to allow ..... *(please print child's name)*  
to take part in the research project entitled:  
**LEARNING LANGUAGE AND ACADEMIC CONTENT FROM CLASSROOM TALK AND TEXT**

2. I have read the attached Information Sheet entitled:  
**LEARNING LANGUAGE AND ACADEMIC CONTENT FROM CLASSROOM TALK AND TEXT**  
and give consent for ..... *(name of child)*  
to take part.

IN ADDITION, I ACKNOWLEDGE THE FOLLOWING ON BEHALF OF  
..... *(name of child)*

3. I understand that the research project may not be of any benefit to him/her, although it is to improve the quality of education.

4. I am aware that he/she will be audio-recorded using a tape recorder during lessons.

5. I have been informed that the information he/she provides will be kept confidential.

6. I understand that he/she can withdraw from the project at any time.

7. I am aware that I should keep a copy of this Consent Form, when signed, and the attached Information Sheet.

..... Parent/Guardian .....  
*(Signature)* *(Relationship)* *(Date)*

**Appendix A – (2)**  
**Consent Form for Class Teacher**



THE UNIVERSITY OF ADELAIDE HUMAN RESEARCH ETHICS COMMITTEE

**STANDARD CONSENT FORM**  
**FOR PEOPLE WHO ARE PARTICIPANTS IN A RESEARCH PROJECT**  
*To be Completed by the Class Teacher*

<p>1. I, .....</p> <p>consent to take part in the research project entitled:</p> <p>LEARNING LANGUAGE AND ACADEMIC CONTENT FROM CLASSROOM TALK AND TEXT</p> <p>2. I acknowledge that I have read the attached Information Sheet entitled:</p> <p>LEARNING LANGUAGE AND ACADEMIC CONTENT FROM CLASSROOM TALK AND TEXT</p> <p>3. I have had the project, so far as it affects me, fully explained to my satisfaction by the research worker. My consent is given freely.</p> <p>4. Although I understand that the purpose of this research project is to improve the quality of education, it has also been explained that my involvement may not be of any benefit to me.</p> <p>5. I am aware that I will be audio-recorded during lessons and possible interviews.</p> <p>6. I have been informed that, while information gained during the study may be published, I will not be identified and I will be informed if any of my information needs to be disclosed.</p> <p>7. I understand that I am free to withdraw from the project at any time.</p> <p>8. I am aware that I should retain a copy of this Consent Form, when completed, and the attached Information Sheet.</p> <p>.....</p> <p style="text-align: center;"><i>(signature)</i> <span style="margin-left: 200px;"><i>(date)</i></span></p>	<p style="text-align: right;"><i>(please print name)</i></p>
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**Appendix A – (3)**  
**Consent Form for School Principal**



THE UNIVERSITY OF ADELAIDE HUMAN RESEARCH ETHICS COMMITTEE

**STANDARD CONSENT FORM**  
**FOR PEOPLE WHO ARE PARTICIPANTS IN A RESEARCH PROJECT**  
*To be Completed by the School Principal*

1.	I, .....	<i>(please print name)</i>
	consent to take part in the research project entitled: LEARNING LANGUAGE AND ACADEMIC CONTENT FROM CLASSROOM TALK AND TEXT	
2.	I acknowledge that I have read the attached Information Sheet entitled: LEARNING LANGUAGE AND ACADEMIC CONTENT FROM CLASSROOM TALK AND TEXT	
3.	I have had the project, so far as it affects the teacher and the students, explained to my satisfaction by the research worker. My consent is given freely.	
4.	Although I understand that the purpose of this research project is to improve the quality of education, it has also been explained that my involvement may not be of any direct benefit to the students.	
5.	I am aware that the classroom lessons will be audio-recorded and possible interviews with the main class teacher will be conducted from time to time.	
6.	I have been informed that, while information gained during the study may be published, the teacher and the students will not be identified. The class teacher will be informed, should any students' information be disclosed in the research project.	
7.	I understand that I am free to withdraw my school from the project at any time.	
8.	I am aware that I should retain a copy of this Consent Form, when completed, and the attached Information Sheet.	
	.....	.....
	<i>(signature)</i>	<i>(date)</i>

**Appendix B – (1)**  
**Student Assessment Sheet (Literacy Component)**

<b>SPEAKING AND LISTENING</b>	beginning	developing	competent
<ul style="list-style-type: none"> <li>understands and uses everyday vocabulary (e.g. name, shops, phone)</li> </ul>			
<ul style="list-style-type: none"> <li>participates in short spoken exchanges that are logical and cohesive</li> </ul>			
<ul style="list-style-type: none"> <li>participates in classroom situations appropriately (e.g. takes turns, uses 'polite' language).</li> </ul>			
<ul style="list-style-type: none"> <li>correctly uses patterns in English grammar (e.g. present, past and future tense in regular verbs, pronouns and adjectives)</li> </ul>			
<ul style="list-style-type: none"> <li>communicates effectively, speaking clearly and using correct pronunciation</li> </ul>			
<ul style="list-style-type: none"> <li>effort</li> </ul>			
<b>READING</b>	beginning	developing	competent
<ul style="list-style-type: none"> <li>reads and understands a range of simple short texts</li> </ul>			
<ul style="list-style-type: none"> <li>uses picture cues to create meaning.</li> </ul>			
<ul style="list-style-type: none"> <li>reads expressively using punctuation, intonation and pauses</li> </ul>			
<ul style="list-style-type: none"> <li>quickly recalls and reads basic sight words in texts.</li> </ul>			
<ul style="list-style-type: none"> <li>uses a variety of strategies for decoding when reading. (e.g. sounding out, predicting.)</li> </ul>			
<ul style="list-style-type: none"> <li>attempts to self correct when meaning is lost.</li> </ul>			
<ul style="list-style-type: none"> <li>effort.</li> </ul>			
<b>WRITING</b>	beginning	developing	competent
<ul style="list-style-type: none"> <li>copies modelled writing</li> </ul>			
<ul style="list-style-type: none"> <li>writes short simple pieces of texts using highly scaffolded language and structures. (e.g. recounts, reports, procedures, explanations, narrative.)</li> </ul>			
<ul style="list-style-type: none"> <li>shows an understanding of basic English grammar (e.g. tense of verbs, word order and punctuation.)</li> </ul>			
<ul style="list-style-type: none"> <li>spells most words accurately and attempts to spell unfamiliar words</li> </ul>			
<ul style="list-style-type: none"> <li>handwriting is clear and neat</li> </ul>			
<ul style="list-style-type: none"> <li>effort</li> </ul>			

Language Comments:

## Appendix B – (2) Student Profiles

Levels: Beginning (B); Developing (D); Competent (C)

Student	Country of Origin	Year	Level	Enrolled in NAP	Teacher Comment
A	Sierra Leone	7	B	3/3/08	<b>Student A</b> is in the early stages of learning about reading and written language. The classroom routines for literate activities present a new and very different challenge for her. Her efforts to follow instructions are gradually improving but the structures within the classroom and the behaviour required for successful academic learning are often confusing for her. She requires a high level of support and frequent attention in order to maintain and select the appropriate materials and to participate in her lessons. Her development in literacy is in its infancy but she is showing motivation in learning and attempts to do as much work as she can. It is sometimes difficult for her to remain focused during a busy school day and there are periods when she is quite tired.
B	Sierra Leone	7	B	26/8/08	<b>Student B</b> has made a comfortable transition to her school placement, making friends quickly and easily. She has a quiet and confident approach which has enabled her to take on new challenges and seek the support she needs in particular tasks. She has made encouraging progress during a short period of time and this would appear to be a good sign for her in the future. She has shown enjoyment of her work and shows enthusiasm and interest in learning. She has also progressed quite well in reading and writing tasks. She is developing some independence in writing skills and has been able to write recounts about different events and a short narrative. These are text constructions which have been supported and practised through joint tasks but she has also produced her own texts.
C	Congo	7	C	2007	<b>Student C</b> takes pride in her work and always presents it in a well organised way. She willingly participates in learning tasks and also likes to assist others. She is making good progress in reading and once again has taken part in the Premier's reading challenge. Her understanding of grammatical structures is progressing very well and this is gradually helping her to construct her own texts. The success that she is having in her spelling tasks is giving her a great deal of satisfaction.
D	Sudan	7	D	29/1/08	<b>Student D</b> shows a strong desire to learn and participates in all class activities. She actively contributes to discussion in reading groups, takes risks in offering ideas in problem solving and shares her experiences with others in general topics of discussion or preparation for writing tasks. She is making steady progress in reading and sight word vocabulary. Her writing skills are also improving gradually and she is able to write brief but independent sentences about topics closely related to her own experience.
E	Afghanistan	7	D	25/10/06	<b>Student E</b> has maintained steady progress in reading and written tasks. He participates constructively in class activities by taking turns and offering ideas

					during group learning and discussion times. He is sometimes reluctant to take risks with new learning experiences but is hopefully beginning to understand that learning is largely about being active rather than observing. He responds positively to spelling challenges and regularly performs well in his spelling tests.
F	Kenya	6	B	29/1/07	<b>Student F</b> is beginning to show her understanding of some instructions but is also taking notice of other students in the class and how they do things. This is helping her to prepare for tasks and to follow through in class activities. She is developing more confidence and is asking for things that she needs to do her work. She needs a lot of opportunities to share stories and have support with reading so that the sounds and symbols required for reading and writing will gradually become established and more meaningful.
G	Jordan	7	D	31/1/07	<b>Student G</b> is progressing well in all areas of learning. He is very interested in reading and makes frequent visits to the library. He also enjoys sharing information which is helping him to become more confident in speaking and taking part in joint learning activities in class. He is making good progress in spelling and seems to enjoy the challenge of learning his sight words and his weekly spelling list.
H	Sudan	7	D	31/3/08	<b>Student H</b> has grown in confidence and makes a welcome contribution to class activities. He has made encouraging progress in literacy tasks with his effort to write independent constructions and has adjusted readily to new routines and expectations. He responds positively in most challenges and displays a good sense of humour and a willingness to move on with things. He has been constructive in asking questions and offering ideas and information in learning activities. He has been a member of the soccer team and shown his ability as a team player and a reliable team member. These qualities have also been evident in classroom interactions. He has made his best effort to do the tasks set before him
I	Portugal	7	D	15/8/07	<b>Student I</b> has made a significant shift in reading progress and he is quite pleased with this change. His writing has also shown improvement. His independent narrative last term contained the essential features of the text. This was an encouraging sign that he understands some of the necessary features of different texts. He has confidence in speaking with a variety of people and takes an active part in classroom dialogue.
J	India	7	C	12/2/07	<b>Student J</b> shows an absolute joy of learning. She immerses herself in tasks and works diligently to complete them. Her reading, writing and spelling skills are progressing quickly and she is always seeking new information and opportunities to improve her performance. She maintains a high level of organisation and maintains a high standard in all of her work. She has been a happy and enthusiastic student.
K	Congo	6	B	13/3/07	<b>Student K</b> is trying hard to adjust to the routines of the classroom and school life. She is working through the beginning stages of reading and writing where it is important that she has plenty of experience with basic sound-symbol relationships. She requires maximum

					support in the organisation of class materials, doing her lesson work and keeping on task. The classroom is a demanding place given her current level of language development.
L	Vietnam	7	D	15/11/07	<b>Student L</b> has shown considerable improvement in oral language skills. His motivation has also increased and he is taking much more initiative to ask questions and offer information. He has made written language a strong focus in which he is gradually developing his awareness around the use of tenses and he is making encouraging progress in this area. He is able to learn factual information quite readily, this helps to promote his confidence and maintain his enthusiasm.
M	Sri Lanka	7	D	19/2/08	<b>Student M</b> has at times reveals evidence of some quite sound skills which seem to be emerging rather reluctantly. He participates in class activities in a tentative and considered manner. Many of his ideas are well founded and he most likely has many interesting experiences to share with others but we only get a small glimpse of what he has to offer. His reading skills are developing well but writing skills will benefit from a more active contribution to collaborative tasks. He prefers to maintain a close working relationship with one or two students.
N	Liberia	7	D	26/7/05	<b>Student N</b> is making an excellent effort in reading, writing and spelling. He actively contributes to class activities in all areas of learning. He is showing a keen desire to improve in word recognition and the spelling of his sight vocabulary and to learn more accurate spelling of the weekly list words. He is a source of encouragement for other students because of his high level of motivation especially in reading and his eagerness to make progress.
O	Tanzania	6	B	29/1/07	<b>Student O</b> is making a big effort to adjust to classroom learning and school routines. She approaches her teacher in order to satisfy personal needs but requires a great amount of support to keep up with the language demands of an upper primary classroom. She is reading at a beginning level and is able to manage the routines for this aspect of learning. Her writing is at an emergent level based on copying any given text.
P	Iran	7	D	6/8/07	<b>Student P</b> has shown exciting progress during the year. She has extended her skills and knowledge across all areas through commitment and perseverance. Her writing skills have been developing steadily and she seems to have made particular connections in understanding some of the specific features of different texts.
Q	Afghanistan	7	D	19/10/06	<b>Student Q</b> is making steady progress in reading and spelling. He is a regular library user and selects a useful range of books to suit his interests. He is gradually gaining confidence in class and is beginning to contribute to learning activities by offering his own ideas and suggestions. His performance on spelling tests indicates that he is acquiring a sound and accurate knowledge in this area. He is responding positively to written language tasks but requires continued support with structures and expression.
R	India	7	C	3/5/07	N/A
S	Iran	7	D	20/11/06	<b>Student S</b> has made consistent progress in all areas of

					literacy. She has improved her reading level significantly and attempted all writing tasks with enthusiasm. She has tried to grasp the basic features of a range of different texts. It remains for her to extend her understandings and practices in areas of grammar which will assist in making her writing more cohesive.
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## Appendix C

### Transcripts of Four Classroom Lessons

#### Lesson One: The Earth and the Moon

(The teacher sits on a chair in front of the board. The students sit on chairs around the teacher, forming a semi-circle. The teacher writes on the board.)

1 T I'm going to write something on the board, see if you know what these words are.  
Now I wonder what...these words mean. What is this word, S1? (points to the word 'Earth' on the board)

(8 seconds)

2 T It's about what I have here to read. It's Earth.

3 SS *Earth.*

4 T Now look at the next one. (points to the word 'Moon' on the board)

(4 seconds)

5 S1 Moon, moon (rising intonation).

6 T You're right. It's going to be moon. And this one is (points to the word 'Earth' on the board). Can you say this word altogether?

7 SS *Earth.*

8 T And this word is (points to the word 'Moon' on the board)

9 SS *Moon.*

10 T What do you think our reading is going to be about today? (begins to give out readers)

11 S2 (points to the title of the reader and reads slowly) *The earth and the moon.*

12 T We might read up the earth and the moon?

13 S2 Yes.

14 T Yeah ok. Now look at the pictures there. (points to the front cover of the reader)

(10 seconds – T continues giving out readers)

15 T Look at the front of your book. What do we often look at before we start reading a book? (holds up her book for the students to see) We look at the part here. (points to the title of the reader) What is that?

16 SS The moon (rising intonation).

17 T The earth and the moon. What kind of information does that give us?

18 S2 The book...the title.

19 T The title and the type of build up what the book is going to be about. So usually information about what the book is about. What else have we got in the front there that is important? Are there any important information in there? S3 what can we see written down there? (points to the lower part of the front page)

(4 seconds – S3 looks into her book)

20 T It looks like names. It says *Written ((by David Drew))* (points and reads)

21 SS *((by David Drew))*

22 T The name of the person who...

23 S Draw.

24 SS Write.

25 T Wrote the story. The writer. It's written by the writer. And the next word is about...Do you know what that word is S4? Look at the book please.

26 S4 *Ill...*

27 SS *Ill...*

28 T *Illustrated by Gregory ((Wells))*

29 SS *((Wells))*

30 T Gregory Wells is the name of a person who did what? What does an illustrator do?

31 S5 He ((draw))

32 T ((S6?))

33 S6 He draw.

34 T He draws the pictures. And what are the pictures we can see? Tell me something that you can see.

35 S Animal.

36 T Animal. Now tell me one thing S5.

37 S5 Mountain.

38 T Mountain. S6.

39 S6 River.

40 T River. S7.  
41 S7 Tree.  
42 T Trees. Can you see something else?  
43 S Rock.  
44 T Rock. S8 what can you see?  
45 S8 Bird.  
46 T The bird. Anything else?  
47 S8 Mmm.  
48 T What kind of animal S8?  
49 S8 Mmm.  
(A few students raise their hands.)  
50 T S9. (calls on one of the students who raised his hand)  
51 S9 A wolf.  
52 T A wolf. A special kind of animal. Is there anything? Let's ask S10 to answer this last question.  
53 S10 Deer.  
54 T That's the last question. A deer. We're going to open the book and do some reading.  
(5 seconds – T raises her voice slightly.)  
55 T Open the book and let's have a look at the beginning of the story.  
56 S9 Can I read it?  
57 T Look we'll have to all take a chance. Some of us will read together. Alright S8 read. *There* (points to the words in S8's book)  
58 S8 *There...are...m...m...*  
59 T *There are mountains...on*  
60 S8 *On...*  
61 T *On the...*  
62 S8 *The Earth.*  
63 T Let's read that part together.  
64 SS *There are mountains on the Earth.*  
65 T S10 and S11 would you like to read the next part?  
66 S10 There...  
S11  
67 T *Are...are*  
68 S10 *Are there m...mou...*  
S11  
69 T *Mountains, mountains*  
70 S10 *Mountains...on...the Moon*  
S11  
71 T Are there mountains on the Moon?  
72 SS Yes.  
73 T Can you see them in that picture?  
74 SS Yes...No. Yes.  
75 T Then where are the mountains in that picture? You need to show them.  
(SS laugh.)  
76 T There are mountains here (points to mountains in 'the Earth' picture). Turn the next page. S4, S6 will you read now?  
77 S4 *There...are...animals...on...the Earth.*  
S6  
78 T *There are animals...Where are they?*  
79 SS On the Earth.  
80 T On the Earth. Can you show where those words are?  
81 S4 (point to the words as they read) *There are animals on the Earth.*  
S6  
82 T Can you see the animals on the Earth?  
83 SS Yes.  
84 T We saw the wolf. What else can we see now?  
85 S13 Bird.  
86 T S12.  
87 S12 A bird.  
88 T We can see a bird. Anything else S4?  
89 S4 Wolf.

90 T Yes. We see a wolf. Any other animals?

91 S4 Moose.

92 T Ah yes. A moose. S13.

93 S13 Bear.

94 T Bear. Is there just one there?

95 SS Two.

96 T Two bears we can see in the picture. So those are all the animals we can see now. Are we ready to read the next part of the book? S13.

97 S13 [xxx] *animals on the Moon?*

98 T *Are there animals on the Moon?*

99 SS Yes.

100 T Look at the picture of the Moon. No no animals on the Moon. (holds up her book and points to the picture) Well we have rock. Mountains? There are no mountains on the Moon and no animals on the Moon.

101 S3 *There are plants on the Earth.*  
S5

102 T *There are plants on the Earth. S7.*

103 S7 *Are there plants on the Moon?*

104 T *Are there plants on the Moon?*

105 SS No.

106 T So there are no mountains on the Moon, no animals and no plants. What else can we find out?  
S2 *There are...*

107 S2 *There are...rocks on the Earth.*

108 T *There are rocks on the Earth.* Will you read the next part S9?

109 S9 *Are there...rocks on the Moon?*

110 T *Are there rocks on the Moon?*

111 SS Yes.

112 T What can we answer?

113 SS Yes.

114 T Yes. Can you see rocks on the Moon?

115 SS Yes.

116 T There are no mountains on the Moon. There are no animals on the Moon. There are no plants on the Moon. But there are...

117 SS No rocks...on the Moon.

118 T S12. *There...*

119 S12 *Are rivers...on the...Earth.*

120 T *There are rivers on the Earth. S13?*

121 S13 There are...*Are there rivers on the Moon?*

122 T *Are there rivers on the Moon?*  
SS

123 T What's the answer to this?

124 SS No.

125 S9 If river there, water go up.

126 T Are rivers on Earth ok?

127 SS Yes.

128 T Ok. S14 and S8.

129 S14 *There...are...clouds on the Earth.*  
S8

130 T *There are clouds on the Earth. S14 and S8* where do we see the clouds?

131 S14 Over here. (point to the picture in their books)  
S8

132 T We can see them in our pictures. Where will they be?

133 SS Over there up there. (point out the window)  
(T and SS look out the window.)

134 T Up there. Can we see any today?

135 SS Yes...no. Yes.

136 S I see one.

137 T Yes there's one.

138 S I can see one.

139 SS Yes.

140 T What's the question? (looks back to her book)

141 S10 *Are there clouds on the Moon?*  
S11

142 T What do you think? *Are there clouds on the Moon?*

143 SS Yes yes. No.

144 T *Are there any clouds?* (points to the picture in her book)

145 SS No.

146 T No clouds?

147 SS No.

148 S4 *There are...foot...prints on the Earth.*  
S6

149 T *There are footprints on the Earth.* And S7?

150 S7 *There are footprints on the Moon?*

151 T Can you read it like the question? *Are there...*

152 S7 *Are there footprints on the Moon?*

153 T *Are there footprints on the Moon?*

154 SS Yes.

155 T Can you see any?

156 SS Yes.

157 T Yes we can. My gosh I wonder who went up there. Now...keep your book open at that page. Keep looking at the picture.

(9 seconds)

158 T Look at the book. Look at another, turn another page. What did you notice as we went through each page?

159 S9 Same picture.

160 T Yes the same picture in all the pages. Not the same words. What did the words tell us about the picture?

(5 seconds)

161 S The Moon...the Earth.

162 T For each turn of the page, the words were giving us some different information. Go to the beginning. Can you go to the beginning? (holds up her book and points to a word) Can you read this word?

163 S *Mountains.*

164 T *Mountains.* Well done, S. And what did the question ask? S10.

165 S10 The Moon?

166 T What did the question ask about the Moon? *Are there...*

167 SS *Are there mountains on the Moon?*

168 T How do we know that's a question? S4.

169 S4 There's no...

(8 seconds)

170 T How do we know that's a question? S4 might need to think a little bit more...The way the words are written gives us a clue. It says *Are there*. So that's a good way to begin a question, *Are there* or is there. What else that you can think of that shows it's a question?

171 S Moon.

172 T Something about the punctuation.

173 S10 Question...

174 T The question...((mark))

175 SS ((mark))

176 T When we ask a question and we're writing it down, we use that special question mark that goes at the...Where does it go?

177 S The end of the...

178 T The end of the question. Some of the words will help us know it's a question because of how they begin, *Are there*. Can you think of another way a sentence begins? How do you ask a question?

179 S9 Who are you?

180 T Who. You might ask 'who'. 'Who' is the question word. Can you think of another question word?

181 SS Where.

182 T Another question word, 'where'.

183 S10 How are you?

184 T How. That's another kind of question word. How old are you.

185 S14 Where.

- 186 T Where. That's a good question word. What might you ask using the question word 'where'?
- 187 S10 Where do you live?
- 188 T Where do you live. S7.
- 189 S7 Where do you come from?
- 190 T Another way to ask a 'Where' question. Where do you come from?
- 191 S7 Where do you born?
- 192 T Where were you born? All of you are doing some beautiful thinking. All the kinds of things we talked about with our biography.
- 193 S Where are you?
- 194 T Where are we now?
- 195 SS In the classroom.
- 196 S In the school.
- 197 T And what are we doing?
- 198 SS Reading.
- 199 T We're doing our Guided Reading. Excellent. So the words in this story do two kinds of things. You can tell me about one of those things, we've just been talking about it. So some of the words are asking...(writes 'questions' on the whiteboard)
- 200 SS *Questions.*
- 201 T So the story...is about question. What about the other information?
- 202 S Is information?
- 203 T Information. The other word to give out information...Could we describe it another way? This part *There are mountains on the Earth* it is giving information.
- 204 S7 And full stop.
- 205 T It has a full stop because it's written as a sentence. If we're writing a sentence, how do our sentence begin? The word *There* is the first word and we have a...
- 206 SS Capital letter.
- 207 T Yes and it makes a statement. That's another word I'm going to write here. Information about the Earth, statement. And the other writing about the Moon is a question. (holds up her book and points to the statements and questions) A statement and then a question. Alright, turn it over. What is the statement about this time? The statement is about...*animals.*
- 208 SS *Animals.*
- 209 T And then a question about *animals.* Next page...the statement is about...
- 210 SS *Plants.*
- 211 T *Plants.* And then the question is about...
- 212 SS *Plants.*
- 213 T The statement is about...
- 214 SS *Rocks.*
- 215 T The question is about...
- 216 SS *Rocks.*
- 217 T Statement is about...
- 218 SS *Rivers.*
- 219 T And the question is about...
- 220 SS *Rivers.*
- 221 T And the next one?
- 222 SS *Clouds.*
- 223 T The statement is about *clouds* and the question is about *clouds.* And now the interesting one.
- 224 SS *Footprints.*
- 225 T And the question is about...
- 226 SS *Footprints.*
- 227 T Now I have a question for you. I have another question word. (writes on the board) What question word is that?
- 228 S *Why*
- 229 T *Why.* Now you know what question I'm going to ask?
- 230 SS *Why are there footprints on the moon?*
- 231 T *Why are there footprints on the moon?*
- 232 S10 They looking for something.
- 233 T Looking for something.
- 234 S9 People went there.
- 235 T Who went there?
- 236 S14 A man.

237 T A man went to the Moon? How did he get there?  
238 S9 Rocket.  
239 T Ok hold on a moment. (writes the last question on the board)  
240 SS *How did a man get on the moon?*  
241 T Alright. S9 said a rocket. That's a pretty clever thing to do. Who would like to go to the moon in a rocket?  
242 SS Me.  
243 T There have been men who have got to the Moon and they have been able to leave their footprints on the Moon.  
244 S No wonder.  
245 T And they did get to the Moon in a rocket. So it's a very clever thing.  
(The bell rings.)  
246 T Ok put your things away and go for your break.  
(SS return to their tables and put things away.)

## Lesson Two: Waltzing Matilda

- 1 T Now children I want you to fix...with your chairs in the middle. Turn your chairs to the front. S1, S2, S3, help there please.  
(SS begin arranging the chairs and tables. Students from the other class enter.)
- 2 S4 (entering the room) Miss do we need to sit down?  
3 T Yes.  
4 S4 Don't know what to do with it.  
5 T Oh S5 you've moved your table back again. I don't want the table that way. We have them in the place we wanted the room this morning.  
(S5 arranges the table.)  
6 T Sit down everyone. S6 turn around.  
(S7 knocks on the classroom door.)  
7 SS Come in.  
8 T Come in S7.  
(S7 enters the room. SS are still talking among themselves.)  
9 T We're going to look at some of the words in the song Waltzing Matilda...Do you have...  
S2 can you sit down now while I'm talking? S8 now you stop talking so I can help everybody work out what they need to do.  
(SS stop talking.)  
10 T S9 if you just move over a little bit to the corner of the table because we're just going to use the table beside you so that you can have a look at the words on the paper that I give you as well...Take off your hat S10, we don't need that in the classroom, thank you. I'm going to give you the words that are in the song. So when we find some information that is important, I want you to copy it onto your page as well. Here's one for you, S3. One for you S10 (hands out paper to the other students). You will need to have a colour pencil.  
(SS take out their colour pencils.)  
11 T Now you can just put a book underneath your paper. Alright S11 this is the song, song for Waltzing Matilda.  
(T displays the song lyrics on the overhead projector.)  
12 T Now I know the words on the board are not terribly big so that's why you're going to have to look at your page as well.  
(T attaches the pictures of the reader beside the song lyrics.)  
13 S13 [xxx]  
(S6 keeps on talking with S12.)  
14 T S6 remember the special message that you wrote for me this week. S12 you need to remember this too because today I want to see two very helpful girls who are showing respect to everybody, not doing their own talking but listening to another person who is speaking, who has something important to tell us. Alright S13.  
15 S13 The man going round the country...the man, the man steal the sheep and the, the, the man see the man and the man jump in the water (laughs).  
16 T Yeah. So the man who was travelling around the country, the good man isn't he? And...  
17 S13 And the man [xxx] water.  
18 T He caught himself a...[[sheep]]  
19 S13 [[sheep]]  
20 T Mmm that he wanted to cook for his dinner.  
21 S Yeah yeah.  
22 T He wanted the sheep for his food but the man who owns the sheep came along and said no you can't take my sheep, i'm going to call the policemen because you are stealing my sheep and you're not allowed to steal my sheep. It's against the law. I won't let you steal my sheep. The man called the squatter. He has lots of sheep, he owns lots of sheep but he said no the swagman can't take my sheep, it's against the law, i'm going to have to call the policemen and along came the policemen. Were they riding in the police car? (points to the fourth picture)  
23 SS No.  
24 T Were the police driving a car?  
25 SS No.  
26 T Like they do now?  
27 SS No.  
28 T So how did they go from one place to another? S11.  
29 S11 They go by horse.

- 30 T (points to picture) So can you see the farmer?
- 31 SS Yeah.
- 32 T Squatter.
- 33 SS Yeah.
- 34 T Can you see the policemen?
- 35 SS Yeah.
- 36 T Now in the song they're called another name who is in here (points to the lyrics). *Down came the squatter, mounted on his thoroughbred*. The thoroughbred is his horse, the very good horse. So the thoroughbred, very good breed if it's a thoroughbred. (points to next sentence) *[[Up came the troopers]]*
- 37 SS *[[Up came the troopers]]*
- 38 T The policemen are called the troopers. *One, two, [[three]]*
- 39 SS *[[three]]*
- 40 T What did they say to him the swagman? S2.
- 41 S2 They said what's in your...mmm bag.
- 42 T Yeah, here they said...
- 43 S2 What, what.
- 44 T *Who's that [[jolly jumbuck]]*
- 45 SS *[[jolly jumbuck]]*
- 46 T What's a jumbuck? S10 what do you think a jumbuck is?  
(3 seconds)
- 47 T What's a jumbuck?
- 48 S10 Sheep.
- 49 T Who does that belong to is what the policemen said. *Who's that jolly jumbuck you've got in your...*
- 50 SS Bag.
- 51 T In your bag. In your tucker bag.
- 52 S Tucker bag.
- 53 T Yeah. The swagman had grabbed the sheep and he put it in the bag to carry him away.
- 54 S13 Did he take it?
- 55 T He didn't take it. What happened when the police came?
- 56 S13 The man jumped in the water.
- 57 T What happened S9? S6 and S12 don't start the same behaviour we had on Wednesday. Now what did the swagman do? S9.
- 58 S9 Jumped in the water.
- 59 T Jumped into the water. Why did he do that S7? Why did he jump into the pond into the water?
- 60 S7 Because the policemen tried to get him.
- 61 T Yeah. Jumped into the water to get away himself. But what happened when he jumped into the water?
- 62 S He died.
- 63 T S1. What happened when he jumped into the water? Where did he go?
- 64 S1 Jumped into water he said never catch me alive.
- 65 T He said you'll never catch me alive. Those were the words he called out. Here they are (points to sentence). *You'll never catch me alive*.
- 66 S13 Miss, that man died?
- 67 T Yes he died and his spirit was like a ghost and we imagine that if we go past the water hole, we go pass the billabong where the swagman jumped into the water, we might hear his ghost that will say *Who'll come a-Waltzing Matilda with me*, who'll come travelling with me. And that's how the song got its name. Now with your pencil we're going to find the words in the song
- 68 S Miss, what's that? (points to a sentence)
- 69 T The ghost, spirit. After a person is dead, people believe very firmly in the spirit of each individual, that we all have a spirit. If we died, our spirit is still alive.
- (T looks at S6 who is again talking with her friend.)
- 70 S6 Sorry.
- 71 T Don't keep saying you're sorry when you're not paying attention.  
(T points to the first picture on the board.)
- 72 T So here comes the swagman walking across the country.  
(A BSSO enters the room.)
- 73 T Alright good morning Miss V.

74 SS Good morning Miss V.  
75 T (walks to S6) Stand up. You come over and sit with Miss V.  
(S6 goes to sit beside Miss V. T points to the second picture on the board.)  
76 T What do you think the swagman is doing here S5? He is...(points to the sheep). What do you think is over here?  
77 S5 [xxx]  
78 T What is he doing?  
79 S5 [xxx]  
80 T What is he doing?  
81 S5 Cooking.  
82 T He's cooking. What do you think he's cooking?  
83 S5 Sheep.  
84 S Sheep.  
85 T [[Not sheep]]  
86 S13 [[No]]  
87 T He wasn't cooking the sheep at that moment. We don't see him cooking the sheep.  
88 SS Water water.  
89 T Yes, he's got water. S7.  
90 S7 The water.  
91 T The water. In...  
92 SS The bucket.  
93 T Yes bucket. So that's called a billy.  
94 SS Billy.  
95 T Yes he's waiting for the billy to boil. Now what about this one? (points to fourth picture) What's happening here S3? What do we see in this picture?  
96 S3 Police.  
97 T We see the policemen. What else do we see?  
98 SS Man.  
99 T We see the man. S11, what else do we see in this picture?  
100 S11 Mmm.  
101 T So we've got the policemen. S7.  
102 S7 Horse...horse.  
103 T What else can we see there S12? Who is with the policemen? Who is with the troopers?  
104 S12 That man.  
105 T The man who owns the sheep.  
106 S12 Yes.  
107 T What did we call him S1?  
108 S1 Farmer.  
109 T Farmer? There's another name for this man.  
110 S [xxx]  
111 T The squatter.  
112 SS Squatter.  
113 T Right, now we have the policemen...Now we have the policemen and the squatter riding on their horses. What did they say to the swagman? What did they say to the swagman?  
114 S1 They want to catch the man.  
115 T S11.  
116 S11 What is in your bag.  
117 T Yes, what have you got in your bag. We think you've put something in your tucker bag. He grabbed the jumbuck and he put it in his tucker bag. And that's what they said, we want to know what you've got in your tucker bag or...we'll need to take you away with us. And the swagman didn't want to show what he had and he jumped into the water and...he drowned. That's what happened. Now let's have a look...in the words of the song, we have some rhyming words at the end of some of the lines. *Under the shade of a Coolabah tree, And he sang as he watched and waited till his Billy boiled, Who'll* [[come a-Waltzing Matilda with me]]  
118 SS [[come a-Waltzing Matilda with me]]  
119 T Can you see the two words that look a little bit the same?  
120 SS Yes yeah.  
121 T The tree and the word [[me]].  
122 SS [[me]]  
123 T Could you colour them on your paper with the same colour...the tree, me.

- 124 S What colour?
- 125 T Any colour.
- (SS work on with their paper and colour pencils.)
- 126 T Colour the word 'tree' and the word 'me', the tree and me. Now will you just find this group of words, use your pencil, don't use your texter, just pencil that number one. Write over there number one. Use a writing pencil for this. Now, we are just looking for the words 'tree' and 'me', they are the rhyming words. In lots of songs, there are rhyming words. It helps the song sound better when sung.
- (T plays the song on the CD player. SS sing. T stops the song after the first chorus.)
- 127 T *Down came a jumbuck...what did he want to do?*
- 128 SS Drink water.
- 129 T *Down came a jumbuck to drink at the billabong, [[Up got the swagman and grabbed him with glee]]*
- 130 SS *[[Up got the swagman and grabbed him with glee]]*
- 131 T He's very happy. Look at this word (points to 'glee'). He's very happy because he's got a big fat sheep to have for food. *And he sang as he stowed that sheep in his tucker bag, You'll come a Waltzing Matilda with me.* What's the rhyming word? We've got *Up got the swagman and grabbed him with...*
- 132 SS *glee.*
- 133 T Glee (points to the next sentence). *[[You'll come a-Waltzing Matilda with me]]*
- 134 SS *[[You'll come a-Waltzing Matilda with me]]*
- 135 T So those are the two words. Down here, we're going to miss this part but where I'm going to put number two, we're going to show the rhyming words. 'Me' and 'glee'. Here they are. So we're going to write number two just with your pencil for that and then we get a colour pencil and show the rhyming words.
- (T plays the song from and stops before the next verse. SS sing.)
- 136 T Do you know what that part is? (points at the chorus)
- 137 SS Yeah.
- 138 S Repeat.
- 139 T People who are in the choir, what do we call that part that we sing again and again lots of times.
- 140 SS Mmm.
- 141 T Did Miss D. (music teacher) tell you the name of that part we repeat lots of times?
- (3 seconds)
- 142 T The chorus.
- 143 SS Yeah.
- 144 T So that's the part of the song we'll sing lots of times. We sing a verse and then we sing a new chorus. Let's see what happens next.
- 145 S Ok.
- 146 T *Down came the squatter, mounted on his thoroughbred.* So what was he riding?
- 147 SS Horse.
- 148 T Yup. *Up came the troopers, one, two, [[three]]*
- 149 SS *[[three]]*
- 150 T *Who's that jolly jumbuck you've got in your tucker bag?, [[You'll come a-Waltzing Matilda with me]]*
- 151 SS *[[You'll come a-Waltzing Matilda with me]]*
- (T plays the song and stops before the next verse. SS sing.)
- 152 T Can we find the rhyming words in here? Here we have *the troopers, [[one, two, three]]*
- 153 SS *[[one, two, three]]*
- 154 T Where's the rhyming word after that? S2 which rhyming words after one, two, three?
- (3 seconds)
- 155 T *Who's that jolly jumbuck you've got in your tucker bag?, You'll come a-Waltzing Matilda with...*
- 156 SS *me.*
- 157 T Get your colour pencil, find the rhyme words there. *One, two, three* (highlights 'three') and *You'll come a-Waltzing Matilda with me* (highlights 'me'). Write number three alongside.
- (SS work on their paper.)
- 158 T Are we ready?
- 159 SS Yes.
- (T plays the song and SS sing.)

- 160 T Look at this part now. We're going to call this part number four. Up here where we see what the swagman did, let's find the rhyming word. *You'll never catch me alive said* [[he]]
- 161 SS [[he]]
- 162 T *And his ghost may be heard as you pass by that billabong.* S14 do you want to show us what was the rhyming word we did before? (S14 wasn't paying attention)... Where's the rhyming word for this one? Which word rhymes with 'he'? *You'll come a-Waltzing Matilda with...*
- 163 SS *me.*
- 164 T Alright colour. Let's do those two rhyming words. *You'll never catch me alive said he.* That's the word 'he'. And *you'll come a-Waltzing Matilda with me.*
- (T plays the song from the beginning and SS sing.)
- 165 T Okay. What a great song.
- 166 SS Yeah.
- 167 S Can we listen again?
- 168 T Listen again? Well we'll need to move on to our next task. You need to get yourself a space on the table. I'll give you each a reading book (photocopy of the pictures in the reader) and you'll put your words there in the book. We'll need to cut. Move your chairs back.
- (SS return to the tables and begin working on the task.)

### Lesson Three: Australia's Changing Voice

(Students are seated on chairs in a semi-circle at the front of the class. The teacher sits at the front facing them. S1 has just returned to the class and prepares to join the group.)

- 1 T To group people you need to think. How do you how do you make room for S1 to fit into the group?
  - 2 S2 Add chair.
  - 3 T That seems like a sensible thing.
- (Two SS stood up and carry a chair to fit into the semi-circle.)
- 4 T Now we will have to use our worksheet in the next lesson that we have. Today I'll have to ask you to write the things down that we need from the book. I'll have to find it again because my pile of paper with all the information on has been misplaced and I haven't got time to search all over for it. Now there aren't enough books for each person. So what will need to happen?
  - 5 S3 Share.
  - 6 T I have eight books. Two four six eight (counts books). So what will we need to do with the books?
  - 7 S3 Share.
  - 8 S4 Share.
  - 9 SS Share.
  - 10 T Share with how many?
  - 11 S4 Three.
  - 12 S5 Two or three.
  - 13 T Two or three.
  - 14 SS Yeah.
  - 15 T That would be helpful.
- (SS arrange partners to share books with.)
- 16 T Alright so we've got enough for two people.  
(8 seconds)
  - 17 T Ok so let's look at the title first.
  - 18 S5 Look at the title S3.
  - 19 T Thank you for your help S5. S3 and S6 you're gonna have to pay attention yourselves. You don't need someone else to remind you all the time. Being an independent learner means you have to rely on yourselves sometimes. We're needing to look at the title of the book and any information that might be at the front on the cover that will give us an idea of what we're going to find out what we might learn. Read the title for us S7. Can you read the title?
  - 20 S7 I can't.
  - 21 T Alright S8 you can read it.
  - 22 S8 *Australia's Changing Voice*.
  - 23 T *Australia's Changing Voice*. You can hear my voice. How would you hear Australia's voice? S9.
  - 24 S9 English Australia different version.
  - 25 T Version. Do I have the voice of Australia?
  - 26 SS Yes.
  - 27 T Maybe. S10 what thoughts do you have?
  - 28 S10 Mmm I think the voice of Australia will be the prime minister.
  - 29 T It could be someone like the prime minister someone quite important in the government. He might have the voice of Australia. S3 what do you think?
  - 30 S3 Aussie Aussie voice.
  - 31 T It could be...
  - 32 S3 Aussie people voice.
  - 33 T All of the people.
  - 34 S3 Aussie.
  - 35 SS Aussie.
  - 36 S3 Australian.
  - 37 T Oh Aussie voice. How is an Aussie voice?
  - 38 S English.
  - 39 S3 Talking faster.
  - 40 T Like an Australian accent. Like the way I speak. Is it?
  - 41 SS Yeah.
  - 42 T I don't sound like people who live in England or people who come from Malaysia like Miss C (researcher) or people from Miss M's country...or like people from Africa right?
  - 43 S10 My English like my own people.

44 T Yes of course.

45 S3 Like Aboriginal language.

46 T It could be like an Aboriginal language. How many different things have we so far?

47 S A lot.

48 T There's the prime minister's voice. There's my voice you could say I have a teacher's voice or maybe a certain kind of voice. There's an Aboriginal voice. There is erm Aussie voice. So they all are different things we've talked about. Anyone else has an idea? Yes S7.

49 S7 Can be erm Canada people.

50 T It could be a voice from someone who came from America or Canada. Alright but living where?

51 S3 In Australia.

52 T Living in Australia now. Alright S11.

53 S11 Erm giving voice to erm welcome to Australia.

54 T So you're talking about the prime minister again?

55 S11 Yeah.

56 T Or people in the government.

57 S11 Erm different come from different country but live here.

58 T So people in Australia might hear the voice of someone from a different country. If we're thinking about *Australia's Changing Voice* (points to reader), what do you think that means?

59 S3 Like they try to change some people learn language.

60 T Changing languages?

61 S3 Or like...

62 T Someone who speaks another language?

63 S3 Yeah so they try learn Australian language.

64 T So they're learning the language we speak in Australia.

65 S3 Yup.

66 T What do we call that language in Australia?

67 S3 English.

68 T English. That's right. So people from other countries who come to Australia would learn a new language like English. S12.

69 S12 Same.

70 T You think that what you're thinking sounds pretty much like what S3 said?

71 S12 Yeah.

72 T S13.

73 S13 I think like they went to [xxx] people voice of Australia another language of people.

74 T Voice erm...

75 S13 Language school. In Australia they have French and other.

76 T Ah good idea. Now Miss C told me the other day that she speaks three different languages, is it?

77 R Yes. I speak Chinese, Malay, and English.

78 T So English, Chinese and Malay. Do you know which country Miss C come from?

79 SS Malaysia.

80 T Yes. Her home her family lives in Malaysia. Now Miss C lives in Australia at the moment. How long have you been here?

81 R Six years.

82 T So she studies here in Australia.

83 S3 I study here as well. She came to Australia two thousand and three.

84 SS Yeah.

85 S3 Two thousand and three.

86 T Two thousand and three. Yes that's correct. And do you know why she came to Australia? Who might have an idea? S10.

87 S Maybe to attend university.

88 R Yes.

89 T Where do you think she might have done the rest of her schooling? S6.

90 S6 In her country.

91 T In her country.

92 S12 You born in Malaysia?

93 R Yes. I'm born in Malaysia.

94 S12 You look Chinese.

95 R Yes. I'm born in Malaysia and...

96 S12 You didn't go China? Then how you know Chinese?

97 R Well my grandparents are Chinese but we grew up in Malaysia.

- 98 SS Oh.
- 99 S12 How do you know Chinese language?
- 100 R My grandparents speak Chinese.
- 101 SS Oh.
- 102 T Did they live in China?
- 103 R My great-grandparents were from China. My grandparents were born in Malaysia.
- 104 T Miss C's family is like our family where we have grandparents and great-grandparents who were born in other country. My family is like that. Even though I call myself an Australian and I was born here and so were my parents, my grandparents and my great-grandparents were not born in Australia. They were born in other country. S11.
- 105 S11 There's a lot of people now Aboriginal people now...a lot their parents Aboriginal some of them Aboriginal some of them white people.
- 106 T Now that's interesting you've mentioned the Aboriginal people cause we haven't mentioned them as one of the voice erm haven't mentioned them as being a voice of Australia yet. Are Aboriginal people a voice of Australia?
- 107 SS Yes.
- 108 S3 Yes they change their voice they couldn't speak English.
- 109 T They certainly are. Many of them do yeah some of them don't. Some of the Aboriginal people don't speak English.
- 110 S3 They scared to come in.
- 111 S4 They speak another language.
- 112 T Yeah. Some of the Aboriginal people prefer to remain in their tribal community or with their modus they call it. They have a special name for the group the family group and the community they live in. I just want to ask the question about the Aboriginal people. The Aboriginal people do you think they came from other country like we come?
- 113 SS Yes. No. Yes.
- 114 S3 Yes they did.
- 115 SS Yes. No.
- 116 T Just put up your hands who think they might come here from other countries. There might be parents and grandparents and great-grandparents who came from another country.
- (Some SS raised their hands.)
- 117 T What country do you think it might have been?
- 118 S3 Some of them they came from India.
- 119 T Some of them might come from India.
- 120 S3 Yeah.
- 121 T What do you think S4?
- 122 S4 All over Asia.
- 123 T From all over Asia. S7.
- 124 S7 The England people brought them here from war.
- 125 T You think some of the Aboriginal people came from England?
- 126 S7 Yeah on boat or canoe on the water.
- 127 T On a canoe.
- 128 S7 Yeah.
- 129 T Alright. S12.
- 130 S12 From Indonesia.
- 131 T Alright interesting ideas. S13.
- 132 S13 I think Aboriginal people like to live in like every day they keep walking keep walking until like they came to find Australia.
- 133 T Ok that's another idea. One more then S6.
- 134 S6 Africa.
- 135 T You think they came from Africa?
- 136 S6 Yeah.
- 137 T I saw a program on the television just recently which talked about where people might have begun where they might all come from in the world. Maybe they all came from just one place. Do you know what place they suggested it could have been? Well it is just suggested that some of the scientists they were talking said they were fairly sure they knew people began where civilisation began first the humans. Do you know where it might be?
- (Some SS said yes.)
- 138 T Who knows what I heard on the television?...People all over the world came from Africa right at the beginning.

- 139 S Wow.
- 140 S12 Ah ah [xxx] is from Europe. One man found all the I read it from book one man from Europe he go all around the world.
- 141 T (stands up) I don't have the map. Do I have the map up here or not? (looks at the wall)
- 142 SS No.
- 143 T No I don't. See if you can find one for me at the filing cabinet S10. In the side there amongst all the charts.
- 144 S10 Yup.
- 145 T Oh good found it. We know the world looks like this now (holds up map) but we're talking about the time very very long time ago when the world didn't even look this way. Do you know what it might have looked like then? It was very different from the way we know it now. Just put your hands on it while I get a couple of these out (tapes map on board). This is the way we know the world is in today. Alright we know if we go to another country, because we're all in Australia if we want to go to any other country we'll go across some oceans don't we?
- 146 SS Yeah.
- 147 T We can't go anywhere unless we cross the ocean. Who knows what the world might be like when we're talking about if there were just people living in Africa? Now they were the very first people living on the earth. S6.
- 148 S6 Round.
- 149 T It was still round. Yes it was still a big round object. That hasn't changed. S3.
- 150 S3 I think we live in the middle and then the ocean is around it.
- 151 T You've got the right idea. The land parts were much closer together. They formed much bigger land area so the countries like America, north and south America even the Arctic part and the bottom of the Antarctic and the big land which makes all of Europe, Australia and Africa they were much closer together. Some people think they might have been all the continents might have been joined up. [[What will happen]]
- 152 S12 [[One time I was little]] and I said this all look like they all look like a jigsaw puzzle then my mother said it really is jigsaw puzzle it join all together and then it turned out.
- 153 T It is a little like a jigsaw puzzle. Can you see what parts might stick together do you think? S13 could you show us something some parts of the land that might stick together?
- 154 S13 (points to map) They say this one was up here from Africa and this one up here Africa.
- 155 T Australia fitted here somewhere?
- 156 S13 Yeah here. I got the book now.
- 157 T You got it in the book? Bring it if you have.
- 158 S13 In the class.
- 159 T Go and get it. If you will politely ask T2 if you could get your book.  
(S13 leaves the room.)
- 160 T So all of the land was a bit like a jigsaw puzzle but it was a very long time ago millions of years ago.
- 161 S12 [[Miss I was talking about the]]
- 162 T [[And human being are not quite settled.]]
- 163 S12 You know I was talking about Europe. From Europe people go all around the world.
- 164 T It took a long time for the country to move along a path like that. S10.
- 165 S10 I think the whole place Africa was just closed like people didn't know about it some people come in and found.
- 166 T How would people travel if the land was together? They couldn't use ships, they couldn't use buses or trains or bicycles or cars.
- 167 S3 But they could walk.
- 168 T Alright yes they would walk. And you already know that people can walk a very long way, didn't you?
- 169 S Yeah.
- 170 T The children who lived in Africa perhaps you girls like to do that too, have you been on a very long journey where you've just walked you walked and walked and walked. Who has done that?
- 171 S3 Me.
- 172 S6 I walk to school.
- 173 T I don't...I mean before you came to Australia. Maybe you had to take a long journey in your country where you have to walk.  
(S13 enters the room with the book.)
- 174 T Ah just turn to the page to show them. You can see you can see...Have a look at the red country. Why do you think it might be that colour?

- 175 S13 This is Africa (points to red colour on map in book).
- 176 S10 Country where they come from.
- 177 T You have a look at the map that S13 raised it to you. You'll see how close all of the countries used to be. It's like in the map we see.
- 178 S3 Thank you very much.
- 179 T Alright so we've got many different voices at the moment. We've got the Aboriginal voice the Aborginal people, the voice of the government, the voice of people like teachers...
- 180 S11 Manager.
- 181 S President.
- 182 T The government. Yes. The manager did you say S11? People that work in different places.
- 183 S11 Yeah.
- 184 T What about people like you and your family? What kind of voice do you have? S3.
- 185 S3 Like the book here (points to their reader) the end of the book they said that twenty years ago yeah.
- 186 T Yes.
- 187 S3 They were reading some books and then they change it into language English.
- 188 T Let's look at that part that you're reading there. Look at the back cover of your book. On the front we have one kind of information. Let's see what's on the back. S3 can you read some of that to us?
- (S3 reads passage.)
- 189 T Something very important there just in the last sentence. Can you find those words 'different Australians'? So everybody that lives in the country speaks the language, don't they?
- 190 SS Yeah.
- 191 T Quite a few people speak different languages. Now I don't speak many different languages but people who do speak different languages contribute to how different all the voices are in Australia. So why do you think we would call it *Australia's Changing Voice*? Something else in that information that will help us understand that. Alright S6.
- 192 S6 Maybe like they see a lot people come and they speak different voices then they say might change voice. They try to change their voice to speak English.
- 193 T They're learning a new language like English. So they're learning they've already learnt their language from their own country and now
- 194 S6 They change their language.
- 195 T They are learning a new language.
- 196 S6 They still remember their language but they won't be proud if they can't speak English. Ownself or with their family they speak own language.
- 197 T You're very fortunate because if you have a family who can talk to you to remember your first language. Like what all of you are like.
- 198 S6 If not they forget their language.
- 199 T Yes they do. And some people when they first came to Australia from another country they didn't want to remember their first language which is very sad. My ancestors came from Germany and from England and part of my family who came from Germany did not want their children to speak in German. It was a very big problem when they came to Australia.
- 200 S4 Why?
- 201 T The English-speaking countries were having a very big war with Germany. There were a lot of fighting and a lot of killing. And German people who went to live in England, America or Australia they wanted to become like people in the new country that they chose to go to. So they kept speaking German and their children who are German, they thought that they might not be treated very well they thought people might not be good to them. So they tried to learn their new languages quickly as they could and they wouldn't let their children speak German.
- 202 S6 My sister's friend only speak English. The mum only make her speak from young.
- 203 T Yes very young children can learn that easily. Very difficult for older people to do that. Older people who are learning a new language need to hear it as often as they can but very young children can learn a different language quickly. Miss C would have learnt that way. She learnt Chinese, Malay, and English all three languages from very young. Because it's one of the first things you learnt, you won't ever forget. Learning new languages having people in your family who can speak different languages will also have some problems too, isn't it? Nothing is ever terribly simple.
- (4 seconds)
- 204 T The Aboriginal people in Australia also speak lots of different languages. Did you know that?
- 205 SS Yes.
- 206 T In fact there are several hundreds of languages.

- 207 S4 How many?
- 208 T Two hundred and fifteen different languages (reads from a book). Now Miss C told us something a moment ago and I know S10 knows something about this. She said some of the language she knows is a mixture of Chinese Malay?
- 209 C A mixture of Chinese languages a dialect.
- 210 T She had used a special word dialect. S10 I know in Liberia in the ivory coast because when S14 came into our class she's not here today but S14 is our new girl she said her language is Creole and I thought it was very unusual because there's not a bit of information I know about Creole.
- 211 S3 Like modern Australian English.
- 212 T Yeah. So S10 can you tell us about Creole?  
(5 seconds)
- 213 T It is like information Miss C gave us about the dialect.
- 214 S10 Creole like different type of language like if join English erm then form new words.
- 215 T It's a language that people mix a bit with their first language with a little bit of English as well.  
(5 seconds)
- 216 T In this book I think we have got a little bit of...If you look in this book go to this page in the middle (holds book up). One kind of Aboriginal language have a look at that for the moment. Read with your partner read some of those words.  
(SS began reading the Aboriginal script with their partners.)
- 217 T Listen for just a moment. I'm interested in what S3 has discovered. Tell them what you found out.
- 218 S3 Like like some words like two words kata makati.
- 219 T Kata and makati. What is happening in the picture?
- 220 S Meeting.
- 221 T Meeting. Does it look like the two people might be meeting?
- 222 S No.
- 223 T Two people are looking at each other. Somebody is bringing something.
- 224 S3 Baby.
- 225 T Is it a baby?
- 226 S3 Yup.
- 227 T They could be meeting. They may be some of the families who are coming together. That language can you find which part of Australia that language come from?
- 228 S Aboriginal.
- 229 T Just find some information. It is Aboriginal yes. It is an Aboriginal language. Let's look at the introduction.
- 210 S12 Pretend.
- 211 T No it's not pretending. It's a real language.
- 212 S12 I think it's Indonesia one.
- 213 T (reads introduction) *Language in most Aboriginal...*let's all read together from up here. It's called *Maintaining language* (reads topic) keeping a language alive, keeping a language going. *Language use in most Aboriginal and Torres Strait Islander community* so the native people in Australia come from Australia but also from some of the islands which are around the country in an area called Torres Strait and it's the northern part of Australia. Erm so *the language change and there was increase in contact with English speaking people* and that was what I was asking S10 about. Some people use their own language and they mix it with some English words to make Creole. *Some languages died out.* Mmm S4.
- 214 S4 That mean erm cannot hear erm already.
- 215 T Why would it die out? Why would language die? So that means it's not there anymore. Why do you think a language might die? S10.
- 216 S10 Because people forgot.
- 217 T People forgot the language. Is there something else that could happen?  
(3 seconds)
- 218 T They can't use their language somewhere perhaps. Erm S6.
- 219 S6 They don't speak their language.
- 220 T They don't speak their language enough perhaps. S3.
- 221 S3 They change their language they don't know it.
- 222 T So it got changed a lot.
- 223 S3 They know only to speak English.
- 224 T Alright. S7.
- 225 S7 The people they know the language but when die no one know the language.
- 226 T So the people died and no one knows how to speak that language. S11.

- 227 S11 Their language is very hard for some other people so people forget about that language they change different one.
- 228 T So they've learned something different.
- 229 S11 Yeah. They forget about it.
- 230 T Something that will work better for them so that they could talk to more people.
- 231 S11 Yeah.
- 232 T Did you have anything else to say S10?
- 233 S10 No.
- 234 T There's an interesting picture in the book, I'll see if I can find that for you. Oh here it is on this page page that says *Mini languages*. What number is that page?
- 235 S4 Four five.
- 236 T What kind of information do you think that page gives us? What kind of information was on this page with the map of Australia? S6.
- 237 S6 Many languages.
- 238 T Something about many languages. S11.
- 239 S11 Countries of Australia they're saying that there are different languages.
- 240 T Different languages all over the country.
- 241 S11 Yes.
- 242 S5 Aboriginal language.
- 243 T They are all Aboriginal languages. S7.
- 244 S7 Show where the languages came from.
- 245 T Yes. All the parts of Australia where all the different languages are spoken. Look at how many different places there are. Listen to this information *When the first fleet arrived that was when white people came to Australia about two hundred years ago there were two hundred and fifteen distinct Aboriginal and Torres Strait Islander languages. Within each language group for each community there were also dialects* now does that word come familiar to us now?
- 246 SS Yes.
- 247 T Who mentioned the word dialect?
- 248 S12 Like erm Chinese and English mix.
- 249 T Yeah Miss C mentioned it when she was talking about the languages she speaks. Now that word dialect is written in dark print in bold print the special word the special word about language. *It has been estimated to be between five hundred and eight hundred dialects in all over Australia* throughout Australia. Look at those numbers five hundred to eight hundred different dialects.
- 250 S12 Is this all of them?
- 251 T But we're not even talking about the languages. These are just the dialects. So how many different ways would people be able to speak if you were a native Australian? From five to eight hundred dialects and S7.
- 252 S7 Some people speak three different languages.
- 253 T Yeah if they lived close to other communities.
- 254 S7 Because they live in uh the country they share the language.
- 255 T They share languages yeah because they would live near to communities. If they live near to communities they probably would share the language with other people. How many altogether?
- 256 S One thousand two hundred.
- 257 T One thousand two hundred. Yes from eight hundred. Up to eight hundred dialects we're going to do some Maths. Up to eight hundred dialects and how many languages did we read about?
- 258 S Two hundred and fifteen.
- 259 T Yeah two hundred and fifteen. So how many different ways would people be able to communicate? So we got add this two zero.
- 260 S Zero five ten.
- 261 T A thousand and fifteen languages. Look at the area near Adelaide. What names can you find there for the languages near Adelaide?
- 262 S Naaranga, Waraanga.
- 263 T Alright. Who knows how to say that one? (points to word 'Kaurna')
- 264 S K-urna.
- 265 SS K-urna.
- 266 T It's a G sound at the beginning. S3.
- 267 S3 G-urna.
- 268 T G-urna. We call it G-urna. One of the well known languages from the Adelaide area. (SS talk among themselves.)
- 269 T Ok eyes this way. Thank you S7. What happens in Australia now if we have a special event even

- Miss C and I know everytime we go for something at the university a special announcement is made. And we have it in our assembly not every week but we do have it when there is a special visitor who come to the assembly sometimes. A special announcement about the Aboriginal people. The university which Miss C and I go to is built on land belonging to Kurna people. So the name of the Kurna people is always mentioned when we have a special occasion. Do you know what it is that people do before they start a special ceremony of some kind?
- 270 S6 They say that they are on Kurna land.
- 271 T Yes. An acknowledgement. It's called an acknowledgement and people say we acknowledge that we are living on Kurna land or in a different place in another part of Aboriginal land.
- (4 seconds)
- 272 T So if we look at what this book is all about and it says *Australia's Changing Voice* what are some ways that we can say have changed about Australia's voice that you might understand?
- 273 S10 Maybe one thing is that they have change name.
- 274 T We haven't changed much about names in Australia. One name that has actually become renamed we have renamed something given it another name changed it from its English back to its native name Aboriginal name. So there has been some changing of name.
- 275 S Change Aboriginal language to English.
- 276 T Changing of language yes if Aboriginal people have lost their languages some of their languages have died. Some of the languages still live on and they are very strong. Some other things that have happened?
- 277 S6 Country come together.
- 278 T Some countries have come together. So what has happened to languages when some people from other countries have come to live together?
- 279 S6 Language change.
- 280 T That has happened to the Aboriginal people. We know that many of these languages don't exist anymore. Think about you and what happened now that you have come to Australia?
- 281 S7 In Liberia we have different dialect.
- 282 T What happened to the dialects when you came to Australia? Did you leave them behind?
- 283 S3 I keep in my pocket.
- 284 T (laughs) You keep in your pocket. I'm glad you did that. That will make things helpful for you and for other people. What about the languages that you speak S15? Did you leave at home in your home country?
- 285 S15 Yeah.
- 286 T Did you S16?
- 287 S16 No.
- 288 S12 I keep in my brain.
- 289 T Just before we go what do you think these words could also mean *Australia's Changing Voice*?
- 290 S7 About language.
- 291 T Yes it has meaning which is all about language. Why do you think Australia has a changing voice?
- 292 S3 Aboriginal people.
- 293 T It's about Aboriginal people. Not just Aboriginal people.
- 294 S4 We've got lots of nationalities.
- 295 T Lots of different nationalities. Just African nationality?
- 296 S3 No. All of the world.
- 297 T All over the world. From Malaysia from Europe from France from Germany...
- (SS name different countries.)
- 298 T We'll have a look at some of these people in the next lesson.
- (SS continue to name countries as they leave the room for recess.)

#### **Lesson Four: When the Snake Bites the Sun**

- 1 T We'll need to move the table around. Room 10 is going to come in to do some work on the text with us. What do we need to do? Come on think.
- 2 S1 Move the tables.
- 3 T S1 you can go for your choir. The other children can do that.
- 4 S1 Ok.  
(SS begin arranging the chairs to form a semi-circle at the front of the class.)
- 5 T Ok well everything is in order once more. I'm not quite sure what the other teacher is going to do but we're going to have our Guided Reading time...Now we put the chairs into convenient spaces. You could do something about these two chairs, then I won't need to fall over them, do I?  
(S2 arranges the chairs.)
- 6 T Thank you S2. Will everybody just find a seat please? Sit down at the front. I need the overhead projector. So put the chairs in at that side so we can get the overhead through.  
(SS carry the overhead projector to the front of the class.)
- 7 T Now C (researcher) what we're going to do I'm just going to look at the text we started with our with both our classes yesterday and they've got a text matching to go with. We've looked at pronouns briefly...so it's mainly on text links. At the moment, we're just looking at the pronouns and the sequence of events of a narrative...how information connects within a narrative.  
(T directs her attention back to the SS.)
- 8 T Bring your chair up to the middle of the room now. Clean the board for me please.  
(S asks for permission to leave the room.)
- 9 T Nobody needs to go out of the room now darling. It's not all convenient now, we need to get on with our work.  
(S3, who is cleaning the board, sees his reflection on the board.)
- 10 S3 I look like a chicken.  
(T and SS laugh.)
- 11 T Do you know what S3? Mr. A said to me this morning I've just said good morning to S3 and I've asked him how much hair gel he has put in his hair. Do you remember what you've told Mr. A?
- 12 S3 Erm, erm...
- 13 T You said you've used about 25 centimetres.  
(T and SS laugh. T displays a piece of work that they did two days ago in Literacy Focus lesson.)
- 14 T Alright what can you tell me about this work we did the other day? What were we looking at?
- 15 S3 Uno's Garden.
- 16 T Yes the story was about Uno's garden. Do you remember what we were doing when we took the colour highlighters and we coloured in some of the information. Why did we do that?  
(5 seconds)
- 17 S4 Miss I know.
- 18 T Yes S4, what did we do there?
- 19 S4 Erm the person erm [xxx]
- 20 T We did do that and that's what we're going to do some more of too. We're going to look at how the text fits together by taking different sentences and finding out where they go. When we did this, when we use the colours and we coloured in sentences, what was the purpose of that, what would be very meaningful by doing that? Have a look at the first which is coloured red, *Uno and many people*, and then look at the other red colours that we've put further down the text. What does that tell us? That red shows us information about...
- 21 S5 People.
- 22 T People. That's right. Well done S5. We use the red colour to show us where there was information about what the people did. What did we use purple for? What does that purple colour show us about S6?
- 23 S6 The plants.
- 24 T The plants. Yes the plants and...
- 25 S6 Animals.
- 26 T Animals. We use the purple, didn't we? Oh no, we didn't. We used it for buildings. Purple was for the buildings. What did we use for the plants and the animals? Which colour?
- 27 S4 Purple.
- 28 T *Much of the forest was removed and the plants and the animals couldn't find food.* We used the...
- 29 S5 Orange.
- 30 T Orange to show information about the plants and the animals, information about the environment. So we could see special information was connected by giving them colour and when we look at

the sequence of events here, the series of events: many people came to the forest, and the number of people increased, people cleared away the forest, the people constructed houses, and they...the word they was referring to...buildings, plants, animals? S5.

- 31 S5 People.
- 32 T People again. Good. So we've used a special word which is called a pronoun. Now pronoun is a word we can use instead of using the name of something all the time. We use the word people which is a name for us and other characters in the story that we read and it's been used a few times, hasn't it? *Many people, as people, the people* (pointing to the sentences displayed on the overhead projector). But then we have the word they, the word they is used next...because it refers to the people and it is a special word we use called a pronoun. I'll just write it over here for you. So a word like they is a pronoun, it has a special job to do because we don't have to use the name of something all the time to know what it is we're talking about. We need to use it at the right way, otherwise we get a bit mixed up. So we have to show that the sentences knit together. We talked about the people here and what they did. Let's read this one *[[The people constructed houses and soon there were more and more buildings.]]*
- 33 SS *[[The people constructed houses and soon there were more and more buildings.]]*
- 34 T (points and read another sentence) *They built houses.* Look at the information that connects together.
- (Slight interruption as a BSSO enters the classroom.)
- 35 T Now where were we?
- 36 S2 The pronoun.
- 37 T Oh yes. Now why is it that we look at these two sentences? Because it helps us to understand about the information we need, about the meaning that we have. *The people constructed houses and soon there were more and more buildings. They built houses, shops, offices, factories and many other places.* So those two sentences are about the people and what else?
- 38 S7 The animal.
- 39 T Have they got information about the animals? *They built* *[[houses, shops, offices]]*
- 40 S6 *[[houses, shops, offices]]*
- 41 S5 Places.
- 42 T So what's the other information about?
- 43 S6 Buildings.
- 44 T The buildings. They give us information...those two sentences give us information about the people and the buildings that they constructed. And instead of using the word people again because it's been used a few times, we use a pronoun and that helps us write our sentences and connect information together but we need to use our pronouns carefully. They must be in the right positions to show who we mean when we use they. Because we can talk about buildings when we use the word they as well. *The people, they built houses.* So we shown what the people were still doing.
- (6 seconds)
- 45 T We're going to have a look at the work we did yesterday which we haven't done any colour coding for yet, about the dream time story. Now we looked into the pronouns, we looked quickly at the pronouns. So what do you think a pronoun does? What do you think it's used for?
- 46 S6 For people.
- 47 T S5.
- 48 S5 To help us know what is...what is a pronoun.
- 49 T It helps us. It is a kind of a noun. It stands in the place of another name of something. So a name like people can have a word, a pronoun used in its place. What were you thinking S6?
- 50 S6 We use another word with that, we use a she or a he.
- 51 T Exactly. Yes, we can use the name of a person and then we can use a pronoun he or she or her, it's another pronoun, a different pronoun that we can use. Now we've seen some of those in the text that we did yesterday about a snake who bit the sun. Let's see how many pronouns we can find here and what name they refer to. Let's look at our first sentence. (displays sentences on the overhead projector) Remember two men, the good man and the bad man?
- 52 SS Yeah.
- 53 T Alright. *One was a good man who had always looked after the two suns.* Now which suns were these?
- 54 S2 The mother and the sun.
- 55 S6 The mother.
- 56 T The mother and the daughter, who are actually the suns in the sky and the dreamtime story was

- telling how the suns came to be where they are now. It's a kind, a way of explaining where the sun came from. It's a way of telling a story, wasn't it? Would we explain it like that?
- 57 S2 Not really.
- 58 T If you had to explain where the sun came from, would you do it like that? Or do you have different information about it?...It would be quite different if we explain where the sun came from.
- 59 S6 But there's no two suns.
- 60 T There aren't two suns, are there? We only know of one sun, well as far as we live on earth.
- 61 S8 And how the sun look like.
- 62 T What do you understand about the sun S8?
- 63 S8 How the sun look like.
- 64 T Do you think the sun might have lived on the earth, like the dream time story says? They have some kind of big adventure and ended up out there in the atmosphere?
- 65 S8 Miss, but they say that in the story somewhere the snake bit the sun and the sun turned out fire. It could not be that way because the moon was there to protect the sun.
- 66 T You might have another idea for the story. You might be able to create a story which is a bit like the dream time story. The idea is that you have story. Let's have a look at pronouns. Do you think there is a word in that sentence that would be a pronoun?
- 67 S Yeah.
- 68 T It shows that it is talking about the two men, oh one of the men. Alright, which word do you think that is? Which other word which refers to one of the men?
- 69 S8 The other bad man?
- 70 T S6.
- 71 S6 Who.
- 72 T Alright let's look at this word who. (highlights word with highlighter) Can you see the colour on it?
- 73 S Yeah.
- 74 S3 The scientist...
- 75 T Oh it's not terribly bright is it?
- 76 S3 The scientist...the scientist they say the sun, the fire burning through...
- 77 T The scientist would explain it that way to us [[xxx]].
- 78 S3 [[Like]] the cigarette, light it, and fire.
- 79 T So the sun starts out very small and just grows bigger and bigger. It's very different from the way the dream time story is written, isn't it? Read that sentence for us S8. (points to sentence) The one we've done first.
- 80 S8 *One was a good man who ha...has...had*
- 81 T *Had always*
- 82 S8 *Always looked after the sun.*
- 83 T *The two suns.* Yes. The sun who was the mother and the sun who was the daughter. What did we find was interesting about the word sun? (writes the word 'sun' on the board)
- (7 seconds)
- 84 T S3.
- 85 S3 The mother and the daughter.
- 86 T Look at the way it's written.
- 87 S8 S.
- 88 T Now what other word do we know sounds exactly the same S8? (writes 'son' on the board)
- 89 SS Son. (reads from the board)
- 90 T What does this word mean? S6.
- 91 S6 Like you have son.
- 92 T The boy in the family is a son. Now...sounds the same.
- 93 S3 Miss can I ask you a question?
- 94 T In a moment. Sun in the space and the son who is a boy in a family but we thought it was a little funny because here is a sun, this one (points to the word 'sun' in the sentence)...and the story tells that this sun is actually a daughter. So how do we know the difference? You can all see that, what's the difference between these two words? (points to 'sun' and 'son') S9.
- (3 seconds)
- 95 T These two words. What's the difference? How do we know the meaning for each one?
- (4 seconds)
- 96 T This one, tell me the way this one is written. It doesn't sound any different from the other word, does it? Sun, son. How do we know which one means the sun in the sky and which one means the boy in the family?

(3 seconds)

- 97 T How do we know which has special meaning for those things? S6.  
98 S6 The spelling. The middle is U and the other is O.  
99 T Yeah. We have to look at the way it's spelled, don't we? Because they sound the same, we know exactly what the meaning is because of the letter pattern, because of the spelling. If we make a mistake with the spelling and we use in the story S-O-N, *looked after the two sons*, what would that mean? What would that mean if the spelling was different, S-O-N? S2.  
100 S8 Means error.  
101 T What do you know S8?  
102 S8 Erm, [xxx] I said, erm...the sun, son...(points to both the words on the board)  
103 T Would be different, both words.  
104 S8 Erm the sun is the mother erm daughter (points to the word 'sun' on board) another son is a boy (points to the word 'son')  
105 T Yes it will be. The boy in the family wouldn't take that one (points to the word 'she' in sentence from the reader text). Alright what was the other question S3?  
106 S3 I thought erm when you say son, I say sont, with T. But son not the sont [xxx]  
107 T There's so much of other noise going, I can't even understand what you're saying.  
108 S3 [xxx] (using his fingers and writing in the air)  
109 T Show me on the board.  
(S3 writes 'SONT' on the board.)  
110 T Is that something from Spanish or Portuguese?  
111 S3 No, English.  
112 T English? I don't recognise this word in English.  
113 S3 Son (points to the word 'SON'). Put a T and then sont (points to 'SONT' that he wrote).  
114 T S-O-N-T?  
115 S3 I thought.  
116 T Oh you thought it was that way.  
117 S3 Yeah. (walks back to his seat)  
118 T Alright let's move on. So...One good man *who* (points to the word in the sentence), so 'who' is talking about the good man. *The other was a bad man*. Is there a pronoun in that sentence?

(2 seconds)

- 119 T Do you think there's a pronoun in this sentence? *The other was a bad man*.  
120 S Yes.  
(A few students nodded.)  
121 S Was was.  
122 T Was is a process word.  
123 S8 Other.  
124 T Other is a different kind of word, not actually a pronoun.  
125 S10 Bad.  
126 T Bad is a describer. Actually the word other is a kind of describing word too.  
127 S Man.  
128 T Man is a label for a person, so that's a naming word.

(4 seconds)

- 129 T So we've found a pronoun (points to the word 'who' in the previous sentence) that we've been looking for so far. Let's read on and see if we can find another one in the next part...S10 away you go. [[*The bad man*]]  
130 S11 [[*The bad man chased the little sun, and...and poked* [xxx] ]]  
131 T Ok. Can you find a pronoun in the next sentence? Can you find a pronoun in next sentence?  
132 S Yeah yeah.  
133 T Ok some students can see where it is. Where's the word S10?...The pronoun, the word, the word that is used instead of a name.

(3 seconds)

- 134 S9 Her.  
135 T Very good S9. Thank you S9. Now S9 said that 'her'. So 'her' is talking about or referring to which name? *The bad man chased the little sun*, so we've got a man, we've got a sun and we've got a spear. They are the naming words, they're the names of different things. So this pronoun is referring to which one of those nouns?  
136 S8 The sun and the man.  
137 T It poked her. Would 'her' be the man?  
138 S8 No.

139 T Would 'her' be the little sun?  
140 S Yeah.  
141 T Or would 'her' be the spear?  
142 S8 Her erm...the sun.  
143 T The little sun. Yeah, the sun. The pronoun refers to the sun, the little sun (highlights the word 'her' and draws arrow to 'sun')

(6 seconds)

144 T Is there another pronoun in the sentence? Do you have anymore?  
145 S Yes.  
146 T You found another one. Same sentence.  
147 S3 I know.  
148 T Who found that one?  
149 S3 Me.  
150 T Alright S3 tell us which of the other name does this pronoun refer to (points to the word 'his').  
151 S3 The bad man.  
152 T The bad man. Good thinking. The bad man. So 'her' refers to the little sun and 'his' refers to [[the bad man]]  
153 S3 man]] [[the bad  
154 T Two pronouns in that sentence. Let's read the next one. S2 can you do that for us? *She was afraid...*  
155 S2 *She was afraid he would kill her and leave the world in darkness.*  
156 T Could you find more pronouns now or a pronoun in there?  
157 S2 Her.  
158 T 'Her' is one of them. Anybody found another one?  
159 S3 I did.  
160 T S11.  
161 S11 She.  
162 T She. Oh hang on, did you say 'he'? Did you say 'he' or 'she'?  
163 S11 He.  
164 T He, yeah. Can you find another one S7? A word a little bit like this (points to the word 'he'). What about this one? (points to 'she')  
165 S7 She.  
166 T She. Good girl. She. Are there anymore?  
167 S Yes.  
168 T Just in that sentence. No other sentences yet, just that one. *She was afraid he would kill her and leave the world in darkness.*  
169 S6 World.  
170 T World? World is a name we actually give to a place. That is a name we use and we don't use a word instead of it. Yes S5?  
171 S5 Darkness?  
172 T Erm darkness is the way that the world reflects if the sun went away. So it gives us, remember the process of [xxx] plants? The second plant would be darkness but it's not our pronoun. It's a way of describing how the world will be if the sun wasn't there. So it's not a pronoun. We've found a pronoun in this sentence. What do they refer to? Let's look at 'she'. 'She' refers to what? What character?  
173 S6 The sun.  
174 T The sun. Ok. She. So we're going to link it up with the sun.  
175 S3 Can I ask you a question again? What about world the world?  
176 T The world? The world.  
177 S3 The. Yeah, the.  
178 T The? Not a pronoun, no. It's a special kind of describing word. So we look at more describers in a different lesson, we will see that 'the' is used in order to describe some things. It's a special describing word.

(6 seconds)

179 T There are lots of different ways, lots of different words that are used to describe. Now what about 'he'? It's our next pronoun. 'He' refers to...  
180 S5 The man.  
181 T The man again. Which man? Would it be the bad man or the good man?  
182 SS Bad man.

183 T *She was afraid he would kill her.* So that would have to be the bad man, wouldn't it?

184 S Yeah.

185 T A good man wouldn't want to kill her...So where's the bad man? (looking at the sentences) Here? (points to 'bad man')

186 SS Yes.

187 T Alright so let's take the arrow...erm might have to come underneath, I think and come around here and join into bad man.

(4 seconds)

188 T Her.

(5 seconds)

189 S8 Mother.

190 T The word 'her'.

191 S8 Mother.

192 T Means the mother, the daughter.

193 S6 The sun.

194 S8 Oh yeah, the sun.

195 S6 The sun.

195 S3 The daughter.

196 T What have we got here? (points to 'the little sun')

197 S6 The daughter.

198 T The little sun.

199 SS Yeah, alright.

200 T Alright S7? 'Her' means the little sun again.

(7 seconds)

201 T Who would like to read on? Would you S5? Would you like to read the next one?

202 S5 *So she took off into sp...space...*

203 T *Space.* Right up there is space (points up).

204 S5 *to es...* (looks at teacher)

205 T Oh, *to escape.*

206 S5 *him.*

207 T *him.* What have we got here? A pronoun, haven't we? Well done S5. Ok. Have we got any other pronouns in the beginning of that sentence so far?

208 S Yeah.

209 T What is it? Near the beginning of the sentence.

210 S9 She.

211 T She. S9 said it was 'she'. *So she took off into space to escape him.* S9 what pronouns are we referring to? 'She' means...

212 S9 [xxx]

213 T The little sun. Good work. So where does the arrow need to go? Is it going to be black or blue?

214 SS Mmm...

215 T Black or blue?

216 SS Blue.

217 T To the little [[sun]]

218 SS [[black]]

219 T The black one. Ok, up here, so 'she' goes up there (draws arrow). And what about 'him'?

220 S The bad man.

221 T The bad man. Black or blue?

222 SS Blue.

223 T Alright we're coding information about the bad man with blue. Alright around we go (draws arrow)

(8 seconds)

224 T Alright well now this is getting to look interesting, isn't it? (looking at the display on the overhead projector)

225 SS Yeah.

226 T We can just see the bad man and the sun. Read on.

227 S3 Can I read the next one?

228 T Okay, oh wait...we'll let S5 finish the sentence. *So she took off into space to escape him...*The sentence hasn't finished yet, has it? How do we know the sentence continues?

(4 seconds – S2 points to sentence)

229 T S2 how do we know the sentence hasn't finished yet?

230 S2 No full stop.

231 T No full stop. What do we call this here? (points to the comma) This punctuation. S8.

232 S8 Comma.

233 T A comma. It means more information is coming but we have finished the end of a clause. *So to escape him* and what comes next S5?

234 S5 *getting hat...*

235 T *hotter*

236 S5 *and hot...hotter as she climbed.*

237 T *climbed.* Where was she climbing? Was she climbing a tree?

238 SS No no.

239 T Where was she going?

240 S2 High.

241 T She's getting higher and higher, isn't she? Way up there in the sky, in the space. Anymore pronouns?

242 S5 Yeah.

243 T Where do you see another one S5?

244 S5 She.

245 T She. Is it the little sun?

246 SS Yeah.

247 T Alright. 'She' is talking about, referring to the little sun. So what colour would it be?

248 S Black.

249 T Black. So we're joining in to those lines that go to the little sun. I might get S12 to try the next sentence. S12 we're going to read from here now.

250 S12 *But up there in the s...*

251 T *in the sky*

252 S12 *in the sky, h...*

253 T *high*

254 S12 *high above the eat...*

255 T *earth*

256 S12 *the earth, lived a sne...ke...*

257 T *a snake.* Remember the story was about a snake, there lived a snake. *But up there in the sky, high above the earth, lived a snake.* Next sentence S2.

258 S2 *Suddenly he rushed at her and bit her.*

259 T *and bit her. Suddenly, he rushed at her and bit her.* Where are the pronouns? S13, could you find the next pronoun? Can you see the kind of words we're looking for, that are the pronouns?

260 S12 [xxx]

261 T Pardon me? *He rushed at her and bit her.* Could you find the next pronoun? The word that are like these (points to highlighted pronouns in other sentences). Those are pronouns we're looking for.

262 S12 [xxx]

263 S8 He said 'he'.

264 T He. Where have we got the word 'he'?

265 SS There, there.

266 T S12 has found the first one in that sentence. Were there any pronouns in there?

267 S12 One more...her.

268 S Her.

269 T Her. *But up there in the sky, high above the earth, lived a snake.*

270 S2 *Suddenly, he rushed at her and bit her.*

271 T Oh yes, in the second sentence, *bit her.* Yes, these two. Alright, 'he' refers to...

272 S2 The snake.

273 T Good thinking S2. *Suddenly he rushed at her and bit her.* Is 'he' the bad man now?

274 S2 No. The snake is.

275 T It means the snake. So where have we got information about the snake?

276 S8 There...*lived a snake.*

277 T Just in that sentence. I think it might get a new colour, for pronouns that refer to the snake. So this time, the pronoun doesn't refer to the bad man for 'he', it refers to the snake. 'He' means the snake. Do you see?

278 S2 Yes.

279 T Doesn't mean the bad man anymore, does it? The same pronoun but it means a new character, referring to a new character in the story. *But up there in the sky, high above the earth, lived a snake. Suddenly, he rushed at her and bit her.* Pronoun 'her' refers to...

280 S6 The little sun.

281 T The little sun, yes. So the little sun is still the name that the pronoun is referring to. So 'her' and 'her' again still means the little sun but we have a new erm name that the pronoun 'he' is referring to.

(8 seconds)

282 T I'm going to move on. Now what are the special words we're looking for?

283 S6 Pronouns.

284 T Pronouns. Well done. Read the one at the top S8.

285 S8 *At last she slipped into the...the...*

286 T *At last she slipped into the mist...*a mist is like erm, a bit like cloud. Sometimes when you get out in the morning, it looks white outside because there's a fog. Have you noticed that on days in the winter?

287 S3 Miss, one day I was riding my bike and crash into...when I was just when the, when the erm come, crash to the wall.

288 T You were a bit too close by then, were you?

289 S3 That's where I cut my...

290 T You bumped into it?

291 S3 I cut my knee.

292 T Okay. So where's our pronoun S8?

293 S8 She.

294 T She. Good. What's 'she' talking about? Who does 'she' refer to?

295 S8 Sun.

296 T Refers to the sun. Erm, the little sun. So have we got the little sun on the page?

297 S No.

(The sentence is on a new transparency sheet.)

298 T Alright I won't be able to show the arrow link but I'll just perhaps write the word the little sun, we'll link in up on the side. Did I use black or blue for the little sun?

299 SS Black.

300 T Black. Alright. So 'she' means the little sun again. She slipped down into...below. *And the world became* what?

301 S7 Dark.

302 T What did the world become S7?

303 S7 Dark.

304 T What's it like when it's dark?

305 S8 Cannot see.

306 S6 At night.

307 T You can't see very well, can you? We need the light to shine around, like we did at the camp when people walk, when we went on a night walk. Otherwise we won't know where we were.

308 S3 Knock the tree (makes the sound of crashing into tree).

309 T There're a kinds out things out there. It was very very dark in the bush.

310 S8 We'll jump into pool.

311 T Alright S12, would you read this part for us now? *She went...*

312 S12 *She went back to her mother, who looked after her until she was strong again.* (reads in a monotone way)

(T and SS laugh.)

313 T It's like a ball rolling down the chair or the sun falling down the horizon. Well we did hear what S12 read. Okay where are the pronouns? Can you find another pronoun? Alright first one.

314 S6 She.

315 T She. Good one S6. Next one S9.

316 S9 Her.

317 T Ok, so 'she' 'her'...erm next one S11.

318 S11 She.

319 T *She went back to her mother...*

320 S6 Who.

321 T Now we've got a new reference here...Erm, *she went back*, who is that? Who is it who went back? Is the she who went back the sun?

322 S6 Yeah.

323 T The daughter. Black arrow or blue arrow?

324 S Black.

325 SS Black.

- 326 T *She went back to her mother.* ‘Her’, who does that mean? She was back to her mother.
- 327 S8 The, the daughter.
- 328 T Still talking about the daughter. ‘Her’ is still talking about the daughter. It was the daughter’s mother. *She went back to her mother.* It would sound a bit strange if we said the little sun went back to the little sun’s mother.
- (SS laugh.)
- 329 T So pronoun is really useful for making the text flow better. They make it more sense, they are very useful words for helping a text flow more easily. We don’t have to use so many words. If I keep using the little sun when I mean the little sun, it would start to sound very boring after a while. The little sun went back to the little sun’s mother, the mother looked after the little sun.
- (SS laugh.)
- 330 T Until the little sun was strong again. So we don’t need to use the little sun so many times.
- 331 S8 Miss, how the...the mother...
- 332 T Without the word *who*, who is ‘who’ referring to? S2.
- 333 S2 Erm, the little sun...erm
- 334 T Who took care of the little sun? Who was it who took care of the little sun?
- 335 S2 The mother.
- 336 T The mother. Do I need a new colour?
- 337 SS Yes.
- 338 T Have we had a colour to show the mother yet? We’ve used red for something else. We used red for the snake. Perhaps we can find the green one, we’ll show that this pronoun refers to the mother. There we go. *She* the little sun *went back to her*...
- 339 S5 *mother*
- 340 T The little sun again, *her mother, who*... So the person who does the looking after, the character who looks after the little sun is the mother. So ‘who’ refers to the mother and here is ‘her’ again. So what does that mean?
- 341 S6 The sun.
- 342 T The little sun again. Right. She looked after, the mother looked after the little sun and ‘she’ means...
- 343 S6 The sun.
- 344 T The little sun once more, still referring to the little sun. Have we got all the pronouns in there?
- 345 S6 Yes.
- 346 T Good. Let’s read on. Oh S3, you haven’t read for a while, have you?
- 347 S3 No.
- 348 T Alright, we’ll start with you.
- 349 S3 *Ever since...that time...*
- 350 T *Ever since that time*
- 351 S3 *the little sun was made*
- 352 T *has made*
- 353 S3 *made her choice*
- 354 T *her journey*
- 355 S3 *from the earth*
- 356 T *from the east*
- 357 S3 *to...*
- 358 T *to the west*
- 359 S3 *to*
- 360 T Alright. Where’s our pronouns S3?
- 361 S3 Her.
- 362 T Her. *Ever since that time the little sun has made her journey*, yeah?
- 363 S3 Yeah.
- 364 S6 Was.
- 365 T ‘Was’ is a process word. Anymore pronouns S9?
- 366 S2 No.
- 367 T Alright no more pronouns. Very long sentence but no more pronouns. And look at the shorter sentences with lots of pronouns. So *her journey*, who is ‘her’ referring to? The journey of...
- 368 S2 Sun.
- 369 T The little sun. So ‘her’ again is the little sun...Now how are we going with time? I’m not sure if Miss B (another class teacher) will be doing ‘Seasons for Growth’ with you today so I’m going to go on. I’ve got the text and the pictures for you to put together. I’m going to give you each a page which has got illustrations like we did yesterday but I made them small. And you’re going to find which of the words go with the pictures. Not every picture will have words to go with it. So we’re

going to have to find the right order for the pictures and match them with the words in the text. So you're going to have a page like this to cut up and the text is in order, you have to find where the pictures will go. So that's your task at the moment. You can help each other do it but we want one of those for everybody S5 (hands out papers to students) so give them a page with the pictures and S9, you can give out the pages with the text. You can go back to the table to do your work.  
(SS return to their tables and begin working on the task.)

## Appendix D – (1)

Analysis of teacher-student talk  
Text 1  
Picture book: *THE EARTH AND THE MOON*

Turn	Inter	Mess	Transcript	Question options	Transtextual relations
1	T	1	I'm going to write something on the board		
		2	[you] see if you know what these words are		
		3	Now I wonder what these words mean		
		4	What is this word S1?	apprize: precise: specify	
			(8 seconds)		
2	T	5	It's about what I have here to read		
		6	It's Earth		
3	SS	7	Earth		
4	T	8	Now look at the next one		
			(4 seconds)		
5	S1	9	Moon moon		
6	T	10	You're right		
		11	It's going to be moon		
		12	And this one is		
		13	Can you say this word altogether?	confirm: enquire: ask	
7	SS	14	Earth		
8	T	15	And this word is		
9	SS	16	Moon		
10	T	17	What do you think our reading is going to be about today?	apprize: precise: specify	
11	S2	18	The earth and the moon		
12	T	19	We might read up the earth and the moon?	confirm: enquire: check	
13	S2	20	Yes		
14	T	21	Yeah ok		
		22	Now look at the pictures there		paratextual
			(10 seconds)		
15	T	23	Look at the front of your book		
		24	What do we often look at before we start reading a book?	apprize: precise: specify	
		25	We look at the part here		
		26	What is that?	apprize: precise: specify	
16	SS	27	The moon		
17	T	28	The earth and the moon		
		29	What kind of information does that give us?	apprize: precise: specify	
18	S2	30	The book the title		

19	T	31	The title		
		32	and the type of build up what the book is going to be about		
		33	So usually information about what the book is about		
		34	What else have we got in the front there that is important?	<b>apprize: precise: specify</b>	
		35	Are there any important information in there?	<b>confirm: enquire: ask</b>	
		36	S3 what can we see written down there?	<b>apprize: precise: specify</b>	
			<b>(4 seconds)</b>		
20	T	37	It looks like names		
		38	It says <i>Written</i> ((by David Drew))		
21	SS	39	((by David Drew))		
22	T	40	The name of the person who		
23	S	41	Draw		
24	SS	42	Write		
25	T	43	Wrote the story		
		44	The writer		
		45	It's written by the writer		
		46	And the next word is about		
		47	Do you know what that word is S4?	<b>confirm: enquire: ask</b>	
		48	Look at the book please		
26	S4	49	<i>Ill</i>		
27	SS	50	<i>Ill</i>		
28	T	51	<i>Illustrated by Gregory</i> ((Wells))		
29	SS	52	((Wells))		
30	T	53	Gregory Wells is the name of a person		
		54	who did what?	<b>apprize: precise: specify</b>	
		55	What does an illustrator do?	<b>apprize: precise: specify</b>	
31	S5	56	He ((draw))		
32	T	57	((S6))		
33	S6	58	He draw		
34	T	59	He draws the pictures		
		60	And what are the pictures we can see?	<b>apprize: precise: specify</b>	
		61	Tell me something that you can see		
35	S	62	Animal		
36	T	63	Animal		
		64	Now tell me one thing S5		
37	S5	65	Mountain		
38	T	66	Mountain		
		67	S6		
39	S6	68	River		
40	T	69	River		
		70	S7		
41	S7	71	Tree		
42	T	72	Trees		

		73	Can you see something else?	<b>confirm: enquire: ask</b>	
43	S	74	Rock		
44	T	75	Rock		
		76	S8 what can you see?	<b>apprize: precise: specify</b>	
45	S8	77	Bird		
46	T	78	The bird		
		79	Anything else?	<b>apprize: vague</b>	
47	S8	80	Mmm		
48	T	81	What kind of animal S8?	<b>apprize: precise: specify</b>	
49	S8	82	Mmm		
50	T	83	S9		
51	S9	84	A wolf		
52	T	85	A wolf		
		86	A special kind of animal		
		87	Is there anything?	<b>confirm: enquire: ask</b>	
		88	Let's ask S10 to answer this last question		
53	S10	89	Deer		
54	T	90	That's the last question		
		91	A deer		
		92	We're going to open the book		
		93	and do some reading		
			<b>(5 seconds)</b>		
55	T	94	Open the book		
		95	and let's have a look at the beginning of the story		<b>intratextual</b>
56	S9	96	Can I read it?	<b>confirm: enquire: ask</b>	
57	T	97	Look we'll have to all take a chance		
		98	Some of us will read together		
		99	Alright S8 read		
		100	<i>There</i>		
58	S8	101	<i>There...are...m...m...</i>		
59	T	102	<i>There are mountains...on</i>		
60	S8	103	<i>on</i>		
61	T	104	<i>on the</i>		
62	S8	105	<i>the Earth</i>		
63	T	106	Let's read that part together		
64	SS	107	<i>There are mountains on the Earth</i>		
65	T	108	S10 and S11 would you like to read the next part?	<b>confirm: enquire: ask</b>	
66	S10 S11	109	There...		
67	T	110	<i>Are...are</i>		
68	S10 S11	111	<i>Are there m...mou...</i>		
69	T	112	<i>Mountains mountains</i>		

70	S10 S11	113	<i>Mountains...on...the Moon</i>		
71	T	114	Are there mountains on the Moon?	<b>confirm: enquire: ask</b>	
72	SS	115	Yes		
73	T	116	Can you see them in that picture?	<b>confirm: enquire: ask</b>	
74	SS	117	Yes...no...yes		
75	T	118	Then where are the mountains in that picture?	<b>apprize: precise: specify</b>	
		119	You need to show them		
		120	There are mountains here		
		121	Turn the next page		
		122	S4, S6 will you read now?	<b>confirm: enquire: ask</b>	
76	S4 S6	123	<i>There...are...animals...on...the Earth</i>		
77	T	124	<i>There are animals...</i>		
		125	Where are they?	<b>apprize: precise: specify</b>	
78	SS	126	<i>On the Earth</i>		
79	T	127	<i>On the Earth</i>		
		128	Can you show where those words are?	<b>confirm: enquire: ask</b>	
80	S4 S6	129	<i>There are animals on the Earth</i> (point to words as they read)		
81	T	130	Can you see the animals on the Earth?	<b>confirm: enquire: ask</b>	
82	SS	131	Yes		
83	T	132	We saw the wolf		
		133	What else can we see now?	<b>apprize: vague</b>	
84	S13	134	Bird		
85	T	135	S12		
86	S12	136	A bird		
87	T	137	We can see a bird		
		138	Anything else S4?	<b>apprize: vague</b>	
88	S4	139	Wolf		
89	T	140	Yes we see a wolf		
		141	Any other animals?	<b>confirm: enquire: check</b>	
90	S4	142	Moose		
91	T	143	Ah yes a moose		
		144	S13		
92	S13	145	Bear		
93	T	146	Bear		
		147	Is there just one there?	<b>confirm: enquire: ask</b>	
94	SS	148	Two		
95	T	149	Two bears we can see in the picture		
		150	So those are all the animals we can see now		
		151	Are we ready to read the next part of the book S13?	<b>confirm: enquire: ask</b>	
96	S13	152	<i>Are there animals on the Moon?</i>		
97	T	153	<i>Are there animals on the Moon?</i>	<b>confirm: enquire: ask</b>	
98	SS	154	Yes		

99	T	155	Look at the picture of the Moon		
		156	No no animals on the Moon		
		157	Well we have rock		
		158	Mountains?	<b>confirm: enquire: check</b>	
		159	There are no mountains on the Moon		
		160	and no animals on the Moon.		
100	S3 S5	161	<i>There are plants on the Earth.</i>		
101	T	162	<i>There are plants on the Earth.</i>		
		163	S7		
102	S7	164	<i>Are there plants on the Moon?</i>		
103	T	165	<i>Are there plants on the Moon?</i>	<b>confirm: enquire: ask</b>	
104	SS	166	No		
105	T	167	So there are no mountains on the Moon, no animals and no plants		
		168	What else can we find out?	<b>apprize: vague</b>	
		169	S2 <i>There are...</i>		
106	S2	170	<i>There are...rocks on the Earth</i>		
107	T	171	<i>There are rocks on the Earth</i>		
		172	Will you read the next part S9?	<b>confirm: enquire: ask</b>	
108	S9	173	<i>Are there...rocks on the Moon?</i>		
109	T	174	<i>Are there rocks on the Moon?</i>	<b>confirm: enquire: ask</b>	
110	S	175	Yes		
111	T	176	What can we answer?	<b>apprize: precise: specify</b>	
112	SS	177	Yes		
113	T	178	Yes		
		179	Can you see rocks on the Moon?	<b>confirm: enquire: ask</b>	
114	SS	180	Yes		
115	T	181	There are no mountains on the Moon		
		182	There are no animals on the Moon		
		183	There are no plants on the Moon		
		184	But there are...		
116	SS	185	Rocks...on the Moon		
117	T	186	S12 <i>There...</i>		
118	S12	187	<i>are rivers...on the...Earth</i>		
119	T	188	<i>There are rivers on the Earth</i>		
		189	S13		
120	S13	190	There are... <i>Are there rivers on the Moon?</i>		
121	T SS	191	<i>Are there rivers on the Moon?</i>	<b>confirm: enquire: ask</b>	
122	T	192	What's the answer to this?	<b>apprize: precise: specify</b>	
123	SS	193	No		
124	S9	194	If river there water go up		
125	T	195	Are rivers on Earth ok?	<b>confirm: enquire: ask</b>	
126	SS	196	Yes		
127	T	197	Ok		

		198	S14 and S8		
128	S14 S8	199	<i>There...are...clouds on the Earth</i>		
129	T	200	<i>There are clouds on the Earth</i>		
		201	S14 and S8 where do we see the clouds?	<b>apprize: precise: specify</b>	
130	S14 S8	202	Over here (points to picture)		
131	T	203	We can see them in our pictures		
		204	Where will they be?	<b>apprize: precise: specify</b>	
132	SS	205	Over there (points out window)		
		206	up there		
133	T	207	Up there		
		208	Can we see any today?	<b>confirm: enquire: ask</b>	
134	SS	209	Yes...no...yes		
135	S	210	I see one		
136	T	211	Yes there's one		
137	S	212	I can see one		
138	SS	213	Yes		
139	T	214	What's the question?	<b>apprize: precise: specify</b>	
140	S10 S11	215	<i>Are there clouds on the Moon?</i>		
141	T	216	What do you think?	<b>apprize: precise: specify</b>	
		217	<i>Are there clouds on the Moon?</i>	<b>confirm: enquire: ask</b>	
142	SS	218	Yes yes...no		
143	T	219	Are there any clouds? (points to picture)	<b>confirm: enquire: ask</b>	
144	SS	220	No		
145	T	221	No clouds?	<b>confirm: enquire: check</b>	
146	SS	222	No		
147	S4 S6	223	<i>There are...foot...prints on the Earth</i>		
148	T	224	<i>There are footprints on the Earth</i>		
		225	And S7		
149	S7	226	<i>There are footprints on the Moon</i>		
150	T	227	Can you read it like the question?	<b>confirm: enquire: ask</b>	
		228	<i>Are there...</i>		
151	S7	229	<i>Are there footprints on the Moon?</i>		
152	T	230	<i>Are there footprints on the Moon?</i>	<b>confirm: enquire: ask</b>	
153	SS	231	Yes		
154	T	232	Can you see any?	<b>confirm: enquire: ask</b>	
155	SS	233	Yes		
156	T	234	Yes we can		
		235	My gosh I wonder who went up there		
		236	Now keep your book open at that page		
		237	Keep looking at the picture.		
			<b>(9 seconds)</b>		

157	T	238	Look at the book		
		239	Look at another		
		240	turn another page		
		241	What did you notice as we went through each page?	<b>apprize: precise: specify</b>	
158	S9	242	Same picture		
159	T	243	Yes the same picture in all the pages		
		244	Not the same words		
		245	What did the words tell us about the picture?	<b>apprize: precise: specify</b>	
			<b>(5 seconds)</b>		
160	S	246	The Moon...the Earth		
161	T	247	For each turn of the page, the words were giving us some different information		
		248	Go to the beginning		
		249	Can you go to the beginning?	<b>confirm: enquire: ask</b>	
		250	Can you read this word?	<b>confirm: enquire: ask</b>	
162	S	251	<i>Mountains</i>		
163	T	252	<i>Mountains</i>		
		253	Well done S		
		254	And what did the question ask S10?	<b>apprize: precise: specify</b>	
164	S10	255	The Moon		
165	T	256	What did the question ask about the Moon?	<b>apprize: precise: specify</b>	
		257	<i>Are there...</i>		
166	SS	258	<i>Are there mountains on the Moon?</i>		
167	T	259	How do we know that's a question S4?	<b>apprize: precise: explain: method</b>	
168	S4	260	There's no...		
			<b>(8 seconds)</b>		
169	T	261	How do we know that's a question?	<b>apprize: precise: explain: method</b>	
		262	S4 might need to think a little bit more		
		263	The way the words are written gives us a clue		
		264	It says <i>Are there</i>		
		265	So that's a good way to begin a question are there or is there		
		266	What else that you can think of that shows it's a question?	<b>apprize: precise: specify</b>	
170	S	267	Moon		
171	T	268	Something about the punctuation		
172	S10	269	Question...		
173	T	270	The question...((mark))		
174	SS	271	((mark))		
175	T	272	When we ask a question and we're writing it down,		
		273	we use that special question mark that goes at the...		
		274	Where does it go?	<b>apprize: precise: specify</b>	
176	S	275	The end of the...		

177	T	276	The end of the question		
		277	Some of the words will help us know it's a question		
		278	because of how they begin <i>Are there.</i>		
		279	Can you think of another way a sentence begins?	<b>confirm: enquire: ask</b>	<b>intertextual</b>
		280	How do you ask a question?	<b>apprize: precise: explain: method</b>	
178	S9	281	Who are you		
179	T	282	Who		
		283	You might ask who		
		284	Who is the question word		
		285	Can you think of another question word?	<b>confirm: enquire: ask</b>	
180	SS	286	Where		
181	T	287	Another question word where		
182	S10	288	How are you		
183	T	289	How		
		290	That's another kind of question word		
		291	How old are you		
184	S14	292	Where		
185	T	293	Where		
		294	That's a good question word		
		295	What might you ask using the question word where?	<b>apprize: precise: specify</b>	
186	S10	296	Where do you live		
187	T	297	Where do you live		
		298	S7		
188	S7	299	Where do you come from		
189	T	300	Another way to ask a where question		
		301	where do you come from		
190	S7	302	Where do you born		
191	T	303	Where were you born		
		304	All of you are doing some beautiful thinking		
		305	All the kinds of things we talked about with our biography.		
192	S	306	Where are you		
193	T	307	Where are we now?	<b>apprize: precise: specify</b>	
194	SS	308	In the classroom		
195	S	309	In the school		
196	T	310	And what are we doing?	<b>apprize: precise: specify</b>	
197	SS	311	Reading		
198	T	312	We're doing our guided reading		
		313	Excellent		
		314	So the words in this story do two kinds of things		architextual
		315	You can tell me about one of those things we've just been talking about it		
		316	So some of the words are asking...(writes 'questions' on board)		

199	SS	317	<i>Questions</i>		
200	T	318	So the story is about question		
		319	What about the other information?	<b>apprize: precise: specify</b>	
201	S	320	Is information?	<b>confirm: enquire: check</b>	
202	T	321	Information		
		322	The other word to give out information...		
		323	Could we describe it another way?	<b>confirm: enquire: ask</b>	
		324	This part <i>There are mountains on the Earth</i> it is giving information.		
203	S7	325	And full stop		
204	T	326	It has a full stop		
		327	because it's written as a sentence		
		328	If we're writing a sentence, how do our sentence begin?	<b>apprize: precise: explain: method</b>	
		329	The word <i>There</i> is the first word and we have a...		
205	SS	330	Capital letter		
206	T	331	Yes		
		332	and it makes a statement		
		333	That's another word I'm going to write here		
		334	Information about the earth statement		
		335	And the other writing about the Moon is a question		
		336	A statement and then a question		
		337	Alright turn it over		
		338	What is the statement about this time?	<b>apprize: precise: specify</b>	
		339	The statement is about...animals		
207	SS	340	Animals		
208	T	341	And then a question about animals		
		342	Next page the statement is about...		
209	SS	343	Plants		
210	T	344	Plants		
		345	And then the question is about...		
211	SS	346	Plants		
212	T	347	The statement is about...		
213	SS	348	Rocks		
214	T	349	The question is about...		
215	SS	350	Rocks		
216	T	351	Statement is about...		
217	SS	352	Rivers		
218	T	353	And the question is about...		
219	SS	354	Rivers		
220	T	355	And the next one?	<b>confirm: enquire: check</b>	
221	SS	356	Clouds		
222	T	357	The statement is about <i>clouds</i>		
		358	and the question is about <i>clouds</i>		

		359	And now the interesting one		
223	SS	360	Footprints		
224	T	361	And the question is about...		
225	SS	362	Footprints		
226	T	363	Now I have a question for you		
		364	I have another question word (writes on board)		
		365	What question word is that?	<b>apprize: precise: specify</b>	
227	SS	366	Why		
228	T	367	Why		
		368	Now you know what question I'm going to ask?	<b>confirm: enquire: check</b>	
229	SS	369	<i>Why are there footprints on the moon?</i>		
230	T	370	<i>Why are there footprints on the moon?</i>	<b>apprize: precise: explain: reason</b>	
231	S10	371	They looking for something		
232	T	372	Looking for something		
233	S9	373	People went there		
234	T	374	Who went there?	<b>apprize: precise: specify</b>	
235	S14	375	A man		
236	T	376	A man went to the moon?	<b>confirm: enquire: check</b>	
		377	How did he get there?	<b>apprize: precise: explain: method</b>	
237	S9	378	Rocket		
238	T	379	Ok		
		380	hold on a moment (writes question on board)		
239	SS	381	<i>How did a man get on the moon?</i>		
240	T	382	Alright S9 said a rocket		
		383	That's a pretty clever thing to do		
		384	Who would like to go to the moon in a rocket?	<b>apprize: precise: specify</b>	
241	SS	385	Me		
242	T	386	There have been men who have got to the Moon		
		387	and they have been able to leave their footprints on the moon		
243	S	388	No wonder		
244	T	389	And they did get to the Moon in a rocket		
		390	So it's a very clever thing		
			<b>(Bell rings)</b>		
245	T	391	Ok put your things away		

## Appendix D – (2)

### Text 2 Picture book: *WALTZING MATILDA*

Turn	Inter	Mess	Transcript	Question options	Textual relations
246	T	392	Now children I want you to fix...your chairs in the middle		
		393	Turn your chairs to the front		
		394	S1, S2, S3, help there please		
247	S4	395	Miss do we need to sit down?	<b>confirm: enquire: ask</b>	
248	T	396	Yes		
249	S4	397	Don't know what to do with it		
250	T	398	Oh S5 you've moved your table back again		
		399	I don't want the table that way		
		400	We have them in the place we wanted the room this morning		
		401	Sit down everyone		
		402	S6 turn around		
251	SS	403	Come in		
252	T	404	Come in S7		
		405	We're going to look at some of the words in the song <i>Waltzing Matilda</i>		
		406	Do you have...		
		407	S2 can you sit down now while I'm talking?	<b>confirm: enquire: ask</b>	
		408	S8 now you stop talking		
		409	so I can help everybody work out what they need to do		
		410	S9 if you just move over a little bit to the corner of the table		
		411	because we're just going to use the table beside you		
		412	so that you can have a look at the words on the paper that I give you as well		
		413	Take off your hat S10		
		414	we don't need that in the classroom		
		415	thank you		
		416	I'm going to give you the words that are in the song		
		417	so when we find some information that is important		
		418	I want you to copy it onto your page as well		
		419	Here's one for you S3		
		420	One for you S10		
		421	You will need to have a colour pencil		

		422	Now you can just put a book underneath your paper		
		423	Alright S11 this is the song...song for waltzing matilda		
			<b>(T displays the song lyrics on the overhead projector)</b>		
		424	Now I know the words on the board are not terribly big		
		425	so that's why you're going to have to look at your page as well		
			<b>(T attaches the pictures of the reader beside the song lyrics)</b>		
253	S13	426	[xxx]		
254	T	427	S6 remember the special message that you wrote for me this week		
		428	S12 you need to remember this too		
		429	because today I want to see two very helpful girls who are showing respect to everybody		
		430	not doing their own talking		
		431	but listening to another person who is speaking who has something important to tell us		
		432	Alright S13		
255	S13	433	The man going round the country		<b>intratextual</b>
		434	the man...the man steal the sheep		
		435	and the the the man see the man		
		436	and the man jump in the water (laughs)		
256	T	437	Yeah		
		438	so the man who was travelling around the country		
		439	the good man isn't he?	<b>confirm: verify: reassure</b>	
		440	And		
257	S13	441	And the man [xxx] water		
258	T	442	He caught himself a...[[sheep]]		
259	S13	443	[[sheep]]		
260	T	444	Mmm		
		445	that he wanted to cook for his dinner		
261	S	446	Yeah yeah		
262	T	447	He wanted the sheep for his food		
		448	but the man who owns the sheep came along		
		449	and said no you can't take my sheep		
		450	i'm going to call the policemen		
		451	because you are stealing my sheep		
		452	and you're not allowed to steal my sheep		
		453	it's against the law		
		454	I won't let you steal my sheep		

		455	The man is called the squatter		
		456	He has lots of sheep		
		457	he owns lots of sheep		
		458	but he said no the swagman can't take my sheep		
		459	it's against the law		
		460	I'm going to have to call the policemen		
		461	and along came the policemen		
		462	Were they riding in the police car?	<b>confirm: enquire: ask</b>	
263	SS	463	No		
264	T	464	Were the police driving a car?	<b>confirm: enquire: ask</b>	
265	SS	465	No		
266	T	466	Like they do now?	<b>confirm: enquire: check</b>	
267	SS	467	No		
268	T	468	So how did they go from one place to another?	<b>apprize: precise: explain: method</b>	
		469	S11		
269	S11	470	They go by horse		
270	T	471	So can you see the farmer?	<b>confirm: enquire: ask</b>	
271	SS	472	Yeah		
272	T	473	Squatter		
273	SS	474	Yeah		
274	T	475	Can you see the policemen?	<b>confirm: enquire: ask</b>	
275	SS	476	Yeah		
276	T	477	Now in the song they're called another name		
		478	who is in here		
		479	<i>Down came the squatter, mounted on his thoroughbred</i>		
		480	The thoroughbred is his horse		
		481	the very good horse		
		482	So the thoroughbred very good breed		
		483	if it's a thoroughbred		
			<b>(points to next sentence)</b>		
		484	[[Up came the troopers]]		
277	SS	485	[[Up came the troopers]]		
278	T	486	The policemen are called the troopers		
		487	<i>One, two, [[three]]</i>		
279	SS	488	[[three]]		
280	T	489	What did they say to him the swagman?	<b>apprize: precise: specify</b>	
		490	S2		
281	S2	491	They said what's in your...bag		
282	T	492	Yeah		
		493	here they said		
283	S2	494	What what		
284	T	495	<i>Who's that [[jolly jumbuck]]</i>		
285	SS	496	[[jolly jumbuck]]		
286	T	497	What's a jumbuck?	<b>apprize: precise: specify</b>	
		498	S10 what do you think a jumbuck is?	<b>apprize: precise: specify</b>	

			(3 seconds)		
		499	What's a jumbuck?	<b>apprize: precise: specify</b>	
287	S10	500	Sheep		
288	T	501	Who does that belong to is what the policemen said		
		502	<i>Who's that jolly jumbuck you've got in your...</i>		
289	SS	503	Bag		
290	T	504	In your bag		
		505	In your tucker bag		
291	S	506	Tucker bag		
292	T	507	Yeah		
		508	The swagman had grabbed the sheep		
		509	and he put it in the bag to carry him away		
293	S13	510	Did he take it?	<b>confirm: enquire: ask</b>	
294	T	511	He didn't take it		
		512	What happened when the police came?	<b>apprize: precise: specify</b>	
295	S13	513	The man jumped in the water		
296	T	514	What happened S9?	<b>apprize: precise: specify</b>	
		515	S6 and S12 don't start the same behaviour we had on Wednesday		
		516	Now what did the swagman do?	<b>apprize: precise: specify</b>	
		517	S9		
297	S9	518	Jumped in the water		
298	T	519	Jumped into the water		
		520	Why did he do that S7?	<b>apprize: precise: explain: reason</b>	
		521	Why did he jump into the pond into the water?	<b>apprize: precise: explain: reason</b>	
299	S7	522	Because the policemen tried to get him		
300	T	523	Yeah jumped into the water to get away himself		
		524	But what happened when he jumped into the water?	<b>apprize: precise: specify</b>	
301	S	525	He died		
302	T	526	S1 what happened when he jumped into the water?	<b>apprize: precise: specify</b>	
		527	Where did he go?	<b>apprize: precise: specify</b>	
303	S1	528	Jumped into water he said never catch me alive		
304	T	529	He said you'll never catch me alive		
		530	Those were the words he called out		
		531	Here they are		
		532	<i>You'll never catch me alive</i>		
305	S13	533	Miss that man died?	<b>confirm: enquire: check</b>	
306	T	534	Yes he died		
		535	and his spirit was like a ghost		
		536	and we imagine that if we go past the water hole		
		537	we go pass the billabong where the swagman jumped into the water		

		538	we might hear his ghost that will say <i>Who'll come a-Waltzing Matilda with me</i> who'll come travelling with me		
		539	and that's how the song got its name		paratextual
		540	Now with your pencil we're going to find the words in the song		
307	S13	541	Miss what's that? (points to word)	apprize: precise: specify	intertextual
308	T	542	The ghost spirit		
		543	After a person is dead people believe very firmly in the spirit of each individual		
		544	that we all have a spirit		
		545	If we died our spirit is still alive		
			<b>(T looks at S6)</b>		
309	S6	546	Sorry		
310	T	547	Don't keep saying you're sorry when you're not paying attention		
		548	So here comes the swagman walking across the country (points to first picture)		intratextual
			<b>(A BSSO enters the room)</b>		
		549	Alright good morning Miss V		
311	SS	550	Good morning Miss V		
312	T	551	(walks to S6) Stand up		
		552	You come over and sit with Miss V		
		553	What do you think the swagman is doing here S5? (points to second picture)	apprize: precise: specify	
		554	He is...		
		555	What do you think is over here?	apprize: precise: specify	
313	S5	556	[xxx]		
314	T	557	What is he doing?	apprize: precise: specify	
315	S5	558	[xxx]		
316	T	559	What is he doing?	apprize: precise: specify	
317	S5	560	Cooking		
318	T	561	He's cooking		
		562	What do you think he's cooking?	apprize: precise: specify	
319	S5	563	Sheep		
320	S	564	Sheep		
321	T	565	[[Not sheep]]		
322	S13	566	[[No]]		
323	T	567	He wasn't cooking the sheep at that moment		
		568	We don't see him cooking the sheep		
324	SS	569	Water water		
325	T	570	Yes he's got water		
		571	S7		
326	S7	572	The water		
327	T	573	The water		

		574	In...		
328	SS	575	The bucket		
329	T	576	Yes bucket		
		577	So that's called a billy		
330	SS	578	Billy		
331	T	579	Yes he's waiting for the billy to boil		
		580	Now what about this one? (points to fourth picture)	apprize: vague	
		581	What's happening here S3?	apprize: precise: specify	
		582	What do we see in this picture?	apprize: precise: specify	
332	S3	583	Police		
333	T	584	We see the policemen		
		585	What else do we see?	apprize: vague	
334	SS	586	Man		
335	T	587	We see the man		
		588	S11 what else do we see in this picture?	apprize: vague	
336	S11	589	Mmm		
337	T	590	So we've got the policemen		
		591	S7		
338	S7	592	Horse horse		
339	T	593	What else can we see there S12?	apprize: vague	
		594	Who is with the policemen?	apprize: precise: specify	
		595	Who is with the troopers?	apprize: precise: specify	
340	S12	596	That man		
341	T	597	The man who owns the sheep		
342	S12	598	Yes		
343	T	599	What did we call him S1?	apprize: precise: specify	
344	S1	600	Farmer		
345	T	601	Farmer?	confirm: enquire: check	
		602	There's another name for this man		
346	S	603	[xxx]		
347	T	604	The squatter		
348	SS	605	Squatter		
349	T	606	Right now we have the policemen and the squatter riding on their horses.		
		607	What did they say to the swagman?	apprize: precise: specify	
		608	What did they say to the swagman?	apprize: precise: specify	
350	S1	609	They want to catch the man		
351	T	610	S11		
352	S11	611	What is in your bag		
353	T	612	Yes what have you got in your bag		
		613	We think you've put something in your tucker bag		
		614	He grabbed the jumbuck		
		615	and he put it in his tucker bag		
		616	And that's what they said		

		617	we want to know what you've got in your tucker bag		
		618	or...we'll need to take you away with us		
		619	And the swagman didn't want to show what he had		
		620	and he jumped into the water		
		621	and...he drowned		
		622	That's what happened		
		623	Now let's have a look		
		624	in the words of the song we have some rhyming words at the end of some of the lines		
		625	<i>Under the shade of a Coolabah tree, And he sang as he watched and waited till his Billy boiled, Who'll</i> [[come a-Waltzing Matilda with me]]		
354	SS	626	[[come a-Waltzing Matilda with me]]		
355	T	627	Can you see the two words that look a little bit the same?	<b>confirm: enquire: ask</b>	
356	SS	628	Yeah		
357	T	629	The tree and the word [[me]]		
358	SS	630	[[me]]		
359	T	631	Could you colour them on your paper with the same colour...the tree, me?	<b>confirm: enquire: ask</b>	
360	S	632	What colour?	<b>apprize: precise: specify</b>	
361	T	633	Any colour		
		634	Colour the word tree and the word me		
		635	the tree and me		
		636	Now will you just find this group of words?	<b>confirm: enquire: ask</b>	
		637	Use your pencil		
		638	don't use your texter		
		639	just pencil that number one		
		640	write over there number one		
		641	use a writing pencil for this		
		642	Now we are just looking for the words tree and me		
		643	they are the rhyming words		
		644	In lots of songs there are rhyming words		
		645	It helps the song sound better when sung		
			<b>(T plays the song on the CD player. SS sing. T stops the song after the first chorus.)</b>		
		646	<i>Down came a jumbuck...</i>		
		647	what did he want to do?	<b>apprize: precise: specify</b>	
362	SS	648	Drink water		
363	T	649	<i>Down came a jumbuck to drink at the billabong, [[Up got the swagman and grabbed him with glee]]</i>		

364	SS	650	[[Up got the swagman and grabbed him with glee]]		
365	T	651	He's very happy		
		652	Look at this word (points to 'glee')		
		653	He's very happy		
		654	because he's got a big fat sheep to have for food		
		655	And he sang as he stowed that sheep in his tucker bag, You'll come a Waltzing Matilda with me		
		656	What's the rhyming word?	apprize: precise: specify	
		657	We've got Up got the swagman and grabbed him with...		
366	SS	658	glee		
367	T	659	glee		
		660	[[You'll come a-Waltzing Matilda with me]]		
368	SS	661	[[You'll come a-Waltzing Matilda with me]]		
369	T	662	So those are the two words down here		
		663	we're going to miss this part		
		664	but where I'm going to put number two		
		665	we're going to show the rhyming words me and glee		
		666	Here they are		
		667	So we're going to write number two just with your pencil for that		
		668	and then we get a colour pencil		
		669	and show the rhyming words		
			(T plays the song from and stops before the next verse. SS sing.)		
		670	Do you know what that part is? (points to chorus)	confirm: enquire: ask	
370	SS	671	Yeah		
371	S	672	Repeat		
372	T	673	People who are in the choir		intertextual
		674	what do we call that part that we sing again and again lots of times?	apprize: precise: specify	architextual
373	SS	675	Mmm		
374	T	676	Did Miss D tell you the name of that part we repeat lots of times?	confirm: enquire: ask	
			(3 seconds)		
		677	The chorus		
375	SS	678	Yeah		
376	T	679	So that's the part of the song we'll sing lots of times		
		680	We sing a verse		
		681	and then we sing a new chorus		
		682	Let's see what happens next		
377	S	683	Ok		
378	T	684	Down came the squatter, mounted on his		intratextual

			<i>thoroughbred</i>		
		685	So what was he riding?	<b>apprize: precise: specify</b>	
379	SS	686	Horse		
380	T	687	Yup		
		688	<i>Up came the troopers, one, two, [[three]]</i>		
381	SS	689	<i>[[three]]</i>		
382	T	690	<i>Who's that jolly jumbuck you've got in your tucker bag?, [[You'll come a-Waltzing Matilda with me]]</i>		
383	SS	691	<i>[[You'll come a-Waltzing Matilda with me]]</i>		
			<b>(T plays the song and stops before the next verse. SS sing)</b>		
384	T	692	Can we find the rhyming words in here?	<b>confirm: enquire: ask</b>	
		693	Here we have <i>the troopers, [[one, two, three]]</i>		
385	SS	694	<i>[[one, two, three]]</i>		
386	T	695	Where's the rhyming word after that?	<b>apprize: precise: specify</b>	
		696	S2 which rhyming words after one, two, three?	<b>apprize: precise: specify</b>	
			<b>(3 seconds)</b>		
		697	<i>Who's that jolly jumbuck you've got in your tucker bag?, You'll come a-Waltzing Matilda with...</i>		
387	SS	698	<i>me</i>		
388	T	699	Get your colour pencil		
		700	find the rhyme words there		
		701	<i>One, two, three</i> (highlights 'three') and <i>You'll come a-Waltzing Matilda with me</i> (highlights 'me')		
		702	Write number three alongside		
			<b>(9 seconds)</b>		
		703	Are we ready?	<b>confirm: enquire: ask</b>	
389	SS	704	Yes		
			<b>(T plays the song and SS sing)</b>		
390	T	705	Look at this part now		
		706	We're going to call this part number four		
		707	Up here where we see what the swagman did		
		708	let's find the rhyming word		
		709	<i>You'll never catch me alive said [[he]]</i>		
391	SS	710	<i>[[he]]</i>		
392	T	711	<i>And his ghost may be heard as you pass by that billabong</i>		
		712	S14 do you want to show us what was the rhyming word we did before? (S14 wasn't paying attention)	<b>confirm: enquire: ask</b>	
		713	Where's the rhyming word for this one?	<b>apprize: precise: specify</b>	
		714	Which word rhymes with he?	<b>apprize: precise: specify</b>	
		715	<i>You'll come a-Waltzing Matilda with...</i>		

393	SS	716	<i>me</i>		
394	T	717	Alright colour		
		718	Let's do those two rhyming words		
		719	<i>You'll never catch me alive said he</i>		
		720	That's the word he		
		721	and <i>you'll come a-Waltzing Matilda with me</i> ( <b>T plays the song from the beginning and SS sing</b> )		
		722	Ok what a great song		
395	SS	723	Yeah		
396	S	724	Can we listen again?	<b>confirm: enquire: ask</b>	
397	T	725	Listen again?	<b>confirm: enquire: check</b>	
		726	Well we'll need to move on to our next task		
		727	You need to get yourself a space on the table		
		728	I'll give you each a reading book (photocopy of the pictures in the reader)		
		729	and you'll put your words there in the book		
		730	We'll need to cut		
		731	Move your chairs back		

## Appendix D – (3)

### Text 3

#### Picture book: AUSTRALIA'S CHANGING VOICE

Turn	Inter	Mess	Transcript	Question options	Textual relations
398	T	732	To group people		
		733	you need to think		
		734	How do you how do you make room for S1 to fit into the group?	<b>apprize: precise: explain: method</b>	
399	S2	735	Add chair		
400	T	736	That seems like a sensible thing		
			<b>(Two SS stood up and carry a chair to fit into the semi-circle)</b>		
		737	Now we will have to use our worksheet in the next lesson that we have		
		738	Today I'll have to ask you to write the things down that we need from the book		
		739	I'll have to find it again		
		740	because my pile of paper with all the information on has been misplaced		
		741	and I haven't got time to search all over for it		
		742	Now there aren't enough books for each person		
		743	So what will need to happen?	<b>apprize: precise: specify</b>	
401	S3	744	Share		
402	T	745	I have eight books		
		746	Two four six eight		
		747	So what will we need to do with the books?	<b>apprize: precise: specify</b>	
403	S3	748	Share		
404	S4	749	Share		
405	SS	750	Share		
406	T	751	Share with how many?	<b>? appriz: precise: specify</b>	
407	S4	752	Three		
408	S5	753	Two or three		
409	T	754	Two or three		
410	SS	755	Yeah		
411	T	756	That would be helpful		
		757	Alright so we've got enough for two people <b>(8 seconds - SS arrange partners to share books)</b>		
		758	Ok		
		759	so let's look at the title first		
412	S5	760	Look at the title S3		
413	T	761	Thank you for your help S5		
		762	S3 and S6 you're gonna have to pay attention		

			yourselves		
		763	you don't need someone else to remind you all the time		
		764	Being an independent learner		
			means you have to rely on yourselves sometimes		
		765	We're needing to look at the title of the book and any information that might be at the front on the cover		paratextual
		766	that will give us an idea of what we're going to find out what we might learn		
		767	Read the title for us S7		
		768	Can you read the title?	confirm: enquire: ask	
414	S7	769	I can't		
415	T	770	Alright S8 you can read it		
416	S8	771	<i>Australia's Changing Voice</i>		
417	T	772	<i>Australia's Changing Voice</i>		
		773	You can hear my voice		intertextual
		774	How would you hear Australia's voice?	apprize: precise: explain: method	
		775	S9		
418	S9	776	English Australia different version		
419	T	777	Version		
		778	Do I have the voice of Australia?	confirm: enquire: ask	
420	SS	779	Yes		
421	T	780	Maybe		
		781	S10 what thoughts do you have?	apprize: precise: specify	
422	S10	782	Mmm		
		783	I think the voice of Australia will be the prime minister		
423	T	784	It could be someone like the prime minister		
		785	someone quite important in the government		
		786	He might have the voice of Australia		
		787	S3 what do you think?	apprize: precise: specify	
424	S3	788	Aussie Aussie voice		
425	T	789	It could be...		
426	S3	790	Aussie people voice		
427	T	791	All of the people		
428	S3	792	Aussie		
429	SS	793	Aussie		
430	S3	794	Australian		
431	T	795	Oh Aussie voice		
		796	How is an Aussie voice?	apprize: precise: explain: method	
432	S	797	English		
433	S3	798	Talking faster		
434	T	799	Like an Australian accent?	confirm: enquire: check	
		800	Like the way I speak is it?	confirm: verify: probe: endorse	

435	SS	801	Yeah		
436	T	802	I don't sound like people who live in England or people who come from Malaysia like Miss C or people from Miss M's country or like people from Africa right?	<b>confirm: verify: probe: validate</b>	
437	S10	803	My English like my own people		
438	T	804	Yes of course		
439	S3	805	Like Aboriginal language		
440	T	806	It could be like an Aboriginal language		
		807	How many different things have we so far?	<b>apprize: precise: specify</b>	
441	S	808	A lot		
442	T	809	There's the prime minister's voice		
		810	There's my voice		
		811	you could say I have a teacher's voice or maybe a certain kind of voice		
		812	There's an Aboriginal voice		
		813	There is Aussie voice		
		814	So they all are different things we've talked about		
		815	Anyone else has an idea?	<b>confirm: enquire: check</b>	
		816	Yes S7		
443	S7	817	Can be mmm Canada people		
444	T	818	It could be a voice from someone who came from America or Canada		
		819	alright		
		820	but living where?	<b>apprize: precise: specify</b>	
445	S3	821	In Australia		
446	T	822	Living in Australia now		
		823	Alright S11		
447	S11	824	Mmm giving voice to mmm		
		825	welcome to Australia		
448	T	826	So you're talking about the prime minister again?	<b>confirm: enquire: check</b>	
449	S11	827	Yeah		
450	T	828	Or people in the government		
451	S11	829	Mmm different come from different country but live here		
452	T	830	So people in Australia might hear the voice of someone from a different country		
		831	If we're thinking about <i>Australia's Changing Voice</i>		<b>paratextual</b>
		832	what do you think that means?	<b>apprize: precise: specify</b>	
453	S3	833	Like they try to change some people learn language		<b>intertextual</b>
454	T	834	Changing languages?	<b>confirm: enquire: check</b>	
455	S3	835	Or like...		
456	T	836	Someone who speaks another language?	<b>confirm: enquire: check</b>	

457	S3	837	Yeah		
		838	so they try learn Australian language		
458	T	839	So they're learning the language we speak in Australia		
459	S3	840	Yup		
460	T	841	What do we call that language in Australia?	<b>apprize: precise: specify</b>	
461	S3	842	English		
462	T	843	English that's right		
		844	So people from other countries who come to Australia would learn a new language like English		
		845	S12		
463	S12	846	Same		
464	T	847	You think that what you're thinking sounds pretty much like what S3 said?	<b>confirm: enquire: check</b>	
465	S12	848	Yeah		
466	T	849	S13		
467	S13	850	I think like they went to [xxx] people voice of Australia another language of people		
468	T	851	Voice...		
		852	mmm		
469	S13	853	Language school		
		854	In Australia they have French and other		
470	T	855	Ah good idea		
		856	Now Miss C told me the other day that she speaks three different languages is it?	<b>confirm: verify: probe: endorse</b>	
471	R	857	Yes		
		858	I speak Chinese, Malay, and English		
472	T	859	So English, Chinese and Malay		
		860	Do you know which country Miss C come from?	<b>confirm: enquire: ask</b>	
473	SS	861	Malaysia		
474	T	862	Yes		
		863	her home her family lives in Malaysia		
		864	Now Miss C lives in Australia at the moment		
		865	How long have you been here?	<b>apprize: precise: specify</b>	
475	R	866	Six years		
476	T	867	So she studies here in Australia		
477	S3	868	I study here as well		
		869	She came to Australia two thousand and three?	<b>confirm: enquire: check</b>	
478	SS	870	Yeah		
479	S3	871	Two thousand and three		
480	T	872	Two thousand and three		
		873	Yes that's correct		
		874	And do you know why she came to Australia?	<b>confirm: enquire: ask</b>	
		875	Who might have an idea?	<b>apprize: precise: specify</b>	
		876	S10		

481	S	877	Maybe to attend university		
482	R	878	Yes		
483	T	879	Where do you think she might have done the rest of her schooling?	<b>apprize: precise: specify</b>	
		880	S6		
484	S6	881	In her country		
485	T	882	In her country		
486	S12	883	You born in Malaysia?	<b>confirm: enquire: check</b>	
487	R	884	Yes		
		885	I'm born in Malaysia		
488	S12	886	You look Chinese		
489	R	887	Yes		
		888	I'm born in Malaysia		
		889	and		
490	S12	890	You didn't go China?	<b>confirm: enquire: check</b>	
		891	Then how you know Chinese?	<b>apprize: precise: explain: method</b>	
491	R	892	Well my grandparents are Chinese		
		893	but we grew up in Malaysia		
492	SS	894	Oh		
493	S12	895	How do you know Chinese language?	<b>apprize: precise: explain: method</b>	
494	R	896	My grandparents speak Chinese		
495	SS	897	Oh		
496	T	898	Did they live in China?	<b>confirm: enquire: ask</b>	
497	R	899	My great-grandparents were from China		
		900	my grandparents were born in Malaysia		
498	T	901	Miss C's family is like our family		
		902	where we have grandparents and great-grandparents who were born in other country		
		903	My family is like that		
		904	Even though I call myself an Australian and I was born here and so were my parents		
		905	my grandparents and my great-grandparents were not born in Australia		
		906	they were born in other country		
		907	S11		
499	S11	908	There's a lot of people now		
		909	Aboriginal people now...		
		910	a lot their parents Aboriginal some of them Aboriginal some of them white people		
500	T	911	Now that's interesting you've mentioned the Aboriginal people		
		912	cause we haven't mentioned them as one of the voice		
		913	mmm haven't mentioned them as being a voice of Australia yet		
		914	Are Aboriginal people a voice of Australia?	<b>confirm: enquire: ask</b>	

501	SS	915	Yes		
502	S3	916	Yes		
		917	they change their voice		
		918	they couldn't speak English		
503	T	919	They certainly are		
		920	Many of them do yeah some of them don't		
		921	Some of the Aboriginal people don't speak English.		
504	S3	922	They scared to come in		
505	S4	923	They speak another language		
506	T	924	Yeah		
		925	Some of the Aboriginal people prefer to remain in their tribal community or with their modus they call it		
		926	They have a special name for the group the family group and the community they live in		
		927	I just want to ask the question about the Aboriginal people		
		928	The Aboriginal people		
		929	do you think they came from other country like we come?	<b>confirm: enquire: ask</b>	
507	SS	930	Yes no yes		
508	S3	931	Yes they did		
509	SS	932	Yes no		
510	T	933	Just put up your hands who think they might come here from other countries		
		934	There might be parents and grandparents and great-grandparents who came from another country		
		935	What country do you think it might have been?	<b>apprize: precise: specify</b>	
511	S3	936	Some of them they came from India		
512	T	937	Some of them might come from India		
513	S3	938	Yeah		
514	T	939	What do you think S4?	<b>apprize: precise: specify</b>	
515	S4	940	All over Asia		
516	T	941	From all over Asia		
		942	S7		
517	S7	943	The England people brought them here from war		
518	T	944	You think some of the Aboriginal people came from England?	<b>confirm: enquire: check</b>	
519	S7	945	Yeah		
		946	on boat or canoe on the water		
520	T	947	On a canoe		
521	S7	948	Yeah		
522	T	949	Alright S12		
523	S12	950	From Indonesia		

524	T	951	Alright interesting ideas		
		952	S13		
525	S13	953	I think Aboriginal people like to live in		
		954	like every day they keep walking keep walking until like they came to find Australia		
526	T	955	Ok that's another idea		
		956	One more then S6		
527	S6	957	Africa		
528	T	958	You think they came from Africa?	<b>confirm: enquire: check</b>	
529	S6	959	Yeah		
530	T	960	I saw a program on the television just recently		
		961	which talked about where people might have begun where they might all come from in the world		
		962	maybe they all came from just one place		
		963	Do you know what place they suggested it could have been?	<b>confirm: enquire: ask</b>	
		964	Well it is just suggested that some of the scientists they were talking said they were fairly sure they knew people began where civilisation began first the humans		
		965	Do you know where it might be?	<b>confirm: enquire: ask</b>	
		966	Who knows what I heard on the television?	<b>apprize: precise: specify</b>	
			<b>(3 seconds)</b>		
		967	People all over the world came from Africa right at the beginning.		
531	S	968	Wow		
532	S12	969	Ah ah [xxx]		
		970	is from Europe		
		971	one man found all the		
		972	I read it from book		
		973	one man from Europe		
		974	he go all around the world		
533	T	975	I don't have the map		
		976	Do I have the map up here or not?	<b>confirm: enquire: ask</b>	
534	SS	977	No		
535	T	978	No I don't		
		979	See if you can find one for me at the filing cabinet S10		
		980	in the side there amongst all the charts		
536	S10	981	Yup		
537	T	982	Oh good found it		
		983	We know the world looks like this now (holds up map)		<b>intertextual</b>
		984	but we're talking about the time very very long time ago when the world didn't even look this way		

		985	Do you know what it might have looked like then?	<b>confirm: enquire: ask</b>	
		986	It was very different from the way we know it now		
		987	Just put your hands on it while I get a couple of these out (tapes map on board)		
		988	This is the way we know the world is in today		
		989	Alright we know if we go to another country		
		990	because we're all in Australia		
		991	if we want to go to any other country we'll go across some oceans don't we?	<b>confirm: verify: reassure</b>	
538	SS	992	Yeah		
539	T	993	We can't go anywhere unless we cross the ocean		
		994	Who knows what the world might be like when we're talking about if there were just people living in Africa?	<b>apprize: precise: specify</b>	
		995	Now they were the very first people living on the earth		
		996	S6		
540	S6	997	Round		
541	T	998	It was still round		
		999	Yes it was still a big round object		
		1000	that hasn't changed		
		1001	S3		
542	S3	1002	I think we live in the middle and then the ocean is around it		
543	T	1003	You've got the right idea		
		1004	The land parts were much closer together		
		1005	They formed much bigger land area		
		1006	so the countries like America, north and south America even the Arctic part and the bottom of the Antarctic and the big land which makes all of Europe, Australia and Africa they were much closer together		
		1007	Some people think they might have been all		
		1008	the continents might have been joined up		
		1009	[[What will happen]]		
544	S12	1010	[[One time I was little]] I said this all look like a jigsaw puzzle		
		1011	then my mother said it really is jigsaw puzzle		
		1012	it join all together and then it turned out		
545	T	1013	It is a little like a jigsaw puzzle		
		1014	Can you see what parts might stick together do you think?	<b>confirm: enquire: ask</b>	
		1015	S13 could you show us something some parts of the land that might stick together?	<b>confirm: enquire: ask</b>	
546	S13	1016	(points to map) They say this one was up here		

			from Africa and this one up here Africa		
547	T	1017	Australia fitted here somewhere?	<b>confirm: enquire: check</b>	
548	S13	1018	Yeah here		
		1019	I got the book now		
549	T	1020	You got it in the book?	<b>confirm: enquire: check</b>	
		1021	Bring it if you have		
550	S13	1022	In the class		
551	T	1023	Go and get it		
		1024	If you will politely ask Miss L if you could get your book		
		1025	So all of the land was a bit like a jigsaw puzzle		
		1026	but it was a very long time ago millions of years ago		
552	S12	1027	[[Miss I was talking about the]]		
553	T	1028	[[and human being are not quite settled]]		
554	S12	1029	You know I was talking about Europe?	<b>confirm: enquire: check</b>	
		1030	From Europe people go all around the world		
555	T	1031	It took a long time for the country to move along a path like that		
		1032	S10		
556	S10	1033	I think the whole place Africa was just closed		
		1034	like people didn't know about it		
		1035	some people come in and found		
557	T	1036	How would people travel if the land was together?	<b>apprize: precise: explain: method</b>	
		1037	They couldn't use ships		
		1038	they couldn't use buses or trains or bicycles or cars		
558	S3	1039	But they could walk		
559	T	1040	Alright yes		
		1041	they would walk		
		1042	And you already know that people can walk a very long way didn't you?	<b>confirm: verify: reassure</b>	
560	S	1043	Yeah		
561	T	1044	The children who lived in Africa		
		1045	perhaps you girls like to do that too		
		1046	have you been on a very long journey where you've just walked you walked and walked and walked?	<b>confirm: enquire: ask</b>	
		1047	Who has done that?	<b>apprize: precise: specify</b>	
562	S3	1048	Me		
563	S6	1049	I walk to school		
564	T	1050	I don't		
		1051	I mean before you came to Australia		
		1052	Maybe you had to take a long journey in your country where you have to walk		

			<b>S13 enters the room with the book)</b>		
		1053	Ah just turn to the page to show them		
		1054	You can see you can see...		<b>intertextual</b>
		1055	Have a look at the red country		
		1056	Why do you think it might be that colour?	<b>apprize: precise: explain: reason</b>	
565	S13	1057	This is Africa		
566	S10	1058	Country where they come from		
567	T	1059	You have a look at the map that S13 raised it to you		
		1060	You'll see how close all of the countries used to be		
		1061	It's like in the map we see		
568	S3	1062	(to S13) Thank you very much		
569	T	1063	Alright so we've got many different voices at the moment		<b>review to present text</b>
		1064	We've got the Aboriginal voice the Aboriginal people, the voice of the government, the voice of people like teachers		
570	S11	1065	Manager		
571	S	1066	President		
572	T	1067	The government yes		
		1068	The manager did you say S11?	<b>confirm: enquire: ask</b>	
		1069	People that work in different places		
573	S11	1070	Yeah		
574	T	1071	What about people like you and your family?	<b>apprize: vague</b>	<b>intertextual</b>
		1072	What kind of voice do you have?	<b>apprize: precise: specify</b>	
		1073	S3		
575	S3	1074	Like the book here (points to their reader)		<b>paratextual</b>
		1075	the end of the book they said that twenty years ago yeah		
576	T	1076	Yes		
577	S3	1077	They were reading some books		
		1078	and then they change it into language English		
578	T	1079	Let's look at that part that you're reading there		
		1080	Look at the back cover of your book		
		1081	On the front we have one kind of information		
		1082	Let's see what's on the back		
		1083	S3 can you read some of that to us?	<b>confirm: enquire: ask</b>	
			<b>(S3 reads passage)</b>		
		1084	Something very important there just in the last sentence		
		1085	Can you find those words 'different Australians'?	<b>confirm: enquire: ask</b>	
		1086	So everybody that lives in the country speaks the language don't they?	<b>confirm: verify: reassure</b>	
579	SS	1087	Yeah		
580	T	1088	Quite a few people speak different languages		

		1089	Now I don't speak many different languages		
		1090	but people who do speak different languages contribute to how different all the voices are in Australia		
		1091	So why do you think we would call it <i>Australia's Changing Voice</i> ?	<b>apprize: precise: explain: reason</b>	
		1092	Something else in that information that will help us understand that		
		1093	Alright S6		
581	S6	1094	Maybe like they see a lot people come		
		1095	and they speak different voices		
		1096	then they say might change voice		
		1097	they try to change their voice to speak English		
582	T	1098	They're learning a new language like English		
		1099	So they're learning they've already learnt their language from their own country		
583	S6	1100	They change their language		
584	T	1101	They are learning a new language		
585	S6	1102	They still remember their language		
		1103	but they won't be proud		
		1104	if they can't speak English		
		1105	Ownself or with their family they speak own language		
586	T	1106	You're very fortunate		
		1107	because you have a family who can talk to you to remember your first language		
		1108	Like what all of you are like		
587	S6	1109	If not they forget their language		
588	T	1110	Yes they do		
		1111	and some people when they first came to Australia from another country they didn't want to remember their first language		
		1112	which is very sad		
		1113	My ancestors came from Germany and from England		<b>intertextual</b>
		1114	and part of my family who came from Germany did not want their children to speak in German		
		1115	it was a very big problem		
		1116	when they came to Australia		
589	S4	1117	Why?	<b>apprize: precise: explain: reason</b>	
590	T	1118	The English-speaking countries were having a very big war with Germany		
		1119	There were a lot of fighting and a lot of killing		
		1120	and German people who went to live in England, America or Australia they wanted to become like people in the new country that they chose to go to		

		1121	so they kept speaking German		
		1122	and their children who are German		
		1123	they thought that they might not be treated very well		
		1124	they thought people might not be good to them		
		1125	so they tried to learn their new languages quickly as they could		
		1126	and they wouldn't let their children speak German		
591	S6	1127	My sister's friend only speak English		
		1128	the mum only make her speak from young		
592	T	1129	Yes very young children can learn that easily		
		1130	very difficult for older people to do that		
		1131	Older people who are learning a new language need to hear it as often as they can		
		1132	but very young children can learn a different language quickly		
		1133	Miss C would have learnt that way		
		1134	She learnt Chinese, Malay, and English all three languages from very young		
		1135	Because it's one of the first things you learnt		
		1136	you won't ever forget		
		1137	Learning new languages		
		1138	having people in your family who can speak different languages will also have some problems too isn't it?	<b>confirm: verify: reassure</b>	
		1139	Nothing is ever terribly simple		
			<b>(4 seconds)</b>		
		1140	The Aboriginal people in Australia also speak lots of different languages		<b>intertextual</b>
		1141	Did you know that?	<b>confirm: enquire: ask</b>	
593	SS	1142	Yes		
594	T	1143	In fact there are several hundreds of languages		
595	S4	1144	How many?	<b>apprize: precise: specify</b>	
596	T	1145	Two hundred and fifteen different languages (reads from book)		
		1146	Now Miss C told us something a moment ago and I know S10 knows something about this		
		1147			
		1148	She said some of the language she knows is a mixture of Chinese Malay?	<b>confirm: enquire: check</b>	
597	R	1149	A mixture of Chinese languages		
		1150	a dialect		
598	T	1151	She had used a special word dialect		
		1152	S10 I know in Liberia in the ivory coast		
		1153	because when S14 came into our class		
		1154	she's not here today		
		1155	but S14 is our new girl		

		1156	she said her language is Creole		
		1157	and I thought it was very unusual		
		1158	because there's not a bit of information I know about Creole		
599	S3	1159	Like modern Australian English		
600	T	1160	Yeah		
		1161	So S10 can you tell us about Creole?	<b>confirm: enquire: ask</b>	
			<b>(5 seconds)</b>		
		1162	It is like information Miss C gave us about the dialect		
601	S10	1163	Creole like different type of language		
		1164	like if join English		
		1165	mmm		
		1166	then form new words		
602	T	1167	It's a language that people mix a bit with their first language with a little bit of English as well		
			<b>(5 seconds)</b>		
		1168	In this book I think we have got a little bit of		<b>intratextual</b>
		1169	If you look in this book		
		1170	go to this page in the middle (holds book up)		
		1171	One kind of Aboriginal language		
		1172	have a look at that for the moment		
		1173	Read with your partner		
		1174	read some of those words		
			<b>(SS began reading the Aboriginal script with their partners.)</b>		
		1175	Listen for just a moment		
		1176	I'm interested in what S3 has discovered		
		1177	Tell them what you found out		
603	S3	1178	Like like some words like two words kata makati		
604	T	1179	Kata and makati		
		1180	What is happening in the picture?	<b>apprize: precise: specify</b>	
605	S	1181	Meeting		
606	T	1182	Meeting		
		1183	Does it look like the two people might be meeting?	<b>confirm: enquire: ask</b>	
607	S	1184	No		
608	T	1185	Two people are looking at each other		
		1186	somebody is bringing something		
609	S3	1187	Baby		
610	T	1188	Is it a baby?	<b>confirm: enquire: ask</b>	
611	S3	1189	Yup		
612	T	1190	They could be meeting		
		1191	They may be some of the families who are coming together		
		1192	That language		

		1193	can you find which part of Australia that language come from?	<b>confirm: enquire: ask</b>	
613	S	1194	Aboriginal		
614	T	1195	Just find some information		
		1196	It is Aboriginal yes		
		1197	it is an Aboriginal language		
		1198	Let's look at the introduction		
615	S12	1199	Pretend		
616	T	1200	No		
		1201	it's not pretending		
		1202	it's a real language		
617	S12	1203	I think it's Indonesia one		
618	T	1204	<i>Language in most Aboriginal</i>		
		1205	let's all read together from up here		
		1206	It's called <i>Maintaining language</i>		
		1207	keeping a language alive		
		1208	keeping a language going		
		1209	<i>Language use in most Aboriginal and Torres Strait Islander community</i>		
		1210	so the native people in Australia come from Australia		
		1211	but also from some of the islands		
		1212	which are around the country in an area called Torres Strait		
		1213	and it's the northern part of Australia		
		1214	Mmm so		
		1215	<i>the language change and there was increase in contact with English speaking people</i>		
		1216	and that was what I was asking S10 about		
		1217	some people use their own language		
		1218	and they mix it with some English words to make Creole		
		1219	Mmm S4		
619	S4	1220	That mean mmm cannot hear already		
620	T	1221	Why would it die out?	<b>apprize: precise: explain: reason</b>	<b>intertextual</b>
		1222	Why would language die?	<b>apprize: precise: explain: reason</b>	
		1223	So that means it's not there anymore		
		1224	Why do you think a language might die?	<b>apprize: precise: explain: reason</b>	
		1225	S10		
621	S10	1226	Because people forgot		
622	T	1227	People forgot the language		
		1228	Is there something else that could happen?	<b>confirm: enquire: ask</b>	
			<b>(3 seconds)</b>		
		1229	They can't use their language somewhere perhaps		
		1230	S6		

623	S6	1231	They don't speak their language		
624	T	1232	They don't speak their language enough perhaps		
		1233	S3		
625	S3	1234	They change their language		
		1235	they don't know it		
626	T	1236	So it got changed a lot		
627	S3	1237	They know only to speak English		
628	T	1238	Alright S7		
629	S7	1239	The people they know the language		
		1240	but when die no one know the language		
630	T	1241	So the people died		
		1242	and no one knows how to speak that language		
		1243	S11		
631	S11	1244	Their language is very hard for some other people		
		1245	so people forget about that language		
		1246	they change different one		
632	T	1247	So they've learned something different		
633	S11	1248	Yeah		
		1249	they forget about it		
634	T	1250	Something that will work better for them		
		1251	so that they could talk to more people		
635	S11	1252	Yeah		
636	T	1253	Did you have anything else to say S10?	<b>confirm: enquire: ask</b>	
637	S10	1254	No		
638	T	1255	There's an interesting picture in the book		<b>intratextual</b>
		1256	I'll see if I can find that for you		
		1257	Oh here it is on this page that says <i>Mini languages</i>		
		1258	What number is that page?	<b>apprise: precise: specify</b>	
639	S4	1259	Four five		
640	T	1260	What kind of information do you think that page gives us?	<b>apprise: precise: specify</b>	
		1261	What kind of information was on this page with the map of Australia?	<b>apprise: precise: specify</b>	
		1262	S6		
641	S6	1263	Many languages		
642	T	1264	Something about many languages		
		1265	S11		
643	S11	1266	Countries of Australia		
		1267	they're saying that there are different languages		
644	T	1268	Different languages all over the country		
645	S11	1269	Yeah		
646	S5	1270	Aboriginal language		
647	T	1271	They are all Aboriginal languages		
		1272	S7		

648	S7	1273	Show where the languages came from		
649	T	1274	Yes		
		1275	all the parts of Australia where all the different languages are spoken		
		1276	Look at how many different places there are		
		1277	Listen to this information		
		1278	<i>When the first fleet arrived</i>		
		1279	that was when white people came to Australia about two hundred years ago		
		1280	<i>there were two hundred and fifteen distinct Aboriginal and Torres Strait Islander languages</i>		
		1281	<i>Within each language group for each community there were also dialects</i>		
		1282	now does that word come familiar to us now?	<b>confirm: enquire: ask</b>	
650	SS	1283	Yes		
651	T	1284	Who mentioned the word dialect?	<b>apprize: precise: specify</b>	<b>intertextual</b>
652	S12	1285	Like erm Chinese and English mix		
653	T	1286	Yeah		
		1287	Miss C mentioned it when she was talking about the languages she speaks		
		1288	Now that word dialect is written in dark print in bold print the special word the special word about language		<b>paratextual</b>
		1289	<i>It has been estimated to be between five hundred and eight hundred dialects in all over Australia</i>		
		1290	throughout Australia		
		1291	Look at those numbers five hundred to eight hundred different dialects		<b>intratextual</b>
654	S12	1292	Is this all of them?	<b>confirm: enquire: ask</b>	
655	T	1293	But we're not even talking about the languages		
		1294	these are just the dialects		
		1295	So how many different ways would people be able to speak if you were a native Australian?	<b>apprize: precise: specify</b>	
		1296	From five to eight hundred dialects		
		1297	And S7		
656	S7	1298	Some people speak three different languages		
657	T	1299	Yeah		
		1300	if they lived close to other communities		
658	S7	1301	Because they live in uh the country		
		1302	they share the language		
659	T	1303	They share languages yeah		
		1304	because they would live near to communities		
		1305	If they live near to communities they probably would share the language with other people		
		1306	How many altogether?	<b>apprize: precise: specify</b>	
660	S	1307	One thousand two hundred		
661	T	1308	One thousand two hundred		

		1309	Yes from eight hundred		
		1310	up to eight hundred dialects		
		1311	we're going to do some Maths		
		1312	up to eight hundred dialects		
		1313	and how many languages did we read about?	<b>apprize: precise: specify</b>	
662	S	1314	Two hundred and fifteen		
663	T	1315	Yeah two hundred and fifteen		
		1316	So how many different ways would people be able to communicate?	<b>apprize: precise: specify</b>	<b>intertextual</b>
		1317	So we got add this two zero		
664	S	1318	Zero five ten		
665	T	1319	A thousand and fifteen languages		
		1320	Look at the area near Adelaide		<b>intratextual</b>
		1321	What names can you find there for the languages near Adelaide?	<b>apprize: precise: specify</b>	
666	S	1322	Naaranga, Waraanga		
667	T	1323	Alright.		
		1324	Who knows how to say that one?	<b>apprize: precise: specify</b>	
668	S	1325	K-urna		
669	SS	1326	K-urna		
670	T	1327	It's a G sound at the beginning		
		1328	S3		
671	S3	1329	G-urna		
672	T	1330	G-urna		
		1331	We call it G-urna		
		1332	One of the well known languages from the Adelaide area		
		1333	Ok eyes this way		
		1334	Thank you S7		
		1335	What happens in Australia now if we have a special event?	<b>apprize: precise: specify</b>	<b>intertextual</b>
		1336	Even Miss C and I know everytime we go for something at the university a special announcement is made		
		1337	and we have it in our assembly not every week		
		1338	but we do have it when there is a special visitor who come to the assembly sometimes		
		1339	A special announcement about the Aboriginal people		
		1340	The university which Miss C and I go to is built on land belonging to Kurna people		
		1341	So the name of the Kurna people is always mentioned when we have a special occasion		
		1342	Do you know what it is that people do before they start a special ceremony of some kind?	<b>confirm: enquire: ask</b>	
673	S6	1343	They say that they are on Kurna land		
674	T	1344	Yes		

		1345	an acknowledgement		
		1346	It's called an acknowledgement		
		1347	and people say we acknowledge that we are living on Kurna land or in a different place in another part of Aboriginal land		
			<b>(4 seconds)</b>		
		1348	So if we look at what this book is all about		<b>review to present text</b>
		1349	and it says <i>Australia's Changing Voice</i>		
		1350	what are some ways that we can say have changed about Australia's voice that you might understand?	<b>apprize: precise: specify</b>	
675	S10	1351	Maybe one thing is that they have change name		
676	T	1352	We haven't changed much about names in Australia		
		1353	One name that has actually become renamed		
		1354	we have renamed something given it another name changed it from its English back to its native name Aboriginal name		
		1355	So there has been some changing of name		
677	S	1356	Change Aboriginal language to English		
678	T	1357	Changing of language yes		
		1358	if Aboriginal people have lost their languages		
		1359	some of their languages have died		
		1360	Some of the languages still live on		
		1361	and they are very strong		
		1362	Some other things that have happened?	<b>confirm: enquire: check</b>	
679	S6	1363	Country come together		
680	T	1364	Some countries have come together		
		1365	So what has happened to languages when some people from other countries have come to live together?	<b>apprize: precise: specify</b>	
681	S6	1366	Language change		
682	T	1367	That has happened to the Aboriginal people		
		1368	We know that many of these languages don't exist anymore		
		1369	Think about you		<b>intertextual</b>
		1370	and what happened now that you have come to Australia?	<b>apprize: precise: specify</b>	
683	S7	1371	In Liberia we have different dialect		
684	T	1372	What happened to the dialects when you came to Australia?	<b>apprize: precise: specify</b>	
		1373	Did you leave them behind?	<b>confirm: enquire: ask</b>	
685	S3	1374	I keep in my pocket		
686	T	1375	(laughs) You keep in your pocket		
		1376	I'm glad you did that		
		1377	That will make things helpful for you and for other people		

		1378	What about the languages that you speak S15?	<b>apprize: vague</b>	
		1379	Did you leave at home in your home country?	<b>confirm: enquire: ask</b>	
687	S15	1380	Yeah		
688	T	1381	Did you S16?	<b>confirm: enquire: ask</b>	
689	S16	1382	No		
690	S12	1383	I keep in my brain		
691	T	1384	Just before we go		<b>review to present text</b>
		1385	what do you think these words could also mean <i>Australia's Changing Voice?</i>	<b>apprize: precise: specify</b>	
692	S7	1386	About language		
693	T	1387	Yes it has meaning		
		1388	which is all about language		
		1389	Why why do you think Australia has a changing voice?	<b>apprize: precise: explain: reason</b>	
694	S3	1390	Aboriginal people		
695	T	1391	It's about Aboriginal people		
		1392	Not just Aboriginal people		
696	S4	1393	We've got lots of nationalities		
697	T	1394	Lots of different nationalities		
		1395	Just African nationality?	<b>confirm: enquire: check</b>	
698	S3	1396	No		
		1397	all of the world		
699	T	1398	All over the world		
		1399	From Malaysia from Europe from France from Germany... (SS name countries)		
		1400	We'll have a look at some of these people in the next lesson		

## Appendix D – (4)

### Text 4

#### Picture book: *WHEN THE SNAKE BITES THE SUN*

Turn	Inter	Mess	Transcript	Question options	Textual relations
700	T	1401	We'll need to move the table around		
		1402	room 10 is going to come in to do some work on the text with us		
		1403	What do we need to do?	<b>apprize: precise: specify</b>	
		1404	Come on think		
701	S1	1405	Move the tables		
702	T	1406	S1 you can go for your choir		
		1407	The other children can do that		
703	S1	1408	Ok		
			<b>(SS begin arranging the chairs to form a semi-circle at the front of the class)</b>		
704	T	1409	Ok well everything is in order once more		
		1410	I'm not quite sure what the other teacher is going to do		
		1411	but we're going to have our Guided Reading time		
		1412	Now we put the chairs into convenient spaces		
		1413	You could do something about these two chairs		
		1414	then I won't need to fall over them do I?	<b>confirm: verify: reassure</b>	
		1415	Thank you S2		
		1416	Will everybody just find a seat please?	<b>confirm: enquire: ask</b>	
		1417	Sit down at the front		
		1418	I need the overhead projector		
		1419	so put the chairs in at that side		
		1420	so we can get the overhead through		
		1421	Bring your chair up to the middle of the room now		
		1422	Clean the board for me please		
		1423	Nobody needs to go out of the room now darling		
		1424	it's not all convenient now		
		1425	we need to get on with our work		
705	S3	1426	I look like a chicken (looks at his reflection on the board)		
706	T	1427	Do you know what S3?	<b>? confirm: enquire: ask</b>	
		1428	Mr. A said to me this morning		
		1429	I've just said good morning to S3		
		1430	and I've asked him how much hair gel he has put in his hair		
		1431	Do you remember what you've told Mr. A?	<b>confirm: enquire: ask</b>	
707	S3	1432	Mmm mmm		

708	T	1433	You said you've used about 25 centimetres		
			(T and SS laugh. T displays a piece of work from previous Literacy Focus lesson.)		
		1434	Alright what can you tell me about this work we did the other day?	apprize: precise: specify	intertextual
		1435	What were we looking at?	apprize: precise: specify	
709	S3	1436	Uno's garden		
710	T	1437	Yes		
		1438	the story was about Uno's garden		
		1439	Do you remember what we were doing when we took the colour highlighters and we coloured in some of the information?	confirm: enquire: ask	
		1440	Why did we do that? (5 seconds)	apprize: precise: explain: reason	
711	S4	1441	Miss I know		
712	T	1442	Yes S4		
		1443	what did we do there?	apprize: precise: specify	
713	S4	1444	Mmm		
		1445	the person		
		1446	mmm		
714	T	1447	We did do that		
		1448	and that's what we're going to do some more of too		
		1449	We're going to look at how the text fits together		
		1450	by taking different sentences		
		1451	and finding out where they go		
		1452	When we did this		
		1453	when we use the colours		
		1454	and we coloured in sentences		
		1455	what was the purpose of that?	apprize: precise: explain: reason	
		1456	what would be very meaningful by doing that?	apprize: precise: specify	
		1457	Have a look at the first which is coloured red		
		1458	<i>Uno and many people</i>		
		1459	and then look at the other red colours that we've put further down the text		
		1460	What does that tell us?	apprize: precise: specify	
		1461	That red shows us information about		
715	S5	1462	People		
716	T	1463	People		
		1464	that's right		
		1465	Well done S5		
		1466	We use the red colour to show us where there was information about what the people did		
		1467	What did we use purple for?	apprize: precise: specify	
		1468	What does that purple colour show us about S6?	apprize: precise: specify	

717	S6	1469	The plants		
718	T	1470	The plants yes		
		1471	the plants and		
719	S6	1472	Animals		
720	T	1473	Animals		
		1474	We use the purple didn't we?	<b>confirm: verify: reassure</b>	
		1475	Oh no we didn't		
		1476	we used it for buildings		
		1477	Purple was for the buildings		
		1478	What did we use for the plants and the animals?	<b>apprize: precise: specify</b>	
		1479	Which colour?	<b>apprize: precise: specify</b>	
721	S4	1480	Purple		
722	T	1481	<i>Much of the forest was removed and the plants and the animals couldn't find food</i>		
		1482	We used the		
723	S5	1483	Orange		
724	T	1484	Orange to show information about the plants and the animals		
		1485	information about the environment		
		1486	So we could see special information was connected by giving them colour		
		1487	and when we look at the sequence of events here		
		1488	the series of events		
		1489	many people came to the forest, and the number of people increased, people cleared away the forest, the people constructed houses		
		1490	and they		
		1491	the word they was referring to...buildings, plants, animals?	<b>confirm: enquire: check</b>	
		1492	S5		
725	S5	1493	People		
726	T	1494	People again		
		1495	Good		
		1496	So we've used a special word which is called a pronoun		
		1497	Now pronoun is a word we can use instead of using the name of something all the time		
		1498	We use the word people which is a name for us and other characters in the story that we read		
		1499	and it's been used a few times hasn't it?	<b>confirm: verify: reassure</b>	
		1500	<i>Many people, as people, the people</i>		
		1501	But then we have the word they		
		1502	the word they is used next		
		1503	because it refers to the people		
		1504	and it is a special word we use called a pronoun		
		1505	I'll just write it over here for you		

		1506	So a word like they is a pronoun		
		1507	it has a special job to do		
		1508	because we don't have to use the name of something all the time to know what it is we're talking about		
		1509	We need to use it at the right way		
		1510	otherwise we get a bit mixed up		
		1511	So we have to show that the sentences knit together		
		1512	We talked about the people here and what they did		
		1513	Let's read this one		
		1514	[[ <i>The people constructed houses and soon there were more and more buildings</i> ]]		
727	SS	1515	[[ <i>The people constructed houses and soon there were more and more buildings</i> ]]		
728	T	1516	<i>They built houses</i>		
		1517	Look at the information that connects together <b>(A BSSO enters the classroom)</b>		
		1518	Now where were we?	<b>apprize: precise: specify</b>	
729	S2	1519	The pronoun		
730	T	1520	Oh yes		
		1521	Now why is it that we look at these two sentences?	<b>apprize: precise: explain: reason</b>	
		1522	Because it helps us to understand about the information we need		
		1523	about the meaning that we have		
		1524	<i>The people constructed houses and soon there were more and more buildings. They built houses, shops, offices, factories and many other places</i>		
		1525	So those two sentences are about the people		
		1526	and what else?	<b>apprize: vague</b>	
731	S7	1527	The animal		
732	T	1528	Have they got information about the animals?	<b>confirm: enquire: ask</b>	
		1529	<i>They built</i> [[ <i>houses, shops, offices</i> ]]		
733	S6	1530	[[ <i>houses, shops, offices</i> ]]		
734	S5	1531	Places		
735	T	1532	So what's the other information about?	<b>apprize: precise: specify</b>	
736	S6	1533	Buildings		
737	T	1534	The buildings		
		1535	they give us information		
		1536	those two sentences give us information about the people and the buildings that they constructed		
		1537	and instead of using the word people again		
		1538	because it's been used a few times		
		1539	we use a pronoun		

		1540	and that helps us write our sentences and connect information together		
		1541	but we need to use our pronouns carefully		
		1542	they must be in the right positions to show who we mean		
		1543	when we use they		
		1544	because we can talk about buildings		
		1545	when we use the word they as well		
		1546	<i>The people, they built houses</i>		
		1547	So we shown what the people were still doing (6 seconds)		
		1548	We're going to have a look at the work we did yesterday		
		1549	which we haven't done any colour coding for yet		
		1550	about the dream time story		
		1551	Now we looked into the pronouns		
		1552	we looked quickly at the pronouns		
		1553	So what do you think a pronoun does?	<b>apprize: precise: specify</b>	<b>intertextual</b>
		1554	What do you think it's used for?	<b>apprize: precise: specify</b>	
738	S6	1555	For people		
739	T	1556	S5		
740	S5	1557	To help us know what is...what is a pronoun		
741	T	1558	It helps us		
		1559	it is a kind of a noun		
		1560	it stands in the place of another name of something		
		1561	So a name like people can have a word a pronoun used in its place		
		1562	What were you thinking S6?	<b>apprize: precise: specify</b>	
742	S6	1563	We use another word with that		
		1564	we use a she or a he		
743	T	1565	Exactly yes		
		1566	we can use the name of a person		
		1567	and then we can use a pronoun he or she or her		
		1568	it's another pronoun a different pronoun that we can use		
		1569	Now we've seen some of those in the text that we did yesterday about a snake who bit the sun		
		1570	Let's see how many pronouns we can find here		<b>intratextual</b>
		1571	and what name they refer to		
		1572	Let's look at our first sentence (displays sentences on the overhead projector)		
		1573	Remember two men, the good man and the bad man?	<b>confirm: enquire: check</b>	
744	SS	1574	Yeah		

745	T	1575	Alright		
		1576	<i>One was a good man who had always looked after the two suns</i>		
		1577	Now which suns were these?	<b>apprize: precise: specify</b>	
746	S2	1578	The mother and the sun		
747	S6	1579	The mother		
748	T	1580	The mother and the daughter		
		1581	who are actually the suns in the sky		
		1582	and the dreamtime story was telling how the suns came to be where they are now		
		1583	it's a kind a way of explaining where the sun came from		
		1584	it's a way of telling a story wasn't it?	<b>confirm: verify: reassure</b>	
		1585	Would we explain it like that?	<b>confirm: enquire: ask</b>	<b>architextual</b>
749	S2	1586	Not really		
750	T	1587	If you had to explain where the sun came from		
		1588	would you do it like that?	<b>confirm: enquire: ask</b>	
		1589	Or do you have different information about it?	<b>confirm: enquire: ask</b>	
		1590	It would be quite different if we explain where the sun came from		
751	S6	1591	But there's no two suns		
752	T	1592	There aren't two suns are there?	<b>confirm: verify: reassure</b>	
		1593	We only know of one sun well as far as we live on earth		
753	S8	1594	And how the sun look like		
754	T	1595	What do you understand about the sun S8?	<b>apprize: precise: specify</b>	
755	S8	1596	How the sun look like		
756	T	1597	Do you think the sun might have lived on the earth?	<b>confirm: enquire: ask</b>	
		1598	like the dream time story says?	<b>confirm: enquire: check</b>	
		1599	They have some kind of big adventure and ended up out there in the atmosphere?	<b>confirm: enquire: check</b>	
757	S2	1600	Miss but they say that in the story somewhere		
		1601	the snake bit the sun		
		1602	and the sun turned out fire		
		1603	it could not be that way		
		1604	because the moon was there to protect the sun		
758	T	1605	You might have another idea for the story		
		1606	You might be able to create a story which is a bit like the dream time story		
		1607	the idea is that you have story		
		1608	Let's have a look at pronouns		
		1609	Do you think there is a word in that sentence that would be a pronoun?	<b>confirm: enquire: ask</b>	<b>intratextual</b>
759	S	1610	Yeah		
760	T	1611	It shows that it is talking about the two men oh		

			one of the men		
		1612	Alright which word do you think that is?	<b>apprize: precise: specify</b>	
		1613	Which other word which refers to one of the men?	<b>apprize: precise: specify</b>	
761	S8	1614	The other bad man?	<b>confirm: enquire: check</b>	
762	T	1615	S6		
763	S6	1616	Who		
764	T	1617	Alright let's look at this word who (highlights word)		
		1618	Can you see the colour on it?	<b>confirm: enquire: ask</b>	
765	S	1619	Yeah		
766	S3	1620	The scientist		
767	T	1621	Oh it's not terribly bright is it?	<b>confirm: verify: reassure</b>	
768	S3	1622	The scientist...		<b>intertextual</b>
		1623	the scientist they say the sun the fire burning through		
769	T	1624	The scientist would explain it that way to us		
		1625	[[xxx]]		
770	S3	1626	[[Like]] the cigarette light it and fire		
771	T	1627	So the sun starts out very small		
		1628	and just grows bigger and bigger		
		1629	It's very different from the way the dream time story is written isn't it?	<b>confirm: verify: reassure</b>	
		1630	Read that sentence for us S8		<b>intratextual</b>
		1631	the one we've done first		
772	S8	1632	<i>One was a good man who ha...has...had</i>		
773	T	1633	<i>had always</i>		
774	S8	1634	<i>always looked after the sun</i>		
775	T	1635	<i>the two suns</i>		
		1636	yes		
		1637	the sun who was the mother and the sun who was the daughter		
		1638	What did we find was interesting about the word sun?	<b>apprize: precise: specify</b>	
			<b>(7 seconds)</b>		
		1639	S3		
776	S3	1640	The mother and the daughter		
777	T	1641	Look at the way it's written		
778	S8	1642	S		
779	T	1643	Now what other word do we know sounds exactly the same S8? (writes 'son' on board)	<b>apprize: precise: specify</b>	<b>intertextual</b>
780	S8	1644	<i>Son</i>		
781	T	1645	What does this word mean?	<b>apprize: precise: specify</b>	
		1646	S6		
782	S6	1647	Like you have son		
783	T	1648	The boy in the family is a son		

		1649	Now sounds the same		
784	S3	1650	Miss can I ask you a question?	<b>confirm: enquire: ask</b>	
785	T	1651	In a moment		
		1652	Sun in the space and the son who is a boy in a family		
		1653	but we thought it was a little funny		
		1654	because here is a sun this one (points to word)		
		1655	and the story tells that this sun is actually a daughter		
		1656	So how do we know the difference?	<b>apprize: precise: explain: method</b>	
		1657	You can all see that		
		1658	what's the difference between these two words?	<b>apprize: precise: specify</b>	
		1659	S9		
			<b>(3 seconds)</b>		
		1660	These two words		
		1661	what's the difference?	<b>apprize: precise: specify</b>	
		1662	How do we know the meaning for each one?	<b>apprize: precise: explain: method</b>	
			<b>(4 seconds)</b>		
		1663	This one		
		1664	tell me the way this one is written		
		1665	It doesn't sound any different from the other word does it?	<b>confirm: verify: reassure</b>	
		1666	Sun...son		
		1667	How do we know which one means the sun in the sky and which one means the boy in the family?	<b>apprize: precise: explain: method</b>	
			<b>(3 seconds)</b>		
		1668	How do we know which has special meaning for those things?	<b>apprize: precise: explain: method</b>	
		1669	S6		
786	S6	1670	The spelling		
		1671	the middle is U and the other is O		
787	T	1672	Yeah		
		1673	We have to look at the way it's spelled don't we?	<b>confirm: verify: reassure</b>	
		1674	Because they sound the same		
		1675	we know exactly what the meaning is		
		1676	because of the letter pattern		
		1677	because of the spelling		
		1678	If we make a mistake with the spelling and we use in the story S-O-N		
		1679	<i>looked after the two sons</i>		
		1680	what would that mean?	<b>apprize: precise: specify</b>	
		1681	What would that mean if the spelling was different S-O-N?	<b>apprize: precise: specify</b>	
		1682	S2		
788	S8	1683	Means error		
789	T	1684	What do you know S8?	<b>apprize: precise: specify</b>	

790	S8	1685	Mmm [xxx]		
		1686	I said mmm...the sun, son...(points to both the words on the board)		
791	T	1687	Would be different both words		
792	S8	1688	Mmm the sun is the mother mmm daughter (points to the word 'sun' on board)		
		1689	another son is a boy (points to the word 'son')		
793	T	1690	Yes it will be		
		1691	The boy in the family wouldn't take that one (points to the word 'she' in sentence from the reader text)		
		1692	Alright what was the other question S3?	<b>apprize: precise: specify</b>	
794	S3	1693	I thought mmm when you say son I say sont with T		
		1694	but son not the sont [xxx]		
795	T	1695	There's so much of other noise going		
		1696	I can't even understand what you're saying		
796	S3	1697	[xxx] (using his fingers and writing in the air)		
797	T	1698	Show me on the board		
			<b>(S3 writes 'SONT' on the board)</b>		
		1699	Is that something from Spanish or Portuguese?	<b>confirm: enquire: ask</b>	
798	S3	1700	No		
		1701	English		
799	T	1702	English?	<b>confirm: enquire: check</b>	
		1703	I don't recognise this word in English		
800	S3	1704	Son put a T and then sont		
801	T	1705	S-O-N-T?	<b>confirm: enquire: check</b>	
802	S3	1706	I thought		
803	T	1707	Oh you thought it was that way?	<b>confirm: enquire: check</b>	
804	S3	1708	Yeah (walks back to his seat)		
805	T	1709	Alright let's move on		
		1710	<i>So one good man who</i>		<b>intratextual</b>
		1711	so <i>who</i> is talking about the good man		
		1712	<i>The other was a bad man</i>		
		1713	Is there a pronoun in that sentence?	<b>confirm: enquire: ask</b>	
			<b>(2 seconds)</b>		
		1714	Do you think there's a pronoun in this sentence?	<b>confirm: enquire: ask</b>	
		1715	<i>The other was a bad man</i>		
806	S	1716	Yes		
		1717	was was		
807	T	1718	Was is a process word		
808	S8	1719	Other		
809	T	1720	Other is a different kind of word not actually a pronoun		
810	S10	1721	Bad		
811	T	1722	Bad is a describer		

		1723	Actually the word other is a kind of describing word too		
812	S	1724	Man		
813	T	1725	Man is a label for a person		
		1726	so that's a naming word		
			<b>(4 seconds)</b>		
		1727	So we've found a pronoun (points to the word 'who' in the previous sentence) that we've been looking for so far		
		1728	Let's read on		
		1729	and see if we can find another one in the next part		
		1730	S10 away you go		
		1731	[[ <i>The bad man</i> ]]		
814	S10	1732	[[ <i>The bad man</i> ]] <i>chased the little sun, and...and poked her with his spear</i>		
815	T	1733	Ok		
		1734	Can you find a pronoun in the next sentence?	<b>confirm: enquire: ask</b>	
		1735	Can you find a pronoun in next sentence?	<b>confirm: enquire: ask</b>	
816	S	1736	Yeah yeah		
817	T	1737	Ok some students can see where it is		
		1738	Where's the word S10?	<b>apprize: precise: specify</b>	
		1739	The pronoun the word the word that is used instead of a name		
			<b>(3 seconds)</b>		
818	S9	1740	<i>her</i>		
819	T	1741	Very good S9		
		1742	Thank you S9		
		1743	Now S9 said that <i>her</i>		
		1744	So <i>her</i> is talking about or referring to which name?	<b>apprize: precise: specify</b>	
		1745	<i>The bad man chased the little sun</i>		
		1746	so we've got a man we've got a sun and we've got a spear		
		1747	They are the naming words		
		1748	they're the names of different things		
		1749	So this pronoun is referring to which one of those nouns?	<b>apprize: precise: specify</b>	
820	S8	1750	The sun and the man		
821	T	1751	It poked her		
		1752	Would <i>her</i> be the man?	<b>confirm: enquire: ask</b>	
822	S8	1753	No		
823	T	1754	Would <i>her</i> be the little sun?	<b>confirm: enquire: ask</b>	
824	S	1755	Yeah		
825	T	1756	Or would <i>her</i> be the spear?	<b>confirm: enquire: ask</b>	
826	S8	1757	Her mmm...the sun		

827	T	1758	The little sun		
		1759	yeah the sun		
		1760	The pronoun refers to the sun, the little sun (highlights the word <i>her</i> and draws arrow to the word <i>sun</i> )		
			<b>(6 seconds)</b>		
		1761	Is there another pronoun in the sentence?	<b>confirm: enquire: ask</b>	
		1762	Do you have anymore?	<b>confirm: enquire: ask</b>	
828	S	1763	Yes		
829	T	1764	You found another one in same sentence?	<b>confirm: enquire: check</b>	
830	S3	1765	I know		
831	T	1766	Who found that one?	<b>apprize: precise: specify</b>	
832	S3	1767	Me		
833	T	1768	Alright S3 tell us which of the other name does this pronoun refer to (points to the word <i>his</i> )		
834	S3	1769	The bad man		
835	T	1770	The bad man		
		1771	Good thinking		
		1772	The bad man		
		1773	So <i>her</i> refers to the little sun and <i>his</i> refers to [[the bad man]]		
836	S3	1774	[[bad man]]		
837	T	1775	Two pronouns in that sentence		
		1776	Let's read the next one		
		1777	S2 can you do that for us?	<b>confirm: enquire: ask</b>	
		1778	<i>She was afraid</i>		
838	S2	1779	<i>She was afraid he would kill her and leave the world in darkness</i>		
839	T	1780	Could you find more pronouns now or a pronoun in there?	<b>confirm: enquire: ask</b>	
840	S2	1781	<i>her</i>		
841	T	1782	<i>her</i> is one of them		
		1783	Anybody found another one?	<b>confirm: enquire: check</b>	
842	S3	1784	I did		
843	T	1785	S11		
844	S11	1786	[xxx]		
845	T	1787	<i>She</i>		
		1788	Oh hang on		
		1789	did you say <i>he</i> ?	<b>confirm: enquire: ask</b>	
		1790	Did you say <i>he</i> or <i>she</i> ?	<b>confirm: enquire: ask</b>	
846	S11	1791	<i>he</i>		
847	T	1792	He yeah		
		1793	Can you find another one S7?	<b>confirm: enquire: ask</b>	
		1794	A word a little bit like this		
		1795	What about this one? (points to <i>she</i> )	<b>apprize: vague</b>	
848	S7	1796	<i>she</i>		

849	T	1797	<i>she</i>		
		1798	Good girl		
		1799	<i>she</i>		
		1800	Are there anymore?	<b>confirm: enquire: ask</b>	
850	S	1801	Yes		
851	T	1802	Just in that sentence		
		1803	No other sentences yet		
		1804	just that one		
		1805	<i>She was afraid he would kill her and leave the world in darkness</i>		
852	S6	1806	<i>world</i>		
853	T	1807	<i>world?</i>	<b>confirm: enquire: check</b>	
		1808	World is a name we actually give to a place		
		1809	That is a name we use		
		1810	and we don't use a word instead of it		
		1811	Yes S5		
854	S5	1812	<i>darkness</i>		
855	T	1813	Mmm darkness is the way that the world reflects if the sun went away		
		1814	So it gives us		
		1815	remember the process of [xxx] plants?	<b>confirm: enquire: check</b>	<b>intertextual</b>
		1816	The second plant would be in darkness		
		1817	but it's not our pronoun		
		1818	it's a way of describing how the world will be if the sun wasn't there		
		1819	so it's not a pronoun		
		1820	We've found a pronoun in this sentence		<b>intratextual</b>
		1821	What do they refer to?	<b>apprize: precise: specify</b>	
		1822	Let's look at <i>she</i>		
		1823	<i>She</i> refers to what?	<b>apprize: precise: specify</b>	
		1824	What character?	<b>apprize: precise: specify</b>	
856	S6	1825	The sun		
857	T	1826	The sun		
		1827	Ok <i>she</i>		
		1828	so we're going to link it up with the sun		
858	S3	1829	Can I ask you a question again?	<b>confirm: enquire: ask</b>	
		1830	What about <i>world the world?</i>	<b>apprize: vague</b>	
859	T	1831	<i>the world?</i>	<b>confirm: enquire: check</b>	
860	S3	1832	<i>the yeah the</i>		
861	T	1833	<i>the?</i>	<b>confirm: enquire: check</b>	
		1834	Not a pronoun no		
		1835	It's a special kind of describing word		
		1836	So we look at more describers in a different lesson		
		1837	we will see that <i>the</i> is used in order to describe some things		

		1838	It's a special describing word <b>(6 seconds)</b>		
		1839	There are lots of different ways lots of different words that are used to describe		
		1840	Now what about <i>he</i> ?	apprize: vague	
		1841	It's our next pronoun		
		1842	<i>he</i> refers to		
862	S5	1843	The man		
863	T	1844	The man again		
		1845	Which man?	apprize: precise: specify	
		1846	Would it be the bad man or the good man?	confirm: enquire: ask	
864	SS	1847	Bad man		
865	T	1848	<i>She was afraid he would kill her</i>		
		1849	So that would have to be the bad man wouldn't it?	confirm: verify: reassure	
866	S	1850	Yeah		
867	T	1851	A good man wouldn't want to kill her		
		1852	So where's the bad man?	apprize: precise: specify	
		1853	here?	confirm: enquire: check	
868	SS	1854	Yes		
869	T	1855	Alright so let's take the arrow		
		1856	mmm might have to come underneath I think		
		1857	and come around here and join into bad man		
		1858	and join into bad man		
			<b>(4 seconds)</b>		
		1859	<i>her</i>		
			<b>(5 seconds)</b>		
870	S8	1860	Mother		
871	T	1861	The word <i>her</i>		
872	S8	1862	Mother		
873	T	1863	Means the mother, the daughter?	confirm: enquire: check	
874	S6	1864	The sun		
875	S8	1865	Oh yeah the sun		
876	S6	1866	The sun		
877	S3	1867	The daughter		
878	T	1868	What have we got here?	apprize: precise: specify	
879	S6	1869	The daughter		
880	T	1870	The little sun		
881	SS	1871	Yeah		
882	T	1872	Alright S7 <i>her</i> means the little sun again		
			<b>(7 seconds)</b>		
		1873	Who would like to read on?	confirm: enquire: ask	
		1874	Would you S5?	confirm: enquire: ask	
		1875	Would you like the read the next one?	confirm: enquire: ask	
883	S5	1876	<i>So she took off into sp...splace...</i>		
884	T	1877	<i>space</i>		

		1878	right up there is space		
885	S5	1879	<i>to es...</i> (looks at teacher)		
886	T	1880	Oh <i>to escape</i>		
887	S5	1881	<i>him</i>		
888	T	1882	<i>him</i>		
		1883	What have we got here?	<b>apprize: precise: specify</b>	
		1884	A pronoun haven't we?	<b>confirm: verify: reassure</b>	
		1885	Well done S5		
		1886	Ok have we got any other pronouns in the beginning of that sentence so far?	<b>confirm: enquire: ask</b>	
889	S	1887	Yeah		
890	T	1888	What is it?	<b>apprize: precise: specify</b>	
		1889	Near the beginning of the sentence		
891	S9	1890	<i>she</i>		
892	T	1891	<i>she</i>		
		1892	S9 said it was <i>she</i>		
		1893	<i>So she took off into space to escape him</i>		
		1894	S9 what pronouns are we referring to?	<b>apprize: precise: specify</b>	
		1895	<i>she</i> means		
893	S9	1896	[xxx]		
894	T	1897	The little sun		
		1898	Good work		
		1899	So where does the arrow need to go?	<b>apprize: precise: specify</b>	
		1900	Is it going to be black or blue?	<b>confirm: enquire: ask</b>	
895	SS	1901	Mmm		
896	T	1902	Black or blue?	<b>confirm: enquire: check</b>	
897	SS	1903	Blue		
898	T	1904	To the little [[sun]]		
899	SS	1905	[[black]]		
900	T	1906	The black one		
		1907	Ok up here		
		1908	so <i>she</i> goes up there (draws arrow)		
		1909	And what about <i>him</i> ?	<b>apprize: vague</b>	
901	S	1910	The bad man		
902	T	1911	The bad man		
		1912	Black or blue?	<b>confirm: enquire: check</b>	
903	SS	1913	Blue		
904	T	1914	Alright we're coding information about the bad man with blue		
		1915	Alright around we go (draws arrow)		
			<b>(8 seconds)</b>		
		1916	Alright well now this is getting to look interesting isn't it?	<b>confirm: verify: reassure</b>	
905	SS	1917	Yeah		
906	T	1918	We can just see the bad man and the sun		
		1919	Read on		

907	S3	1920	Can I read the next one?	<b>confirm: enquire: ask</b>	
908	T	1921	Okay oh wait		
		1922	we'll let S5 finish the sentence		
		1923	<i>So she took off into space to escape him</i>		
		1924	The sentence hasn't finished yet has it?	<b>confirm: verify: reassure</b>	<b>paratextual</b>
		1925	How do we know the sentence continues?	<b>apprize: precise: explain: method</b>	
			<b>(4 seconds)</b>		
		1926	S2 how do we know the sentence hasn't finished yet?	<b>apprize: precise: explain: method</b>	
909	S2	1927	No full stop		
910	T	1928	No full stop		
		1929	What do we call this here this punctuation?	<b>apprize: precise: specify</b>	
		1930	S8		
911	S8	1931	Comma		
912	T	1932	A comma		
		1933	It means more information is coming		
		1934	but we have finished the end of a clause		
		1935	<i>So to escape him</i>		
		1936	and what comes next S5?	<b>apprize: precise: specify</b>	<b>intratextual</b>
913	S5	1937	<i>getting hat...</i>		
914	T	1938	<i>hotter</i>		
915	S5	1939	<i>and hot...hotter as she climbed</i>		
916	T	1940	<i>climbed</i>		
		1941	Where was she climbing?	<b>apprize: precise: specify</b>	
		1942	Was she climbing a tree?	<b>confirm: enquire: ask</b>	
917	SS	1943	No no		
918	T	1944	Where was she going?	<b>apprize: precise: specify</b>	
919	S2	1945	High		
920	T	1946	She's getting higher and higher isn't she?	<b>confirm: verify: reassure</b>	
		1947	Way up there in the sky in the space		
		1948	Anymore pronouns?	<b>confirm: enquire: check</b>	
921	S5	1949	Yeah		
922	T	1950	Where do you see another one S5?	<b>apprize: precise: specify</b>	
923	S5	1951	<i>she</i>		
924	T	1952	<i>she</i>		
		1953	Is it the little sun?	<b>confirm: enquire: ask</b>	
925	SS	1954	Yeah		
926	T	1955	Alright <i>she</i> is talking about referring to the little sun		
		1956	So what colour would it be?	<b>apprize: precise: specify</b>	
927	S	1957	Black		
928	T	1958	Black		
		1959	So we're joining in to those lines that go to the little sun		
		1960	I might get S12 to try the next sentence		
		1961	S12 we're going to read from here now		

929	S12	1962	<i>But up there in the s...</i>		
930	T	1963	<i>in the sky</i>		
931	S12	1964	<i>in the sky, h...</i>		
932	T	1965	<i>high</i>		
933	S12	1966	<i>high above the eat...</i>		
934	T	1967	<i>earth</i>		
935	S12	1968	<i>the earth, lived a sne...ke...</i>		
936	T	1969	<i>a snake</i>		
		1970	Remember the story was about a snake there lived a snake?	<b>confirm: enquire: check</b>	
		1971	<i>But up there in the sky, high above the earth, lived a snake</i>		
		1972	Next sentence S2		
937	S2	1973	<i>Suddenly he rushed at her and bit her</i>		
938	T	1974	<i>and bit her</i>		
		1975	<i>Suddenly he rushed at her and bit her</i>		
		1976	Where are the pronouns?	<b>apprize: precise: specify</b>	
		1977	S13 could you find the next pronoun?	<b>confirm: enquire: ask</b>	
		1978	Can you see the kind of words we're looking for that are the pronouns?	<b>confirm: enquire: ask</b>	
939	S12	1979	[xxx]		
940	T	1980	Pardon me		
		1981	<i>He rushed at her and bit her</i>		
		1982	Could you find the next pronoun?	<b>confirm: enquire: ask</b>	
		1983	The word that are like these (points to highlighted pronouns in other sentences)		
		1984	Those are pronouns we're looking for		
941	S12	1985	[xxx]		
942	S8	1986	He said <i>he</i>		
943	T	1987	<i>he</i>		
		1988	Where have we got the word <i>he</i> ?		
944	SS	1989	There there		
945	T	1990	S12 has found the first one in that sentence		
		1991	Were there any pronouns in there?	<b>confirm: enquire: ask</b>	
946	S12	1992	One more		
		1993	<i>her</i>		
947	S	1994	<i>her</i>		
948	T	1995	<i>her</i>		
		1996	<i>But up there in the sky, high above the earth, lived a snake</i>		
949	S2	1997	<i>Suddenly, he rushed at her and bit her</i>		
950	T	1998	Oh yes in the second sentence		
		1999	<i>bit her</i>		
		2000	Yes these two		
		2001	Alright <i>he</i> refers to		
951	S2	2002	The snake		

952	T	2003	Good thinking S2		
		2004	<i>Suddenly he rushed at her and bit her</i>		
		2005	Is <i>he</i> the bad man now?	confirm: enquire: ask	
953	S2	2006	No		
		2007	the snake is		
954	T	2008	It means the snake		
		2009	So where have we got information about the snake?	apprize: precise: specify	
955	S2	2010	There... <i>lived a snake</i>		
956	T	2011	Just in that sentence		
		2012	I think it might get a new colour for pronouns that refer to the snake		
		2013	So this time the pronoun doesn't refer to the bad man for <i>he</i>		
		2014	it refers to the snake		
		2015	<i>he</i> means the snake		
		2016	Do you see?	confirm: enquire: ask	
957	S2	2017	Yes		
958	T	2018	Doesn't mean the bad man anymore does it?	confirm: verify: reassure	
		2019	The same pronoun but it means a new character referring to a new character in the story		
		2020	<i>But up there in the sky, high above the earth, lived a snake. Suddenly, he rushed at her and bit her.</i>		
		2021	Pronoun <i>her</i> refers to		
959	S6	2022	The little sun		
960	T	2023	The little sun yes		
		2024	So the little sun is still the name that the pronoun is referring to		
		2025	So <i>her</i> and <i>her</i> again still means the little sun		
		2026	but we have a new mmm name that the pronoun <i>he</i> is referring to		
			<b>(8 seconds)</b>		
		2027	I'm going to move on		
		2028	now what are the special words we're looking for?	apprize: precise: specify	
961	S6	2029	Pronouns		
962	T	2030	Pronouns		
		2031	Well done		
		2032	Read the one at the top S8		
963	S8	2033	<i>At last she slipped into the...the...</i>		
964	T	2034	<i>At last she slipped into the mist</i>		
		2035	a mist is like mmm a bit like cloud		
		2036	Sometimes when you get out in the morning it looks white outside		intertextual
		2037	because there's a fog		

		2038	Have you noticed that on days in the winter?	<b>confirm: enquire: ask</b>	
965	S3	2039	Miss one day I was riding my bike		
		2040	and crash into		
		2041	when I was just		
		2042	when the when the mmm		
		2043	come crash to the wall		
966	T	2044	You were a bit too close by then were you?	<b>confirm: enquire: probe: endorse</b>	
967	S3	2045	That's where I cut my...		
968	T	2046	You bumped into it?	<b>confirm: enquire: check</b>	
969	S3	2047	I cut my knee		
970	T	2048	Ok		
		2049	So where's our pronoun S8?	<b>apprize: precise: specify</b>	<b>intratextual</b>
971	S8	2050	<i>she</i>		
972	T	2051	<i>she</i>		
		2052	Good		
		2053	What's <i>she</i> talking about?		
		2054	Who does <i>she</i> refer to?		
973	S8	2055	Sun		
974	T	2056	Refers to the sun		
		2057	Mmm the little sun		
		2058	So have we got the little sun on the page?	<b>confirm: enquire: ask</b>	
975	S	2059	No		
976	T	2060	Alright I won't be able to show the arrow link		
		2061	but I'll just perhaps write the word the little sun		
		2062	we'll link it up on the side		
		2063	Did I use black or blue for the little sun?	<b>confirm: enquire: ask</b>	
977	SS	2064	Black		
978	T	2065	Black alright		
		2066	So <i>she</i> means the little sun again		
		2067	She slipped down into...below		
		2068	<i>And the world became</i> what?	<b>apprize: precise: specify</b>	
979	S7	2069	Dark		
980	T	2070	What did the world become S7?	<b>apprize: precise: specify</b>	
981	S7	2071	Dark		
982	T	2072	What's it like when it's dark?	<b>apprize: precise: specify</b>	
983	S8	2073	Cannot see		
984	S6	2074	At night		
985	T	2075	You can't see very well can you?	<b>confirm: verify: reassure</b>	
		2076	We need the light to shine around		
		2077	like we did at the camp when people walk		<b>intertextual</b>
		2078	when we went on a night walk		
		2079	otherwise we won't know where we were		
986	S3	2080	Knock the tree		
987	T	2081	There're kinds out things out there		
		2082	It was very very dark in the bush		
988	S8	2083	We'll jump into pool		

989	T	2084	Alright S12 would you read this part for us now?	<b>confirm: enquire: ask</b>	<b>intratextual</b>
		2085	<i>She went</i>		
990	S12	2086	<i>She went back to her mother, who looked after her until she was strong again.</i> (reads in a monotone way)		
991	T	2087	It's like a ball rolling down the chair or the sun falling down the horizon		
		2088	Well we did hear what S12 read		
		2089	Ok where are the pronouns?	<b>apprize: precise: specify</b>	
		2090	Can you find another pronoun?	<b>confirm: enquire: ask</b>	
		2091	Alright first one		
992	S6	2092	<i>She</i>		
993	T	2093	<i>She</i>		
		2094	Good one S6		
		2095	Next one S9		
994	S9	2096	<i>her</i>		
995	T	2097	Ok		
		2098	so <i>she, her</i>		
		2099	mmm next one S11		
996	S11	2100	<i>she</i>		
997	T	2101	<i>She went back to her mother</i>		
998	S6	2102	<i>who</i>		
999	T	2103	Now we've got a new reference here		
		2104	mmm <i>she went back</i>		
		2105	who is that?	<b>apprize: precise: specify</b>	
		2106	Who is it who went back?	<b>apprize: precise: specify</b>	
		2107	Is the she who went back the sun?	<b>confirm: enquire: ask</b>	
1000	S6	2108	Yeah		
1001	T	2109	The daughter		
		2110	Black arrow or blue arrow?	<b>confirm: enquire: check</b>	
1002	S	2111	Black		
1003	SS	2112	Black		
1004	T	2113	<i>She went back to her mother</i>		
		2114	<i>her</i>		
		2115	who does that mean?	<b>apprize: precise: specify</b>	
		2116	She was back to her mother		
1005	S8	2117	The the daughter		
1006	T	2118	Still talking about the daughter		
		2119	<i>her</i> is still talking about the daughter		
		2120	It was the daughter's mother		
		2121	<i>She went back to her mother</i>		
		2122	It would sound a bit strange if we said the little sun went back to the little sun's mother <b>(SS laugh)</b>		
		2123	So pronoun is really useful for making the text flow better		

		2124	They make it more sense		
		2125	they are very useful words for helping a text flow more easily		
		2126	We don't have to use so many words		
		2127	If I keep using the little sun when I mean the little sun		
		2128	it would start to sound very boring after a while		
			<b>(SS laugh)</b>		
		2129	The little sun went back to the little sun's mother the mother looked after the little sun until the little sun was strong again		
		2130	So we don't need to use the little sun so many times		
1007	S8	2131	Miss how the...the mother...		
1008	T	2132	Without the word <i>who</i>		
		2133	who is 'who' referring to?	<b>apprize: precise: specify</b>	
		2134	S2		
1009	S2	2135	Mmm the little sun mmm		
1010	T	2136	Who took care of the little sun?	<b>apprize: precise: specify</b>	
		2137	Who was it who took care of the little sun?	<b>apprize: precise: specify</b>	
1011	S2	2138	The mother		
1012	T	2139	The mother		
		2140	Do I need a new colour?	<b>confirm: enquire: ask</b>	
1013	SS	2141	Yes		
1014	T	2142	Have we had a colour to show the mother yet?	<b>confirm: enquire: ask</b>	
		2143	We've used red for something else		
		2144	we used red for the snake		
		2145	Perhaps we can find the green one		
		2146	we'll show that this pronoun refers to the mother		
		2147	There we go		
		2148	<i>She</i> the little sun <i>went back to her</i>		
1015	S5	2149	<i>mother</i>		
1016	T	2150	The little sun again		
		2151	<i>her mother, who</i>		
		2152	So the person who does the looking after		
		2153	the character who looks after the little sun is the mother		
		2154	So <i>who</i> refers to the mother		
		2155	and here is <i>her</i> again		
		2156	So what does that mean?	<b>apprize: precise: specify</b>	
1017	S6	2157	The sun		
1018	T	2158	The little sun again		
		2159	right		
		2160	She looked after		
		2161	the mother looked after the little sun		
		2162	and <i>she</i> means		

1019	S6	2163	The sun		
1020	T	2164	The little sun once more		
		2165	still referring to the little sun		
		2166	Have we got all the pronouns in there?	<b>confirm: enquire: ask</b>	
1021	S6	2167	Yes		
1022	T	2168	Good		
		2169	Let's read on		
		2170	Oh S3 you haven't read for a while have you?	<b>confirm: verify: reassure</b>	
1023	S3	2171	No		
1024	T	2172	Alright, we'll start with you		
1025	S3	2173	<i>Ever since...that time...</i>		
1026	T	2174	<i>Ever since that time</i>		
1027	S3	2175	<i>the little sun was made</i>		
1028	T	2176	<i>has made</i>		
1029	S3	2177	<i>made her choice</i>		
1030	T	2178	<i>her journey</i>		
1031	S3	2179	<i>from the earth</i>		
1032	T	2180	<i>from the east</i>		
1033	S3	2181	<i>to</i>		
1034	T	2182	<i>to the west</i>		
1035	S3	2183	<i>to the west</i>		
1036	T	2184	Alright		
		2185	Where's our pronouns S3?	<b>apprize: precise: specify</b>	
1037	S3	2186	<i>her</i>		
1038	T	2187	<i>her</i>		
		2188	<i>Ever since that time the little sun has made her journey</i>		
		2189	yeah?	<b>confirm: enquire: check</b>	
1039	S3	2190	Yeah		
1040	T	2191	Alright no more pronouns		
		2192	Very long sentence		
		2193	but no more pronouns		
		2194	and look at the shorter sentences with lots of pronouns		
		2195	<i>So her journey</i>		
		2196	who is <i>her</i> referring to?	<b>apprize: precise: specify</b>	
		2197	The journey of		
1041	S2	2198	Sun		
1042	T	2199	The little sun		
		2200	So <i>her</i> again is the little sun		
		2201	Now how are we going with time?	<b>apprize: precise: explain: method</b>	
		2202	I'm not sure if Miss B will be doing 'Seasons for Growth' with you today		

## Appendix E – (1)

### Analysis of teacher voice in intratextual talk Text 1 (Messages 94 – 120)

Message	Engagement meaning	
94		Open the book

95	pronounce	and let's have a	look at the beginning of the story
			particular section of text
			authorial emphases

97	concur; concede	Look we'll	have to all take a chance
			agreeing student will eventually have his turn
			announce agreement

Some of us will read together

99	counter	Alright	S8 read
			instruct another student to read
			countering student's request

106	pronounce	Let's	read that part together
			particular section of text
			authorial emphases

108	entertain	S10 and S11	would you like	to read the next part?
		inviting students	giving choice	
		making dialogic space		

114	endorse	Are there mountains on the Moon?		
		repeat writer voice		
		validate writer's formulation and encourage students to respond		

116	counter	Can you see them in that picture?	
		responding to students' confusion	
		countering students' answer	

118	counter	Then	where are the mountains in that picture?
		temporarily accepting	challenge students to prove
		countering students' answer	

119	pronounce	You need to	show them
		explicit instructing	
		authorial emphases	

120	counter	There are	mountains	here
		agreeing	identification of object	in picture of Earth
		did not directly reject students' response, but instead showing mountains in image of Earth		

119	pronounce	You need to	show them
		explicit instructing	
		authorial emphases	

(Messages 130 – 160)

130	<b>pronounce</b>	Can you see the animals on the Earth?	
		intervene to ensure students can see objects	
		authorial intervention	

132	<b>entertain</b>	We saw the wolf	
		repeat students' previous identification	
		acknowledging one of the possible identifications	

133	<b>entertain</b>	What else	can we see now?
		elicit identification	
		entertaining other possible identifications	

S12

137	<b>entertain</b>	We can see a bird	
		responding to student's identification	
		acknowledging one of the possible identifications	

138	<b>entertain</b>	Anything else S4?	
		elicit identification	
		entertaining other possible identifications	

140	<b>entertain</b>	Yes	we see a wolf
		agree	acknowledge student's identification
		acknowledging one of the possible identifications	

141	<b>entertain</b>	Any other animals?	
		elicit identification	
		entertaining other possible identifications	

143	<b>entertain</b>	Ah yes	a moose
		agree	repeat student's identification
		acknowledging one of the possible identifications	

S13

146	<b>entertain</b>	Bear	
		repeat student's identification	
		entertaining other possible identifications	

147	<b>counter</b>	Is there	just	one there?
			adjunct	
		countering student's identification of 'bear' which indicates only one bear		

149	<b>counter</b>	Two bears we can see in the picture	
		responding to student's correction	
		replace student's previous identification	

150	<b>pronounce</b>	So those are all the animals we can see now	
		intervene to summarise identification	
		authorial emphases	

151	<b>entertain</b>	Are we ready	to read the next part of the book S13?
		giving choice	
		making dialogic space	

153	<b>endorse</b>	<i>Are there animals on the Moon?</i>	
		repeat writer voice	
		Validate writer's formulation and encourage students to respond	

155	<b>counter</b>	Look at the picture of the Moon	
		responding to student's incorrect answer	
		did not directly reject students' response, but instead direct to image	

156	<b>deny</b>	No no animals	on the Moon
		negation	
		rejecting position	

157	<b>entertain</b>	Well we have rock	
		repeat students' previous identification	
		acknowledging one of the possible identifications	

158	<b>deny</b>	Mountains?		
		introduce position		
		159	There are	no mountains
negation				
reject position				

160	<b>deny</b>	and	no animals	on the Moon
		negation		
		reject student's previous answer		

(Messages 256 – 276)

256	<b>pronounce</b>	What did	the question ask about the Moon?
		elicit	content of question
		authorial intervention to elicit content of question	

259	<b>endorse</b>	How do we	know	that's a question S4?
		elicit	verb that warrant	
		construe question as unchallengeable – students to show that they know statement is a question		

261	<b>endorse</b>	How do we	know	that's a question S4?
		elicit	verb that warrant	
		repeat instruction - show that they know statement is a question		

262	<b>entertain</b>	S4	might	need to think a little bit more
			modal of probability	
		entertaining possibility for S4's non-response		

263	<b>endorse</b>	The way the words are written	gives us	a clue
		verbal text structure	verb that warrant	
		construe structure as correct – students to identify the structure		

264	<b>acknowledge</b>	It	says	<i>Are there</i>
			reporting verb	
		report words used by writer voice		

265	<b>endorse</b>	So that's a	good way	to begin a question are there or is there
			positive evaluation	
		endorse use of question by writer voice		

266	<b>entertain</b>	What else that you can think of	that shows	it's a question?
		elicit other alternatives	verb of warrant	
		inviting other alternatives for showing it is a question		

268	<b>counter</b>	Something about the punctuation		
		responding to student's answer		
		direct attention to punctuation		

276	<b>concur</b>	The end of the question		
		repeat student's answer		
		announce agreement with student's answer		

## Appendix E – (2)

### Text 2 (Messages 437 – 486)

437	<b>concur</b>	Yeah	
		agree	
		announce agreement with student's contribution	

438	<b>acknowledge</b>	so the man who was travelling around the country	
		recount event from text	

439	<b>entertain</b>	the good man	isn't he?
		Proposition	making space for agreement or otherwise
		advancing a possible alternative	

442	<b>acknowledge</b>	He caught himself a...[[sheep]]		
		recount event		
445		that he wanted to cook for his dinner		
		recount event		
447		He wanted the sheep for his food		
		recount event		
448		but the man who owns the sheep came along		
		recount event		
449		and	said	no you can't take my sheep
			reporting verb	
		recount event		
450		I'm going to call the policemen		
		recount event		
451		because you are stealing my sheep		
		recount event		
452		and you're not allowed to steal my sheep		
		recount event		
453		it's against the law		
		recount event		
454	I won't let you steal my sheep			
	recount event			

455	<b>pronounce</b>	The man is called the squatter	
		intervene to stress on verbal representation	
		authorial emphases	

458	<b>acknowledge</b>	but he	said	no the swagman can't take my sheep
			reporting verb	
		recount event		
459		it's against the law		
		recount event		
460		I'm going to have to call the policemen		
		recount event		
461		and along came the policemen		
		recount event		
		recount event		

462	pronounce	Were they riding in the police car?
		Intervene to draw attention to illustration
		authorial emphases

464	entertain	Were the police driving a car?
		Introduce other possibility
		entertain other possibilities
466	entertain	Like they do now?
		Entertain other possibilities

468	pronounce	So how did they go from one place to another?
		Intervene to elicit students' response
		authorial emphases

S11

471	pronounce	So can you see the farmer?
		Intervene to draw attention to illustration
		authorial emphases

473	endorse	Squatter
		aligning students to the use of the term in the text

475	pronounce	Can you see the policemen?
		Intervene to draw attention to illustration
		authorial emphases

477	endorse	Now in the song they're called	another name
		refer to verbal text	
		aligning students to the use of the term in the text	

477	endorse	Now in the song they're called	another name
		refer to verbal text	
		aligning students to the use of the term in the text	
478	endorse	who is	in here
			location of word in text
		aligning students to location of word	

479	acknowledge	<i>Down came the squatter, mounted on his thoroughbred</i>
		read text

480	pronounce	The thoroughbred is his horse
		intervene to give meaning of word
		authorial emphases

484	acknowledge	[[Up came the troopers]]
		read text

486	endorse	The policemen are called the troopers
		align students to the term used in verbal text

(Messages 548 – 579)

548	acknowledge	So here comes the swagman walking across the country	
		recount event from picture	

553	acknowledge	What do you think	the swagman is doing here S5?
		Elicit	process
		promote student's engagement with image	

555	acknowledge	What do you think	is over here?
		Elicit	process
promote student's engagement with image			
557		What is he doing?	
		Promote student's engagement with image	
559		What is he doing?	
	Promote student's engagement with image		

561	concur	He's cooking	
		responding to student's contribution	
		announcing agreement with student's response	

562	acknowledge	What do you think	he's cooking?
		Elicit	second participant
		promoting engagement with image	

565	deny	[[Not	sheep]]
		negation	
		rejecting student's response	

567	deny	He	wasn't	cooking the sheep at that moment
			negation	
		rejecting student's response		

568	deny	We	don't	see him cooking the sheep
			negation	
		rejecting student's response		

570	concur	Yes	he's got water
		agree	student's proposition
		announcing agreement with student's response	

S7

576	concur	Yes	bucket
		agree	repeat student's contribution
		announcing agreement with student's response	

577	endorse	So that's called a billy	
		align students to the term used in verbal text	

579	concur	Yes	
		agree	
		agreeing with student	

579	acknowledge	he's waiting for the billy to boil
		recount event from picture

(Messages 692 – 698)

692	endorse	Can we	find	the rhyming words in here?
		Elicit	verb that warrant	
		construe rhyming words as unchallengeable – students to find these words		

693	acknowledge	Here we have	<i>the troopers, [[one, two, three]]</i>	
		reporting verb		
		referring to verbal text		

695	endorse	Where's the rhyming word	after that?
		location of next rhyme word	
validating location of next rhyme word – elicit from students			
696		S2 which rhyming word after one, two, three?	
	Validating presence of next rhyme word – elicit from student		

697	acknowledge	<i>Who's that jolly jumbuck you've got in your tucker bag?, You'll come a-Waltzing Matilda with...</i>	
		referring to verbal text	

## Appendix E – (3)

### Text 3 (Messages 1168 – 1191)

1168	<b>entertain</b>	In this book	I think	we have got a little bit of
			modal auxiliary	
		introduce information through text		

1179	<b>concur</b>	<i>Katja and makati</i>
		repeating after student
		repeat words

1180	<b>acknowledge</b>	What is happening in the picture?
		Promote student's engagement with image

1182	<b>entertain</b>	Meeting
		repeating after student
		accepting possible interpretations

1183	<b>entertain</b>	Does it look like	the two people might be meeting?
		Seeking evidence	position
		drawing on more possibilities	

1185	<b>pronounce</b>	Two people are looking at each other
		intervene to pronounce observation from image
		authorial emphases
1186	<b>pronounce</b>	somebody is bringing something
		intervene to pronounce observation from image
		authorial emphases

1188	<b>entertain</b>	Is it a baby?
		Responding to student's contribution
		indicating possibility for other viewpoint

1190	<b>entertain</b>	They	could	be meeting
			modal auxiliary	
		indicating the position as one of a number of possible interpretations of the picture		

1191	<b>entertain</b>	They	may	be some of the families who are coming together
			modal auxiliary	
		indicating the position as one of a number of possible interpretations of the picture		

(Messages 1289 – 1305)

1289	acknowledge	<i>It has been estimated to be between five hundred and eight hundred dialects in all over Australia</i>	
		read text	
		teacher's stance is unknown	

1291	pronounce	Look at those numbers	five hundred to eight hundred different dialects
		highlight	repeat information
		authorial emphases to highlight information in text	

1293	counter	But	we're not	even	talking about the languages
		connective		adjunct	new position
		countering student's response by introducing new position			

1294	counter	These are	just	the dialects
			adjunct	
		countering student's response		

1289	endorse	So how many different ways would people be able to speak if you were a native Australian?		
		Elicit response that is advanced in text		
		construing text as correct by directing students to provide answer proposed in text		

1296	endorse	From five to eight hundred dialects		
		providing answer by quoting from text		
		construe text information as undeniable		

And S7

1299	concur	Yeah	
		responding to student's contribution	
		announcing agreement with student	

1300	entertain	if	they lived close to other communities
		indicating other positions if otherwise	
		making space for other alternatives	

1303	concur	They share languages	
		repeating after student	
		repeat words	
		yeah	
		agree	
announcing agreement with student			

1304	entertain	because they would live near to communities			
1305		if	they live near to communities they	probably	would share the language with other people
		indicating other positions if otherwise		modal auxiliary	
reasoning current proposition as a probable interpretation					

## Appendix E – (4)

### Text 4 (Messages 1569 – 1571)

1569	<b>endorse</b>	Now we	've seen	some of those in the text that we did yesterday about a snake who bit the sun
			verb that warrant	
construe text containing pronoun as unchallengeable				

1570	<b>endorse</b>	Let's see how many pronouns we can	find	here
			verb that warrant	
construe text containing pronoun as unchallengeable – students are to locate the pronouns from text				

1571	<b>endorse</b>	and what name they	refer	to
			verb that warrant	
construe text containing pronoun as unchallengeable – students to identify which characters the pronouns refer to				

**(Messages 1630 – 1636)**

1630	<b>pronounce</b>	Read	that sentence	for us S8
		instruct	particular section of text	
authorial emphases to focus on reading verbal text				
1631		the one we've done first		
		particular section of text		
authorial emphases on specifying verbal text				

1636	<b>concur</b>	yes		
		responding to student's reading of text		
		announcing agreement with student having read the text – promote reading		

(Messages 1892 – 1898)

1892	<b>acknowledge</b>	S9	said	it was <i>she</i>
			reporting verb	
		reporting student's contribution; does not indicate teacher's stance		

1893	<b>acknowledge</b>	<i>So she took off into space to escape him</i>		
		read text		
		teacher's stance is unknown		

1894	<b>endorse</b>	S9 what pronouns are we	referring	to?
			verb that warrant	
		construe text containing pronoun as unchallengeable – students to identify which characters the pronouns refer to		

1895	<b>endorse</b>	<i>she</i>	means
			verb that warrant
		construe text containing pronoun as unchallengeable – students to identify which characters the pronouns refer to	

1897	<b>concur</b>	The little sun	
		repeating after student	
		repeat words	
1898	<b>concur</b>	Good work	
		positive acknowledgement	
		announcing agreement with student	