
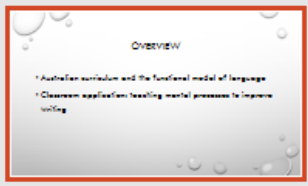


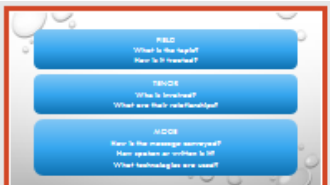







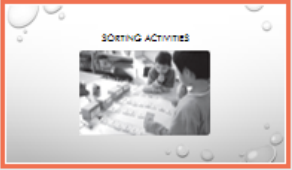


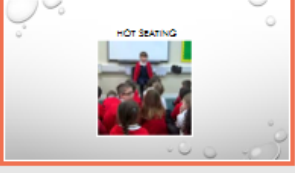


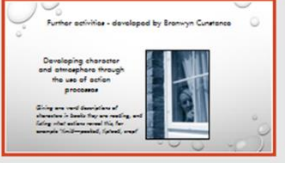

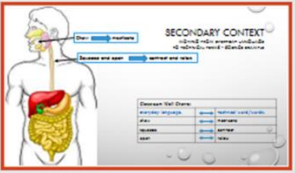



Speaker Notes: How Language Works

QATESOL Mini Conference Mackay 12 August 2017

	<p>Introduce myself.</p> <p>I was lucky enough to be granted financial assistance through the Anna Kohler Fund to attend a tutor training in the <i>How Language Works</i> course, so I'm here to share some of what I learnt there with you.</p>
	<p>It was a five-day course, so I will only be able to touch on an overview of the relationship between the Australian Curriculum and the functional model of language; and then I will share some examples of how some teachers have applied their learnings from the course in the classroom. The course covered the following:</p> <ul style="list-style-type: none"> • Explanation of how the workings of the language system construct knowledge across all learning areas and in all facets of teaching and learning • Development of teachers' understanding about the patterned ways meanings are made within and across genres so that educators are able to develop students' language resources to understand and produce those genres • Development of teachers' understanding and use of the differences between spoken and written language, both as a teaching and a learning tool • Development of the ability to assess language explicitly and efficiently to support the learning of all students • Promotion of a teaching and learning cycle that provides opportunities for an explicit focus on language as part of a rich learning environment.
	<p>First, let's look at the model of language that underpins the Australian Curriculum.</p> <p>The Functional Model of language – also called the Hallidayan model. We see the over-arching Social Context within which genres have developed. Within that, the register consists of the three variables of field, tenor and mode.</p>
	<p>This visual shows how the AC overlays the functional model perfectly. I found this aspect of the course fascinating and I find it interesting reading - seeing the ways functional grammar perspectives have been embedded into the curriculum.</p> <p>Australian Curriculum quote: <i>'English uses standard grammatical terminology within a contextual framework (genre), in which language choices are seen to vary according to:</i></p> <ul style="list-style-type: none"> • <i>the topics at hand (field),</i> • <i>the nature and proximity of the relationships between the language users (tenor),</i> • <i>and the modalities or channels of communication available (mode)'. ACARA 2104.</i>
	<p>Here is part of the model depicted another way: The Register is made up of 3 variables: Field, tenor and mode.</p> <p>The descriptions of the sub-branches are a perfect match for the descriptions of Field, Tenor and Mode.</p>

	<p>If we overlay the sub-strands, we see how they relate to the register variables.</p>
	<p>Primary context: I'd like to share some work done by two teachers after completing the HLW course. They prepared a unit based on the explicit teaching of mental processes/verbs, verb groups to improve narrative writing for 8 and 9-year-old students.</p> <p>Step 1: a number of activities were undertaken to explain the 4 process groups. They used the terms 'process' and 'verb' interchangeably – as do I when I'm teaching functional grammar in my role. They began with the most concrete (action) and moved through to the least concrete group (relational).</p>
	<p><u>Action processes:</u> Students acted out actions from picture cards and had to guess each other's action.</p>
	<p><u>Saying Processes:</u> Students and teachers brainstormed saying processes along with a list of utterances, and then put them into a hat. Students pulled out an utterance and a saying process then had to say the utterance in the way the saying process determined. This activity demonstrated to the students how saying processes constructed characters and their motivations and feelings.</p>
	<p><u>Mental processes:</u> An excerpt from 'Through the Looking Glass' was displayed on the whiteboard, then teacher and students jointly identified the mental processes.</p>
	<p>They then discussed how these revealed the characters' thoughts and motivations.</p>
	<p><u>Relational Processes:</u> Students wrote sentences about lions using relational processes and action processes. The students identified the information that was linked by the relational processes. I like to use the visual representation as well as I'm an old visual learner.</p>
	<p><u>Sorting activities to consolidate learning.</u></p> <ul style="list-style-type: none"> • Physical manipulation of cards into categories • Each corner of the room was labelled with the 4 process groups, and when students were given a process/verb flashcard they had to take it to the correct corner of the room. • Additional sorting activities to highlight the past tense forms of the action and mental processes.

	<p>Adding mental processes to a text: Students were shown a text and they identified that there were action processes, but no mental processes to reveal how the characters were feeling or what they were thinking. Teacher discussed empathy and motivation, and how mental processes personify animal characters in narratives.</p>
	<p>Jointly constructed text</p>
	<p>Hot Seating. Students read Snow White. Questions are asked of someone sitting in the 'hot-seat' who answers in character using questions prepared by the teacher. A word bank of mental processes was given to the student in the hot seat to use to answer these questions.</p>
	<p>Pre-writing</p>
	<p>Post writing. It's clear that terrific results have stemmed from this unit of work.</p>
	<p>I'd like to delve further into some more teaching and learning activities that can be undertaken with students to improve their writing. The following ideas have been developed by Bronwyn Cunstance:</p> <ul style="list-style-type: none"> • SLIDE: giving one word descriptions of characters in books they are reading, and listing what actions reveal this, for example 'timid—peeked, tiptoed, crept' • matching processes to feelings or character traits: 'paced' (anxious), 'stomped' (angry) • highlighting choices made by authors and discussing how these reveal character
	<p>Building vocabulary to show, not tell, how a character is feeling. The mime is fun.</p> <p>Also:</p> <ul style="list-style-type: none"> • doing a google images search to find images to match the word • card matching games like concentration
	<p>Secondary Context: Moving from everyday processes to technical terms in science. This one is taken from an EAL/D context: The teacher points to the mouth, stating that the process begins in the mouth, where the food is broken into smaller pieces by the teeth. She asks the students for an everyday word for this process ('chew') and writes this next to the mouth. Then she introduces the technical term ('masticate') writing it next to the word 'chew' on the diagram or on a separate chart where the key terms of the topic are displayed.</p>

	<p>Through an explicit focus on language:</p> <ul style="list-style-type: none"> • students develop a meta-language and meta-awareness of language • they add to their repertoires and linguistic tool-kit • carry these additional resources with them to each new text and learning context <p>In so doing, they are better equipped to meet the challenges of these new situations.</p>
	<p>Acknowledgments:</p> <p>John Polais and Brian Dare wrote the course.</p> <p>Bronwyn Cunstance, Carmel O'Callaghan and Cyndie Goodall all prepared readings for the course, and that is where the ideas and strategies have come from today. I hope you enjoyed the presentation and have something to take away.</p>