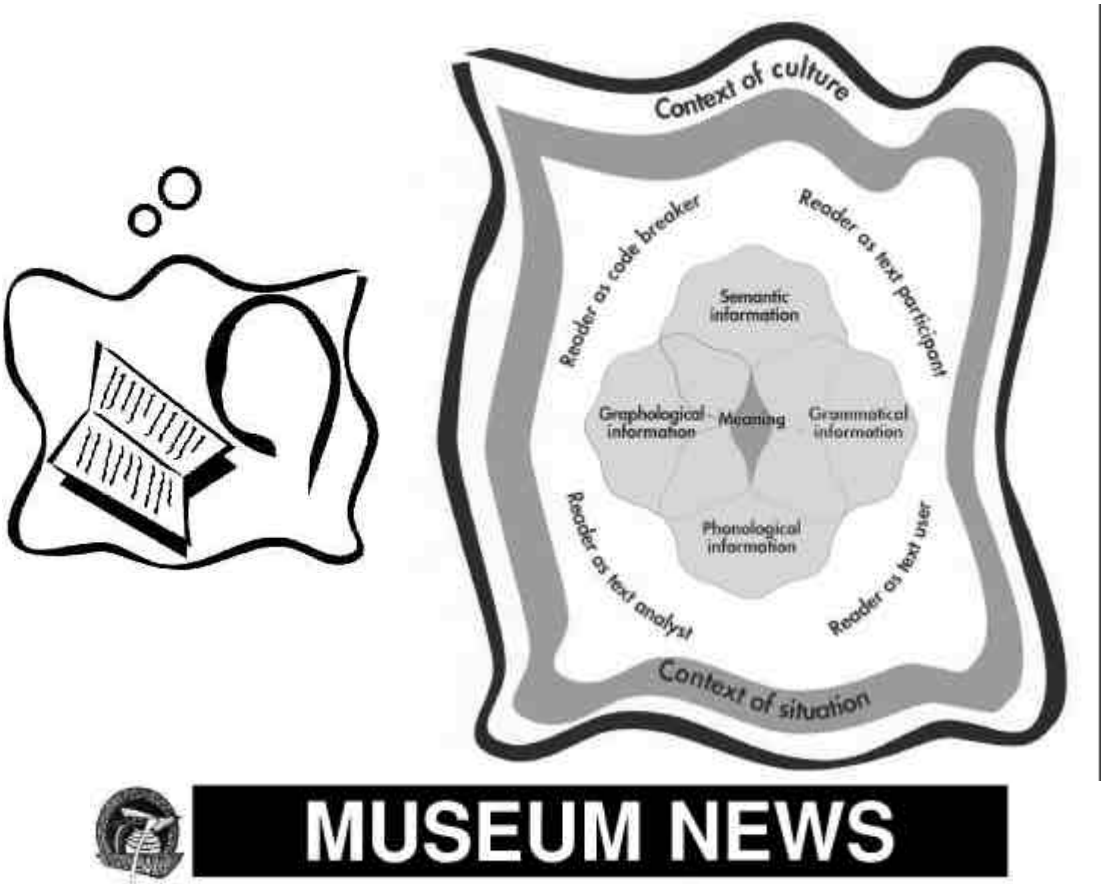
Language Development Strand

Unit 5: Reading

Module 5.2 Reading in the Upper Primary Grades



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Unit outline

Unit	#	Modules
Unit 5 **Reading**	5.1	Strategies for Teaching Reading – Lower Primary (Core)
	5.2	**Reading in the Upper Primary Grades** **(Core)**
	5.3	Strategies for Assessing Readers' Progress (Core)

Icons

Read or research

Write or summarise

Activity or discussion

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Introduction

This module, *Teaching Reading in the Upper Primary Grades*, builds on the earlier module *Teaching Reading in the Lower Primary Grades*. The main focus is on reading tasks and strategies for teaching reading. However, oral tasks and activities, along with written tasks and activities, are integrated in the suggested learning outcomes and activities for each section.

How to use this module

The Module has been set up as a range of Activities around different kinds of texts that are classified as:

- Part A Non-Literary (expository) text
- Part B Literary (narrative) text and poetry

Each unit of work is designed around a specific text, and includes learning experiences that provide:

- a focus on reading. The three stages of planning for reading are highlighted in this section:
    - before reading
    - during reading
    - after reading.
- As well, the students' attention is drawn to different kinds of reading for different purposes:
    - literal reading
    - inferential reading
    - analytical reading.
- a focus on writing, where the processes of Process Writing are emphasised.

Finally, a note about terms used in this module. The word *'students'* refers to Teachers' College trainees. The word *'pupils'* refers to the Upper Primary Grade children whom the trainees may teach after they graduate.

Objectives

The objectives of the module are two-fold:

- To improve your students' own understanding of how texts 'work' through viewing, analysing, deconstructing and constructing texts of different kinds
- To introduce you to a range of learning experiences that provide a framework for your own later planning and teaching the construction of different Generic text types. Through a process of viewing, thinking about and discussing text

types with others, you will learn how to use materials that are available in the school, to plan units of work that

- are relevant to the pupils' own life experiences
- provide a variety of opportunities for improving your own knowledge of the English language; learning the purposes for which particular kinds of texts exist, and of how the language used in the text serves those purposes.

During or after engaging in each section/topic of the suggested learning experiences, you should:

- identify and note in your Student book, the specific language *Outcomes and Indicators* listed in the Upper Primary Grades Language Syllabus document for the particular grade.
- identify the stages of the *Curriculum Cycle* embedded in each Section/Topic in the teaching/learning of new Genres, discuss the usefulness of the Cycle, and identify the different activities that support each of the categories.
  - building up the field of knowledge
  - modelling the oral/written text
  - jointly constructing the oral/written text
  - guided practice in writing the text
  - independent construction of the text
- identify which *reader roles* are not represented or provided for in the activities, and suggest what kinds of activities could be planned to include such roles, depending on the teacher's purpose in planning. Information on the four roles of a successful reader is listed as Appendix 3.
  - code-breaker
  - text-participant
  - text-user
  - text-analyst
- identify and evaluate the inclusion/omission of activities integrating *the four macro-skills* of language: listening/speaking/reading/writing, and the relative weighting of each in the material. They further suggest the kinds of strategies/activities that could be included to provide a better balance, if necessary.
- review the processes of *Process Writing*, and relate it to the writing activities in the Units.
- discuss in detail the Genre Overview that accompanies each text, so that you are familiar with the specific features of each, and can distinguish between them.

Part A: Non-literary (Expository, Factual) Texts

Introduction to Part A

Integrating language learning and teaching with other curriculum content areas

Some children seem to be able to read well in the English lesson, but experience difficulty when they have to read texts to learn in other curriculum areas. Some children can read well, but sometimes do not understand what they are reading. When asked to research a topic, they have difficulty in selecting between ideas, and expressing those ideas in their own words. Instead, they copy large parts of the text word for word.

In some cases, pupils' difficulties are brought about because they do not know the subject matter very well. Pupils cannot talk about or read with understanding when the information and ideas are new to them. Therefore, efficient teachers follow a process of systematically introducing a range and variety of information and material around a topic, during the course of teaching about that topic.

Another reason for the failure of pupils to engage effectively in discussing/reading/writing new information is that they may not understand the

- vocabulary
- grammar
- text type, including the high-level structure and internal cohesive links between ideas in the texts they are expected to read or write.

Many pupils have heard or read stories, and they may be very effective readers and writers of different kinds of *narrative texts.* However, *expository texts* are very *differently constructed* because of the different *purposes* they serve. Many pupils may be less familiar with them and thus less able to interact around such texts, both to learn the content and to learn the language in which the content is presented.

Content area reading materials can be defined as expository. They are constructed by people about real phenomena in the world. This means that their *purpose* is to *inform*, *explain* and to *teach* about a subject. Thus, they are mostly *factual* and *present a lot of information* in a *very short space*. As well as facts, subject materials such as science, social science often present an *argument* which the reader is expected to recognise, understand and follow. Many content area materials also include illustrations to support the arguments and facts they present. These illustrations at times include tables, graphs, photographs, maps, line diagrams, charts etc.

Expository texts also have particular *text organization*, or *patterns*. We refer to these patterns of text types as genres. Students can be assisted to recognise these patterns in

texts that they read, and to learn how to present their own written information in those same patterned ways.

As pupils progress through the grades, they are still developing their thinking, reading, research and language skills. They need to be taught how to apply these skills appropriately in a range of learning situations.

There are many effective strategies teachers can include in their planning that make the pupils' learning tasks easier (See Appendix 4). In the following materials, a set of texts has been taken from the Upper Primary curriculum documents and other sources of available material. These texts are examined in detail in order for trainee teachers to learn how to assist pupils to read, understand and act on the information provided. As well, suggestions are made concerning the recommended learning experiences, research and exercises through which the pupils are to demonstrate what they have learned, in both the content of the Curriculum area, and Language knowledge and skills.

The strategies for making the text accessible to the readers can be used with other material in other subject areas. They are described in detail in each Section/Topic as a way of showing trainee teachers how to 'scaffold' pupils' understanding and learning of both language and content as they meet with new material in their studies.

Further, the strategies and activities aim to meet the Outcomes of both the Language curriculum and the Subject curriculum, e.g. Science, Social Science, Community Living etc.

Why do we examine texts in such detail with our pupils?

In the series of texts in this module, there is included a range of *vocabulary* Activities and Learning experiences, along with Activities for understanding and using different *grammatical features* in personal writing. As well, *text analysis* Activities aim to highlight the generic structure and language features of different text types, along with different levels of *comprehension* (See Appendix 6), purposes *for reading* and an introduction to the *four roles of the reader*.

It is not possible to cover a full range of Learning Experiences and Activities you could use with your pupils when you are teaching. However, selections have been made to assist you in understanding how to introduce and utilise the content of other subjects while at the same time teaching the essential features of language in each text. This will assist pupils to both understand the content better, and understand how the demands of different kinds of texts require different capabilities, knowledge and skills in language. By preparing units of work in this way (i.e. ‘language across the curriculum’), we cover issues of both language for learning and learning about language.

Section 1: Developing a unit of work on 'Families' through the use of the Curriculum Cycle

The Curriculum Cycle

Three major concepts guide the use of strategies in assisting pupils to interact with text. These are:

Stage 1 - Building up the field of knowledge

- Brainstorming
- Categorising
- Predicting
- Developing a visual text outline
- Introducing key words

These strategies can be used at any stage through the learning cycle or at any time during a unit of work.

Stage 2 - Interacting with text through modelling and joint construction of texts

- Reading for a purpose
- Directed silent reading
- Using key words
- Comparing written text and visual text

These strategies help pupils to engage in negotiating the meaning of the text through:

- identifying the purposes for which the text was written
- reading for a specific purpose.

Stage 3 - Responding to texts through joint construction, guided practice and independent construction of texts, including

- Cloze
- Note-taking
- Ordering information for presentation
- Retelling
- Recognising the writer's viewpoint
- Producing own text

Use the following activities to find out about different types of families. Also, by working through these activities you will develop an understanding of the purpose of the activities, the strategies involved and the learner's load.

Stage 1: Building up the field of knowledge

☞5.2 Activity 1

- *Brainstorm what the pupils already know about the topic of 'Families'.*
- *Skim/scan the text, underline new vocabulary and check the meanings with the dictionary; write the meanings in their notebooks; check the way the vocabulary is used in the text.*
- *Develop a structured overview (as in Example 1 - Types of families or Example 2 - Structured overview – Chapter 3 Families later in this module) as an outcome of scanning the text. The teacher fills in part of the overview so the students know how to complete the exercise. Discuss how each part of the text supports the information presented*
- *Read Chapter 3 'Families'*
- *Read other texts on families of different kinds*
- *Read Posters, newspaper articles etc.*

How to select vocabulary to be learned from a text being studied

The teacher has to make decisions and choices about which words will be taught in lessons. One way of dealing with this issue is to eliminate words that have already been taught, then to list words as:

- ***Must*** - in the teacher's opinion, the students must know the meaning of these words to understand the subject matter being taught
- ***Should*** - if at all possible, the students *should* learn these words (time and purpose permitting)
- ***Could*** - these may not be necessary for a basic understanding of the topic, but are useful in passing.

Good record keeping in planning is essential for the teacher to keep a track of which words have been taught

Stage 2: Interacting with text through modelling and joint construction of texts

This stage involves pupils in thinking through the reading. Pupils need to 'read to learn', therefore they need to understand (comprehend) what they are reading. There are three steps in comprehending:

- ***Literal comprehension***, or *reading on the lines* to see what is being said
- ***Interpretive comprehension***, or *reading between the lines* to make *inferences* about what the author might mean. Here, pupils need to *reflect on* and think *through* the implications of what is being read.
- ***Applied comprehension*** or *reading beyond the lines* to make associations with other knowledge, to solve problems and to modify existing perceptions. Here, the pupils can relate the information to other situations and knowledge.

☞ 5.2 Activity 2

Read Chapter 3 'Types of Families'. This is written as a short Report/Factual Objective Description.

- *Identify the key features of a Report/Factual Objective Description (see below).*

  For example, What is the purpose of this kind of writing? What is its generic structure? etc.
- *Discuss the Grade who will use this material*
- *Identify and make a note of possible learning outcomes for the Grade from the:*
  - *Social Studies Syllabus document, Upper Primary Grades*
  - *Language Syllabus document, Upper Primary Grades*

Overview of the report / factual objective description genre

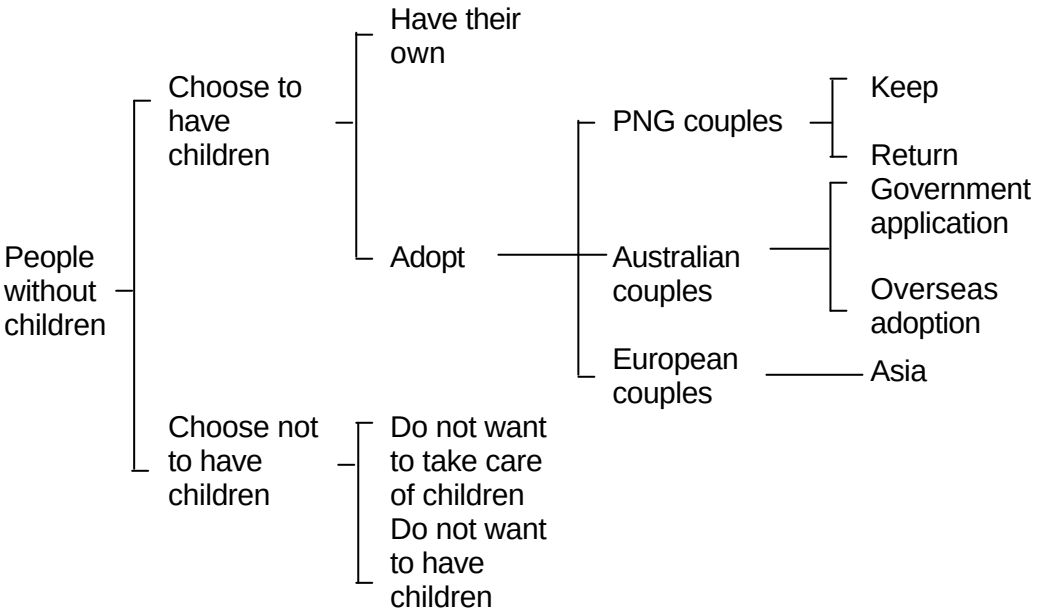
Non-literary **Contextual Features** **Report/Factual Objective Description**	**Textual Features** **Language features**
Purpose: • To state specific characteristics of an animal, person, place, object, event, or item. *Subject matter (field):* • The topic being written about *Roles and relationships between reader/writer (tenor):* • Writer, as an authority to unknown readers *Mode:* • Written *Medium:* • Textbooks, encyclopaedias	*Generic structure:* • Classification (e.g. of types of families) • Description of s*ubtopics* in a given sequence *Grammar:* • Verbs: action verbs e.g. *dies, help,* • Relational verbs: e.g. 'to be' *is, are* 'have' has, have *Vocabulary:* • Related to the topic; vocabulary to describe how and why things are as they are • Usually accompanied by photographs, diagrams, maps etc.

A note to students:

The *purpose* for which the pupils are acquiring the knowledge, will decide the tasks you set for them. For example, if you wanted them to think about the verbs to be found in a Report you would ask them to do a *concept ma*p or *Table* of the different kinds of verbs in the text, then discuss their findings. Now …

☞5.2 Activity 3

- *Identify two or three learning experiences you could engage in with the pupils that encourage them to*
  - *Read on the lines to see what is being said (e.g. make a list of 3 – 5 questions that require literal comprehension – the answers can be found from the text)*
  - *Read between the lines to make inferences about the writer's meaning (make a list of 3 – 5 questions that require inferential comprehension)*
- *You could use the set exercises in Chapter 3 of 'Families' to assist with this. Work in groups of 4 – 5 to decide on the activities.*
- *Discuss with one other group your **list of activities**, the **purpose** for which you selected them, and their **advantages***
- *As well, you could identify specific paragraphs for intensive analysis that shows the relationship between ideas within paragraphs. For example, look at the paragraph '*Childless Families' *on p. 33.*



Example of a graphic outline.

After studying the diagram above, it is relatively easy to see the way the writer has constructed ideas to weave the text into a meaningful whole.

At *the top level of structure*, the writer has used a 'compare/contrast' type of writing. The main category of 'people without children' can be thought of as two groups: 'people who choose to have children' and 'people who choose not to have children'.

This contrast is coded implicitly in paragraph 1 of the text. '*On the one hand'* is understood, even though it is not written into the text, but understood just the same. So the first paragraph would begin, '*On the one hand, (P)eople without children usually …)*. The contrast is made explicit in the last paragraph, *"On the other hand … people who do not want to have children."*

Assisting pupils to see these relationships between ideas in the text helps them to be able to use these kinds of diagrams to make their own writing clearer, because they can see how to develop their ideas in meaningful ways.

Refer to Appendix 2 for words and phrases that are used to link ideas between sentences and paragraphs and create *cohesion* at the discourse level of text (i.e. at the top level of structure that binds the ideas together). Identify some of these connectives from the text.

Stage 3: Responding to texts through joint construction and independent construction of texts

At this level, the pupils are extracting and organising the information they have read, in order to use it for their own learning/reading/writing purposes. Some of the tasks they can carry out at this stage include:

- note-taking and summarizing
- cloze
- ordering information
- retelling
- recognising the writer's viewpoint.

Complete the following Activities which are suitable for Upper Primary pupils. When completing the Activities consider their usefulness in promoting pupils' understanding of the subject matter and their ability to use language in constructive ways.

☞ 5.2 Activity 4

Pupils could:

- *Summarise the information in Chapter 3 into one paragraph (leaving out the Exercises and Figures)*
- *Discuss with other groups their summary, to make sure all the most important information was included*
- *Construct a cloze exercise based on the summary, to check their level of understanding of the information provided. For this, they will need to decide which words to omit. They can test the usefulness of the cloze by giving it to another group to complete.*

☞ 5.2 Activity 5

*On pages 34 – 35 of "*Families*", there is a list of suggested discussion topics. Depending on your purposes, you as teacher, could change some of these discussions to other kinds of texts.*

For example, Topic No. 2 "Have a group discussion about the advantages and disadvantages of polygamy" could lead to the following:

- *Brainstorm the advantages and disadvantages of polygamy*
- *Pupils write up their findings, using the outline (Appendix 8) for writing up a discussion.*
- *Pupils conduct a survey on attitudes to polygamy among the pupils of other classes. As a whole class, they jointly construct a survey instrument that would include all the relevant information.*
- *From the completed survey form, they could summarise their findings to provide an overview of the key information they have collected.*

Such extension of thinking, planning, discussing, reading and writing provides pupils with the opportunity to respond to *the information they have obtained through reading the original text of Chapter 3, and to act on it in meaningful ways*

Complete the four suggested activities.

☞ 5.2 Activity 6

- *In groups, choose one other activity from the list on page 34-35 of the Social Studies text and suggest how you would develop that topic to provide opportunities for your pupils to develop listening/speaking/ reading/writing skills through planning activities that meet the learning outcomes for Social Science and Language.*
- *Remember to give each person in the group a purposeful role, e.g. note-taker, reporter, timekeeper, encourager etc.*

☞5.2 Activity 7

Relate the information concerning the four roles of the reader to the tasks you have set the pupils to participate in. Are they encouraged to use each of their four roles throughout this chapter and associated Activities? The roles are:

- *The reader as code-breaker*
- *The reader as text-participant*
- *The reader as text-user*
- *The reader as text-analyst*

See the explanation in Appendix 3 for the implications of each of these roles of the reader.

If you decide that the Activities that the pupils are engaged in do not offer them the opportunity to develop each of these roles, identify and develop another activity from the topic of 'Families' that will help them.

5.2 Activity 8 – Research topics

- *In groups, choose one of the research topics listed on p. 35 of 'Families'.*
- *Identify the learning outcomes from the Language and Social Studies Syllabuses*
- *List the strategies you would use to prepare the pupils to carry out the task. Refer to each of the three stages of the Curriculum Cycle discussed in Section 1 of this module in your preparation.*
- *Find a balance between the four macro-skills as you plan.*
- *Identify how you would assess the pupils' level of understanding and knowledge.*

Example 1: Types of Families

Analyse the various parts of Chapter 3, 'Types of Families', using the chart below.

Main headings	Sub-headings	Exercises	Aids to understanding the text
Polygamy	• Monogamy • Bigamy	Exercise 1: Case study and questions	Fig. 3.1 Fig. 3.2
Single parent	• Widowed • Divorced / abandoned • Teenage • Choice	Exercise 2:	Fig. 3.3
Absent parents			
Broken families		Exercise 3: Read and answer questions Exercise 4: Read map, answer questions	Fig. 3.4
Split by war		Exercise 5: Read and answer questions Exercise 6: Read and answer questions	Fig. 3.5
Child-headed families	• Orphans • Street children	Exercise 7: Read and answer questions	Fig. 3.6
Government-controlled families			Fig. 3.7
Childless families			
Role change families			Fig. 3.8
Activities			
Research topics			
Exercises			

Example 2 Structured overview – Chapter 3 'Families'

This chart represents a different graphic diagram of the same information as the previous chart.

Main headings	Sub-headings	Exercises	Aids to understanding the text
1. Polygamy	Monogamy	Exercise 2: Case study and questions	Fig. 3.1
	Bigamy		Fig. 3.2
2. Single parent	Widowed	Exercise 2:	Fig. 3.3
	Divorced / abandoned		
	Teenage		
	Choice		
3. Absent parents			
4. Broken families		Exercise 3: Read and answer questions	Fig. 3.4
		Exercise 4: Read map, answer questions	
5. Split by war		Exercise 5: Read and answer questions	Fig. 3.5
		Exercise 6: Read and answer questions	
6. Child-headed families	Orphans	Exercise 7: Read and answer questions	Fig. 3.6
	Street children		
7. Government - controlled families			Fig. 3.7
8. Childless families			
9. Role change families			Fig. 3.8
Activities			
Research topics			
Exercises			

Section 2: Magazine report / newspaper report / argument

MUSEUM NEWS

Tjibaou Cultural Centre

Story by Noreen Ame

Photographs by Soroi Marepo Eoe

AFTER ten years of planning with support from the French Government, the Kanaks of New Caledonia have a cultural centre to reflect and promote their cultural heritage

The Centre is a masterpiece of architectural design. *Its aim is to bring different New Caledonian tribes together by recording and documenting their cultural heritage. It is a symbol of rebirth for the Kanak people, an attempt to reclaim ownership of the past.

Papua New Guinea is honoured to be among seven Pacific countries whose impressive works of art adorn *Jinu*, the biggest house in the Cultural Centre.

The works tell of the origins of the world and of bonds between the dead and the living, some of which are often central objects in ritual ceremonies or customary exchanges.

Papua New Guinea is represented by a Malangan carving from Tabar Island of New Ireland Province and a Nawakumban post from the Kanganaman area of the Middle Sepik *(photo below).*

Malangan refers to ceremonies for the dead, signified by dances, songs, artistic assemblages and large carvings which are produced to honour the dead. 'Me Malangan carving for the Tjibaou Cultural Centre was made by Edward Salle from Tabar. It was commissioned in 1996 and completed in 1997.

Papua New Guinea representatives outside the newly established Tjibaou Cultural Centre. Edward Salle, carver of the Malangan post, is on the right.

The Nawakumban post comes from the name of a water spirit and is carved with traditional motifs that evoke myths of origin of beings and things. The post was carved on site in Noumea by David Yamanapi and Yarume Mambeglawai from Kanganaman Village in the Iatmul area of the Middle Sepik.

All the works of art were received in the proper customary manner, with all rituals and spoken exchanges which accompany their making and presentation observed.

Papua New Guinea s association with the Tjibaou Cultural Centre goes back to 1990 when the late Margaret Nakikus (wife of the Prime Minister at the time, Sir Rabbie Namaliu) was invited to serve on their International Advisory Board. The Board had the task of selecting the design for the Centre and advising throughout the construction stage. An international architectural competition was held and was won by an Italian architect.

The Director of the PNG National Museum and Art Gallery, Soroi Marepo Eoe later represented Papua New Guinea on this Board. Mr Eoe explained that a key issue for the Board, given that the establishment of museums and cultural centres generally involved western concepts and ideas, was to ensure that the way Melanesians organise themselves within the confines of their own natural and human environments was reflected in the Tjibaou Centre.

The Centre is named after one of New Caledonia's foremost political activists - Jean-Marie Tjibaou. In 1975 Tjibaou staged *Melanesia 2000* in Noumea, a major cultural event that brought together thousands of Kanaks and established the basis for greater cultural unity. Following the Martignon-Oudinot Accord in 1988 between Kanak representatives and the Government, which paved the way for confrontation to cease, Jean-Marie Tjibaou proposed the setting up of a government agency to promote Kanak culture m New Caledonia. This process eventually culminated in the opening of the Tjibaou Cultural Centre. Tjibaou himself did not live to see the fruit of his labour, as he was assassinated in May 1989.

At the opening of the Centre his wife, Marie-Claude Tjibaou, in reflecting on her husband's struggle for recognition of his people said: *The Tjibaou Culturai Centre is not a monument. It symbolises the recognition and the existence of the Kanak people. After being made into 'French'people, we are now recognisea as indigenous people and as the custodians of a different culture.*

For anyone planning a holiday in the Pacific, the Tjibaou Cultural Centre in Noumea is 'a must stop and see'

Paradise No.130 Nov-Dec 1998.

Overview of a magazine/newspaper report, as in 'Museum News'

Non-literary: **Text report genre**	**Language features**
Purpose: • To discuss a newsworthy item· • Describes architectural design and identifies aims of establishing the cultural centre • Defines and describes exhibition items within the building· • Retells events leading up to construction of the cultural centre *Subject matter (field):* • Related to the artefacts in the Cultural Centre *Roles and relationships between writer and reader (tenor):* • Writer to unknown readers *Mode:* • Written *Medium:* • Magazine article; newspaper	*Generic structure:* • General introductory statement (identifying the subject of discussion as the cultural centre of the New Caledonian people)· • Definitions and descriptions (of the cultural centre and its exhibits)· • Paragraphs describing events that led to constructing the cultural centre • Last paragraph more a style of promotion of subject (advertisement) *Grammar:* • Verbs – frequent use of the simple present tense verbs (past tense is used depending on occurrence of events); some present continuous tense verbs also used. • Use of technical terms specific to the topic· • Descriptive language used • Common use of the article 'the' • Nouns to describe subject matter • Some pronouns

On the following pages, there are several learning experiences/activities for you to complete. These are presented as examples of the kinds of learning experiences you can design when you are a class teachers. When completing the Activities consider:

- the reasons for having pupils do the activities.
- how the learning experiences help language learners.

Before reading

☞5.2 Activity 9

- *Look at photographs/pictures of people and their arts and crafts in Melanesian societies, discuss and describe the materials used to construct the articles, OR View a video on the art of the Pacific Region.*
- *Compare and contrast similarities and differences between the works of art of different Pacific cultures.*
- *Have a guest speaker (from the Museum) to come and talk to the students.*
- *Skim/scan for unfamiliar vocabulary; underline or list possible unknown words, e.g.*

  Kanaks, heritage, masterpiece, architectural, honoured, impressive adorn, ritual, assemblages, commissioned, motifs, evoke, myths, foremost, paved, culminated, assassinated, indigenous, custodians, monument

While-reading activities

☞5.2 Activity 10

Literal comprehension questions. In pairs, students discuss and record answers to the following questions.

- *Where is the Tjibaou Cultural Centre?*
- *How long has PNG been a part of New Caledonia's plans to establish the Cultural Centre?*
- *What was PNG's first involvement with the International Advisory Board?*
- *What were the two functions of the International Advisory Board that are referred to in this article?*
- *What two artefacts represent Papua New Guinea at the Tjibaou Cultural Centre?*
- *What is significant about these two items?*
- *Who created the Malangan carving?*
- *What is the ultimate goal of the Cultural Centre?*
- *What event made it possible for the Kanaks and the French Government to cease confrontation and reach a consensus?*

☞5.2 Activity 11

Inferential comprehension questions: In pairs, students discuss and record answers to the following questions.

- *Why do you think there was confrontation between the Kanaks and the French Government?*
- *Why do you think was Jean-Marie Tjibaou was assassinated?*
- *What does the phrase 'Jinu, the biggest house' tell you about the overall layout (plan) of the Cultural Centre?*
- *Why was the Centre named after Jean-Marie Tjibaou?*
- *What does the writer of the article imply by saying Tjibaou himself did not live to see the fruit of his labour? (paragraph 8, line 17)*
- *What does Marie-Claude Tjibaou mean when she uses the expression, "after being made into 'French' people …"? (paragraph 9, line 8).*
- *Suggest a word or phrase from the text that could be used instead of:*
  - *objective or goal …..……*
  - *created ……...*
  - *choosing ……*
  - *hard work ……*
  - *respect ……*
  - *sign ……*

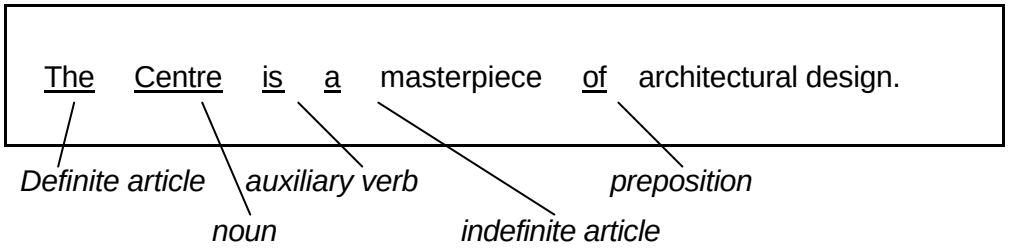
☞5.2 Activity 12

Possible activities to strengthen vocabulary knowledge

- *Write dictionary meanings for words underlined in the text*
- *Match jumbled list of words with their meanings*
- *Construct new sentences using new words met in the text*
- *Do a cloze exercise leaving out content words*
- *Make up a word puzzle*
- *Play Hangman for spelling practice*
- *Include new words in individual word bank of verbs, nouns, adjectives, adverbs*

☞5.2 Activity 13 – Text deconstruction

- *Cut up copies of the text into paragraphs. In groups, students reconstruct the text and glue onto large paper, paying attention to the connectors between sections of the text. Discuss how they knew how to reconnect the sequence of paragraphs.*
- *Grammar activity:*
    - *Have two or three sentences written up, incorporating specific parts of speech and sentences for students to identify. For example:*
    - *Name the parts of speech underlined:*



Label the parts of a sentence. Identify subject verb object (SVO), complement, adverbial or prepositional phrases.

The Centre is a masterpiece of architectural design.
S C PP

Post-reading activities

Possible additional activities

- *In groups, discuss reasons for and against promoting your cultural heritage. Present information to the whole class.*
- *Write a poem about promoting/losing culture (See Appendix 5 for different kinds of poetry writing)*
- *Perform traditional dances and songs to show appreciation of cultural heritage and diversity, i.e. plan and stage a Cultural Day at your school/college*
- *As a class, write and perform a play surrounding the struggle between the people of New Caledonia and the French Government.*
- *Do a library search on the political activist Jean-Marie Tjibaou and write about his life. (Refer to the historical recount/biography of 'Alice Dubois, War Hero' for information on how to write this genre.)*

- *Design posters with political slogans/propaganda against oppression, suppression. Before starting, brainstorm possible terms and vocabulary you might want to use.*

Focus on writing

☞5.2 Activity 14

Conduct research in your library to identify similarities and differences in the experiences of the political activists of two countries, e.g. Tjibaou with:

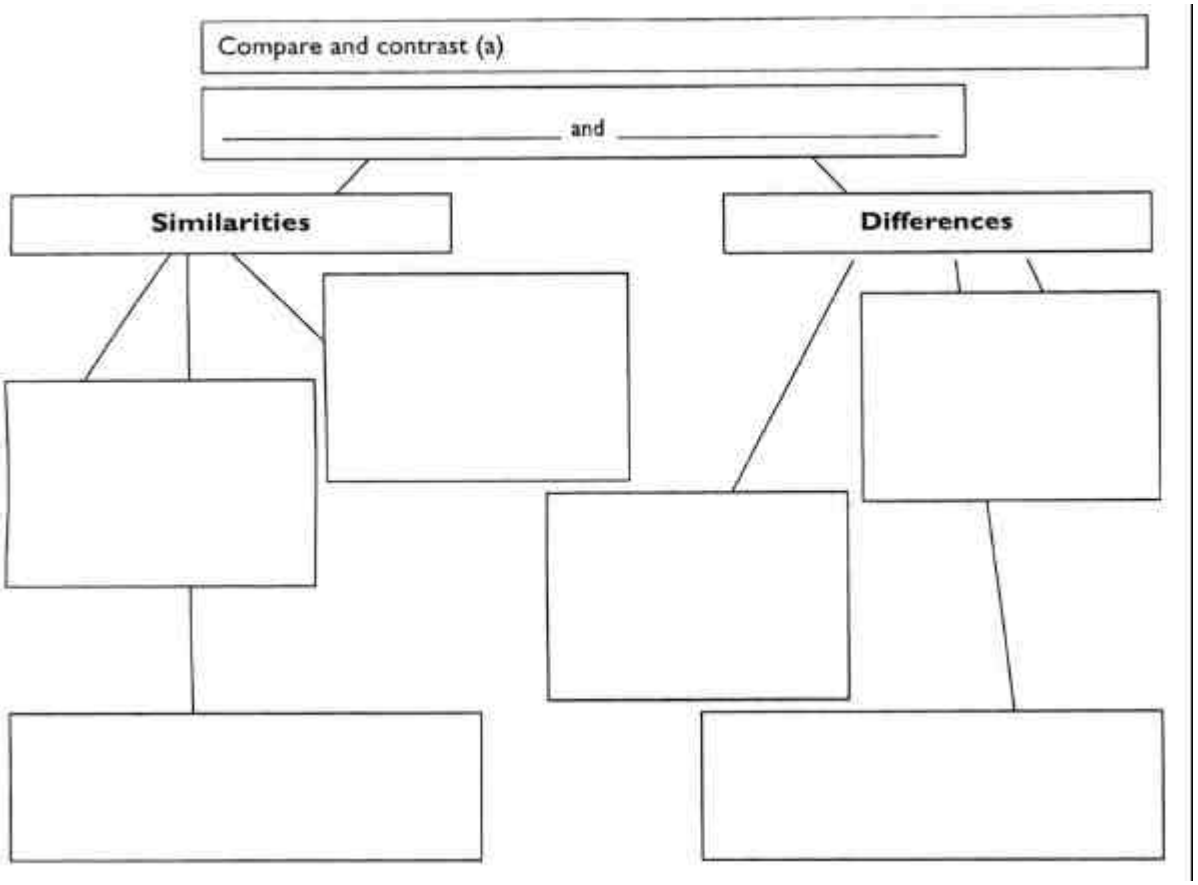
- *Jose Ramos Corta (East Timor)*
- *Ang San Suu Kyi (Burma)*
- *Another person of your choice*

The topic of your research paper is " Compare and contrast the life experiences of Jean-Marie Tjibaou with (e.g.) Jose Ramos Corta in their fight for independence for their country".

- *First, take notes of information you can locate about the life of each person you are writing about.*
- *Then, order the events in the life of each person, thus:*

	Jean-Marie Tjibaou	Jose Ramos Corta
When and where born·		
Family background·		
Educational experience		
Colonising power in their country·		
How their country became colonised·		
What influenced them to become politically active		
How they helped bring about independence for their country, etc		
Other		

- *After collecting the necessary information, use the graphic organizer below for a compare/contrast report as preparation for writing about your topic.*



In writing, you will need to take note of information for writing the Genre of Historical Recount/Biography (see Part B, Section 2). You will need to note especially the Time-order signals to show chronological order:

'first, then, next, later, in 1968, the next year, following this, several years later, in time, afterwards, after that' etc.

As well, you will need some cause-effect signals to link ideas in the text:

'Because, due to, as a result, owing to, this led to, for this reason'

You will need to select a range of words linking comparable facts, such as:

share, the same as, whereas, compared to, compared with, along with

And finally, you will need to select a range of words linking contrasting ideas, such as:

But, however, yet, on the other hand, although, instead of etc.

(Refer to Appendix 2 for other useful linking words).

- *Use the Graphic Organiser above for writing up your first draft.*
- *Read your draft to a classmate to check that your meaning is clear.*
- *Write up your final copy.*

The two following articles from the *Post-Courier* discuss in more detail some reasons for cultural maintenance in Papua New Guinea. The articles are:

a) 'Unitech Prepares for First Cultural Show'
b) 'Be Proud of Your Heritage – Baloiloi'

☞ 5.2 Activity 15

Here is an Overview of the first article, 'Unitech Prepares for First Cultural Show'. The article itself follows below. As you read the article, see if you can identify the features listed in the overview.

Overview of a newspaper report genre

Non-literary: Report genre: **Contextual features**	**Textual features:** **Language features**
Purpose: • To inform the public of events of significance *Subject matter (field): ·* • World events, local events and current issues *Roles and relationships between writer and reader (tenor):* • Knowledgeable writer (as reporter) to readers *Mode:* • Written *Medium:* • Newspaper, magazine	*Generic structure:* • Headline· • By-line – writer's name and location (optional) • The lead – a summary of the most important information, i.e. a brief statement of the event, the time and place, and who is/was involved (what, when, where, who)· • Next most important information: details and sometimes comments from observers or witnesses (structure of 'inverted pyramid' – most important information at the beginning and least important details at the end)· • The text is usually written in columns • Short paragraphs, usually of one or two sentences· • Sometimes includes direct quotes from people involved in the action· • May conclude by referring to consequences and/or further developments. *Grammar:* • Verb tense: Headline is often in the present tense; active and passive voice, a variety of tenses • *Vocabulary:* • Related to the events - time, place, people involved • The language can be neutral; but reporters often include their opinions and bias.

UNITECH PREPARES FOR FIRST CULTURAL SHOW

Students at the University of Technology are preparing to stage a cultural show, the first for the university, next month. The University Council last December approved a submission for the cultural show planned for April 12-14.It is hoped that the show will become an annual event. Unitech Students' Representative Council president Joe Monguai said a working committee consisting of provincial representatives has been set up and sponsors are being sought for the event." The success of the first show will determine whether it will become an annual event. We already have the support of the University Council, who approved our submission last December," Mr Monguai said. He has urged all students to co-operate to make the inaugural show a success.

Some of the activities planned for the show include traditional singsings from the 19 provinces, a mock battle by the members of PNG Defence Force Engineer Battalion at Igam, a guard dog security display, greasy poles, live band competition, Unitech Strong Man competition, and fireworks. He said the organisers had written to the music studios for bands to participate at the show. He added that apart from other artists, the organisers had asked for the release of K-Dumen lead singer from the Buimo jail to perform at the show as well. The SRC has said it would cost about K20,000 to host a successful show, and has started efforts to raise the necessary funds. Funds would also come from the university's union grant, sponsors and the SRC graduation ball, which is planned for April 5.

Post-Courier, 20 March 2002.

As you can see, there is a wide variety of Verb Tenses used in the article. The following activity will assist you to work out the ways in which verbs are used in a text of this kind.

☞5.2 Activity 16

Complete the following table, showing the range of verbs used by the writer.

Active voice

Simple Past Tense	Past Perfect Tense	Past Completive? Tense	Simple Present Tense	Present Continuous Tense	Simple Future Tense
(they) approved	has urged	had written	(they) include	are preparing	will become

Passive voice

Simple present tense	Present continuous tense	Past perfect
(it) is hoped	are being sought	has been set up

☞ 5.2 Activity 17

One of the functions of the passive voice is to hide the 'doer', or 'actor' of an action. For example, in the sentence:

'It is hoped that the show will become an annual event',

the person or persons doing the 'hoping' is not made explicit in the text. Sometimes the writer wants the doer to remain in the background and unidentified, but sometimes it is not important to say who the doers are.

Now, rewrite each of the passive voice verbs as an active voice verb, showing who the 'doers' are. Example:

The doers of the action	Active voice	Remainder
The students and staff at the University of Technology	hope	that the show will become an annual event.
	has set up	
		sponsors for the event
They (the …		to include …
They (the …	plan	

Discuss reasons why the writer of this newspaper article might have used the passive voice instead of the active voice in each example.

☞5.2 Activity 18

In groups, read the article and look at the example of a Time line below. Fill in the time line of events leading up to the Cultural Show by answering the questions which follow. In some cases, you will need to infer when events took place, since no definite date is given. However, your knowledge of the real world, and particularly previous experiences in organising events, will help you to work out the sequence of events.

Title: _____

- *When was the article about the Cultural Show published in the Post-Courier?*
- *When are the students at the University of Technology preparing to stage the Cultural Show?*
- *When did the University Council approve the submission presented by the students?*
- *When did the students present the submission to the University Council?*
- *When was the Working Committee set up to plan for the Show?*
- *When were sponsors sought for the event?*
- *When did Mr Monguai urge the students to co-operate to make the event a success?*
- *When did the organisers write to the music studios for bands to participate in the Show?*
- *When did the organisers ask for the release of K-Dumen lead singer from the Buimo Goal?*

In groups, discuss the effect of using the various verb tenses to achieve the writer's purpose

Focus on writing

☞5.2 Activity 19

In groups, plan, prepare and write up a similar article for your local newspaper about a cultural event your school/College is going to organise, or has organised in the past. Check that you include all of the necessary text features given in the overview.

Newspaper Report No. 2

BE PROUD OF YOUR HERITAGE – BALOILOI

by Lythia William.

"We must be proud of our heritage and our identity and we must celebrate it". Those were the words of PNG University of Technology Vice Chancellor Misty Baloiloi, who spoke at the official opening of the university's first cultural show last Friday. Mr Baloiloi said a lot of negative publicity had reduced individual Papua New Guineans' impression of their own people and society to that of a destitute society. "We must reject this mindset for we are indeed better than what we think we are," he said. He said hosting of the inaugural event was a milestone in the life of Unitech as an institution. "For the first time, we are playing host to a cultural show that represents the multicoloured character of our society," Mr Baloiloi said. "The fact that this show is organised by the student body entirely is demonstrative of the fact that students do care about their heritage, their identity and indeed they are proud to be Papua New Guineans.

"Students' Representative Council president Joe Monguai said the idea of staging a cultural show was to intensify the interest of students in their respective cultures. Mr Monguai said this was important, as he believed the Papua New Guinean culture could be used as a renewable resource in the future. "We must appreciate the diversity of our culture and learn to promote and protect it," he said. "I believe our country's diversified culture can be used as a renewable resource in future, so it is important that we start to promote it. "The three-day event was officially opened by Morobe Governor Luther Wenge, who made a commitment of K5000 towards the show. The show is to become an annual event.

Post-Courier, March 2002

This newspaper report includes another text type – a 'persuasive exposition', or argument. The argument the speaker is making is embedded in the text prepared by the reporter. The purpose of the embedded text is to persuade the listeners/readers to the speaker's/writer's point of view.

- Do you think the speaker's argument is persuasive?
- What other arguments could he have used?

Overview of persuasive exposition / argument genre

Non-literary **Persuasive exposition/argument genre**	**Language features**
Purpose: • To analyse a topic and to persuade the reader that this opinion is correct by developing an argument to support it. • To persuade someone to one's own point of view· • To persuade so that the readers agree that the argument is sound· To convince readers to act on a recommendation put forward by the writer. *Subject matter (field):* • Issues of concern in a community *Roles and relationships between speaker/writer and listener/reader (tenor):* • Writer as authoritative knower to unknown readers· Mode: • Written, or could be spoken· Medium: • Newspapers, magazines, radio or TV	*Generic structure:·* • Introduction (optional)· • Thesis – the writer's point of view or opinion· • Argument(s) and elaboration· the supporting evidence for the point of view· • Summary of viewpoint or recommendations or a call to action (optional) *Grammar:* • Verbs: Action verbs, feeling verbs • Tenor in this text is 'emotive' because the speaker uses a lot of 'we must …' i.e. giving his opinion of the behaviour expected of 'us'. Also 'he believed' – i.e. he is expressing his opinion of the value of cultural maintenance. *Vocabulary:* • Relates to the topic being discussed.

☞ 5.2 Activity 20

In groups, write up the whole speech of Mr Baloiloi in the First Person, as if you were Mr Baloiloi on the day he delivered the speech. Don't forget to invent an Introduction to 'your' speech. Each time the reporter writes, 'He said…" you need to invent what Mr Baloiloi's words might have been.

One member of your group can report your speech to the rest of the class.

Possible additional activities

What follows are oral and/or written tasks that students can engage in to enhance their language abilities.

It is important to keep in mind that knowing

- how to research relevant information
- how to write up the information in the appropriate genre

must be taught explicitly (openly, clearly) by the teacher who sets the writing task, before the students are expected to produce text independently.

Argument

- The people of Papua New Guinea should maintain their traditional cultures
- The setting up of museums and cultural centres is an effective way of maintaining cultures.

Discussion / debate - (written / oral)

- Debate the proposition that France has stolen from the New Caledonians their cultural heritage by making them French people
- Debate the proposition that a good way of promoting your heritage is to preserve it in museums and cultural centres
- Discuss the advantages and disadvantages of having PNG culture displayed in other countries
- It is for the good of the New Caledonians that the French have yet to give them their Independence.

Letter to the editor

Write a letter to the editor of a newspaper expressing concern over diminishing cultural practices within PNG and how they can be preserved within a cultural centre setting.

Section 3: Roundworms: Using language to learn through studying a science text: an information report, or factual objective description

The text used for this section is 'Roundworms' in Chapter 14 *Fundamentals of Science* pp 65 – 67. A suggested range of activities and strategies integrating a Science topic with language and literacy follows. You will need to get a copy of this text from your lecturer.

Before reading

☞ **5.2 Activity 21**

- *Skim/scan the text to underline and list new vocabulary*
- *Using the dictionary, look up meanings of unknown words, e.g.*

nematode free-living
segmentation drenching
unsegmented vessel
parasitic host
nutrient intestine
elephantiasis

- *Identify the meaning best suited to this text.*
- *State what the terms a) 'free-living' and b) 'parasitic' mean in relation to roundworms.*
- *Check your findings with another person/group.*

During reading

☞ 5.2 Activity 22

In groups, list the identifying features of the roundworms written about. The pupils will need to read to the end of the chapter for all of the information about roundworms.

Features of Free-living roundworms	*Features of Parasitic roundworms*

☞ 5.2 Activity 23

Draw up a Table that sets out all of the information necessary for a Description of roundworms, (Column 2, p. 66) thus:

Appearance	
Reproduction	
Movement	

☞ 5.2 Activity 24 – Literal comprehension questions

Write your answers, and compare them with a friend's answers.

1. *Is a hookworm free-living or parasitic*?
2. *What is the scientific name for roundworms?*
3. *What gives 'roundworms' their name*?
4. *Identify three places where free-living roundworms can be found*.
5. *In this text, what does the noun phrase 'transport vessel' refer to?*
6. *What does 'carnivorous' mean*?
7. *Which group of roundworms is carnivorous, and what do they eat?*
8. *What are the harmful effects of parasitic roundworms?*
9. *What useful purpose do free-living roundworms serve?*

☞5.2 Activity 25 – Inferential comprehension

1. *Explain the process by which roundworms might affect meat production*
2. *What is one condition that parasitic roundworm eggs must meet, before the eggs will hatch?*
3. *Look at Figure: 14.5. Give a reason why this disease might be named 'elephantiasis'*
4. *Compare your answers with a classmate.*

☞5.2 Activity 26

- *Invite a health worker to discuss the two diseases with the pupils, especially information on control and eradication of the diseases listed. Pupils take notes for later discussion.*
- *Before the visit, pupils prepare a range of questions that they will ask the health worker about the diseases, their control and eradication. In pairs, they write out their own question, then the answer given by the health worker.*
- *After the visit, discuss with your students how useful the visit was, in helping the pupils to continue to build up the field of knowledge (Remember, building up the field of knowledge does not just occur at the beginning of a unit of work. It needs to be ongoing throughout the unit).*

☞5.2 Activity 27

From the questions and answers above, and in groups, pupils identify and list a range of strategies to follow, to control or eradicate hookworm and elephantiasis

Hookworm	*Elephantiasis*
1. *2.* *3.*	*1.* *2.* *3.*

☞5.2 Activity 28

Before beginning to write, pupils discuss the overview of a Procedural text type set out below.

Using the above Table and working in pairs, pupils write up two paragraphs in a Procedural Genre, addressing the task:

"List the strategies that could be used to help control or eradicate hookworm and/or elephantiasis".

Non-literary Text: Procedure Genre Contextual factors	**Textual features: Language features**
Purpose: To inform and to direct someone on how to do something, or how to achieve a goal. *Subject matter:* The goal to be achieved – in this text model it is the steps to be taken to eradicate mosquitoes. *Roles and relationships between writer and reader (Tenor):* Writer to unknown readers *Mode:* Written *Medium:* Instruction manuals, brochures Operating instructions.	*Generic structure:* Title or goal to be achieved Series of steps sequenced in logical order to achieve the desired goal. Steps are often preceded by numbers, letters, or bullet marks. *Grammar:* *Verbs:* Action Verbs *Tense:* Simple Present Tense, often in the Imperative Mood. Language functions: Giving instructions, expressing temporal sequence through the use of signals such as 'First, next, then, finally' *Vocabulary:* words relating to the subject matter. May include diagrams and illustrations.

Overview of report/factual objective description required to complete the research topics below

Non-literary **Contextual features** **Report/Factual objective description**	**Textual features** **Language features**
Purpose: • To inform • To state specific characteristics of e.g. an animal, person, place, object, event or item *Subject matter (field):* • The topic of the text e.g. information about a group of living things Roles and relationships between writer and reader (tenor): • Neutral – writer as 'knower' to unknown audience *Mode:* • Written *Medium:* • Encyclopaedias, textbooks etc.	*Generic structure:* • Heading/title • General statement • Definition • Sequence of subtopics *Cohesion:* • Supported by headings, subheadings, diagrams, illustrations *Grammar:* • Verbs: action verbs • Relational verbs, have, be • Present tense • Pronouns: third person Singular and plural *Vocabulary:* • Specific to the subject/ topic.

☞5.2 Activity 29 – Research topics

Each group

- *Selects one of the topics listed below and researches it in the library*
- *Presents the information from their completed charts orally to the class*
- *Presents the information as written text in the form of an information report/factual objective description comparing/contrasting with one other type of worm.*

Research topics

- *The life cycle of the parasitic roundworm that causes elephantiasis*
- *The life cycle of a hookworm*
- *The life cycle of a pinworm*
- *The life cycle of a tapeworm*
- *The life cycle of the disease Trichinosis.*

☞5.2 Activity 30

Identify the generic text type of Chapter 14 Roundworms – Nematodes

Use the following note-taking format for a SUMMARY of Chapter 14.

☞5.2 Activity 31

Working in pairs, using the text provided by your lecturer (Chapter 4 Roundworms) suggest a different order for the paragraphs of the text. You may need to 'cut-and-paste for this exercise. For example, there are four features of the generic structure of this text. Refer to the overview for guidance

General description

Two main classification of roundworm: *a) free-living*

b) parasitic

Sequence of subtopics

Where roundworms are found

Harmful effects of roundworms

a) Diseases in animals

b) Diseases in plants

c) Diseases in humans

Useful effects of roundworms

Draw up your own sub-headings and how you would sequence the materials. Present your diagram to the whole class, and justify the order in which you have re-presented the material.

☞ 5.2 Activity 32

Have a class discussion concerning the usefulness of the illustrations and diagrams in Chapter 14. Refer back to the diagrams in Section 1 on 'Families'. Discuss the positive and negative features of illustrations, graphs diagrams and graphic outlines for understanding the message the text aims to give.

☞ 5.2 Activity 33

At the conclusion of all the activities in Section 3, use the Science Syllabus and the Upper Primary Language Syllabus to identify possible Outcomes for this unit of work on 'roundworms'.

Section 4: 'The Art of Sago Making': An explanation genre, - or the steps in a process

The Art of Sago Making

by Barney Orere

SAGO is produced by an ingenious method, which has been passed down for many generations. The only modern inventions could be the trough, fashioned from corrugated iron, which is used for collecting the wet residue and the piece of rounded metal fitting at the end of the wooden grinder, used to crush the pith. Otherwise, all other implements have changed very little since the first day sago was discovered as a food source.

A mature sago palm is about 12 years old and the user knows when it is ready as soon as a forked crown appears at the top of the tree.

When the tree is felled, one side of the bark is removed using an axe and sharpened sticks. The inner core, a soft pith, is pounded by grinders shaped from slightly curved sticks. The workers sing to make their job lighter.

Nearly all of the implements used in the production of sago come from the palm itself. To transport the crushed pith to the processing plant, short dry branches are used and green versions of the same thing are used for seats. The conveyor is made from a green bough with the primary filter from coconut fibre and the secondary filter, woven from young sago leaves. The water pail is made from branches fastened to a wooden handle by twine.

The conveyor and the rest of the filtration system are erected near a water source. Without water, sago cannot be extracted. This workstation is usually readied while the pith is being harvested. While waiting, other workers prepare dry branches for the fire, remove the ribs from the sago leaves to wrap the sago in or prepare strings to be attached to the top end of the wrapping for the handles.

It is a painstaking job that is religiously followed from the crack of dawn to dusk. Depending on the richness of the sago pith, up to 150 kg of sago can be processed from a single harvest and that is enough to keep a family well stocked through the dry months or to meet its social obligations.

When the crushed pith arrives at the processing plant, small amounts of crushed pith are loaded at the head of the conveyor and spread before the primary filter. Water is then added to the pith, which is tossed and squeezed against the filter as the milky sago extract is collected in the corrugated iron trough located at ground level.

When the crushed pith appears to have been drained of its goodness, it is then discarded nearby. This process is repeated until all the crushed pith has been put through the wash.

As the residue settles, a fine cake builds up until the water in the trough thins out. Excess water is drained off and the wet cakes are scooped up and built into cylindrical shapes. The head of the conveyor is used to knead the sago. They are then transferred one by one to a bed of banana leaves on the ground. The wet sago is then covered with dry sago leaves and a bonfire is lit.

When the fire burns out, a broom that has been prepared from loose sago leaves is used to clear the debris and to dust the sago, revealing a golden brown coat. The wrapping materials brought out and the sago is packed for its journey home.

People don't get tired of eating sago. Apart from being rich in starch, sago has high fibre content. There are numerous recipes to make from this very versatile food, including the sumptuous mid-day porridge, prepared in coconut milk with fresh mussels or cockles and mashed pumpkin. In your writer's Notu language of Northern Province, this dish is called *moba*.

Sago is a valued palm tree because it is not only a food source but also a gift and can be used in barter system as well. The sago also provides roofing and wall material for homes and the dry branches are used to burn shells needed to produce lime used by betelnut chewers. A hunter will visit the rotting pile of pith to kill the foraging wild pig and it is here that little girls would also collect mushrooms or sago grubs.

Where would many of us be without the good old sago? We now have food readily available to us but in the past, when we struggled to grow up in the village, sago was an important food source. I remember too well the hardship involved in producing sago, let alone the bloodthirsty mosquitoes.

Sago making is a special experience so when I see people in markets selling sago, I always give them a nod and a smile. They deserve my respect for what is hard work in anyone's language.

Overview of an explanation genre as used in 'The Art of Sago Making'

Non-Literary: **Contextual Features** ***Explanation genre***	***Textual Features:*** ***Language features***
Purpose: To explain • why things are as they are • how things are formed/made • the stages of a process *Subject matter (field):* • The process involved in the formation of sago cake from the sago palm. *Roles and relationships (tenor):* • Writer as an authority, to unknown readers *Mode*: • Written • Can be accompanied by photographs, diagrams, charts etc. *Medium*: • Science magazine • General interest magazine • Newspaper special feature	*Generic structure:* • Introductory general statement about the topic • An explanation, or description, of the stages/steps in the process. The stages are described in a logical sequence until the process is completed. *Cohesion:* • Because a series of stages, or steps is discussed, Time connectors such as 'When…Then…While…After… At last. *Grammar:* • Passive voice frequently occurs • Active voice • Simple present tense in both active and passive voice. • Some present continuous tense verbs • Short sentences connected in short paragraphs, step by step. • Pronouns: mostly third person singular and plural *Vocabulary:* • As needed to explain fully the process and product being carried out. • Some specialised words, e.g. 'pith, conveyor, primary filter, filtration process'

Explanations describe *the stages of a process* in a *logical, sequential order*. Thus, this text is written as a sequence of events in time, but differently from a narrative text. This difference is signalled by the use of passive voice and habitual present tense verbs, and by the third person neuter pronoun "it".

Before reading

This topic may not be well known to Highlands children. Therefore, it is necessary to build up the field of knowledge very thoroughly. Alternatively, select another topic on which to base learning experiences that will assist your pupils to learn how to identify and independently write their own explanations of a process.

☞5.2 Activity 34

- *Brainstorm what you already know about the process of sago making. Then, look at and discuss photographs and illustrations of the process. View a video if one is available at your College.*

During reading

☞5.2 Activity 35

- *In groups or pairs, read the article and **make a list of the series of events**.*
- *From this list, complete a **flow chart** of the process of sago making, including all the important information*
- *Compare your group's flow chart with others in the class; discuss what was put in/left out by other readers/your group.*
- *Discuss whether your group found this task easy or difficult. What made it easy or difficult? (Cultural knowledge, previous experience, reading/viewing the process somewhere previously.)*

After reading

☞5.2 Activity 36

Text analysis

- *Study and discuss the generic structure of this text. From the overview, identify key elements of the text.*
- *Discuss the cohesive features: time words (adverbs of time) and underline them in the text. What is the effect of these words? (They help the reader follow the sequence of events in the process).*
- *Grammar features: complete the table below to identify the particular kinds of verbs used in this text.*

Active voice	**Passive voice**
Simple present tense	**Simple present tense**
Singular **Plural**	**Singular** **Plural**
(it) is…(about 12 yrs old)	(it) is produced
(it) is….(ready)	(it) is used
(it) appears	(it) is felled
(they) sing	
(they) come	(they) are used

- *What other kinds of verb tenses can you identify from the text?*
- *Identify and underline some instances of the Passive Voice in this text. Talk about difference between Active Voice and Passive Voice in general.*
- *Discuss the effect of using Passive Voice in this text (its use hides the actor/doer of the actions). In this text, the process is the focus, rather than the persons doing the actions, so the actor does not need to be identified.*
- *Pronouns: In what ways are the pronouns used differently in this text, and the use of third person pronouns in the story of 'Alice Dubois, War Hero'?*
- *In what ways are the two texts different from one another? Did you read them differently? Explain your different 'readings'.*
- *Vocabulary: Make a list of ten specialised words in the text, e.g. 'pith'.*
- *Write out their dictionary meaning*
- *Compare that meaning with how they are used in this text.*
- *Where else would you find words like these? (Other scientific texts?)*

Focus on writing

☞5.2 Activity 37

Choose another process from a science experiment or geography, such as:

- *Processing rubber*
- *A process of your own choice*

Complete activities such as:

- *Brainstorm what you already know about the process*
- *List steps in the process*
- *Prepare a flow chart of the steps in the process*
- *Complete a flow chart of the process*
- *Write up the process, taking note of the generic structure and grammar features of the Explanation Genre.*

Part B: Literary or Narrative Texts

Section 1: Personal recount

The passage used in this section is 'My Mom', which starts on the following page.

Overview of personal recount genre

Literary **Contextual features** **Personal recount genre**	**Textual features:** **Language features**
Social purpose: • Entertainment • Retelling an interesting event or series of events • Communicating a message • Recounting personal experiences of a special nature • Creating awareness of the experiences of others *Subject matter (field):* • Focuses on individual, specific actors/events/places *Roles and relationships between writer and reader (tenor):* • Writer to self, for reflection • Writer to others, known or unknown *Mode:* • Written, sometimes spoken *Medium:* • Diaries • Personal letters • Autobiography, for publication, etc.	*Generic structure:* • Orientation: sets the time, place and participants • Sequence of events in time • Re-orientation (and comment) • No resolution *Cohesive features:* • Sequencing phrases/words • Some cause-and-effect sequences *Grammar features:* • Use of mainly action verbs • Most verbs are in the past tense *Vocabulary:* • Emotive words to describe the events/experiences related to the subject matter. *For the teacher:* • Some of the *language processes* the students engage in, in this lesson series are: • Informing, retelling, composing, reviewing, organising text, reflecting, editing.

MY MOM

by Jojo Kua

I WAS a child only a mother can love. My father despised me because I was my mother's first child from a failed relationship with an expatriate man. I could tell I am different from the rest of my family. I am light skinned with curly hair and a sharp nose and blue eyes. I knew deep down in my heart that I am the prettiest girl in the family but my dad would hurl insults at me when he was in a bad mood. "You ugly bastard, come here. Do this or do that". Sometimes he would cover his hatred by calling me 'darling' or 'princess', but I could look through his sunken eyes and see the lies hidden in them.

My mother was very submissive to him, probably to compensate for her promiscuous single life. She seldom spoke out to defend me. Every time when I was mistreated, she would shed a few tears. I knew she felt for me, but she had difficulty speaking out.

When it came to getting special treatment among children in the family, I was the last. Mom would try to make up for it by buying me lollies or giving me extra lunch money secretly. She would volunteer to do house jobs that Dad would command me to do while leaving his own children outside playing or relaxing on the lounge watching television. I knew that I wasn't my Dad's child. He didn't love, care for or treat me like my brothers and sisters. The indifferent treatment I got from Dad said it all, loud and clear. I could tell that Mom was hurt by all this.

When I turned 13, Mom hesitantly asked Dad if they could have a small family barbeque for me. The answer my Mom got was an instant "No".

"Why not?" my Mom reacted.

"I don't have any money for silly bastards", Dad fired back.

"She is my child, isn't she?" "Yes! Of course, she is. Go get her dad to give you the money for the birthday party. I am not wasting a toea on the bitch".

"Well, I am taking my daughter. We are out of here. I have had enough of this", Mom said in sobs. "You aren't going anywhere, idiot". "Of course I am go-o-ing".

These were the last words that I head from my mother. Dad beat and kicked her mercilessly, killing her instantly with her child. She was four months pregnant. I came out of my room to find out why mom was silent. On the floor, she lay with blood running out her mouth. Her bright sweet face turned black. My heart sank.

Tears flowed like running waster. I shouted. "Mama! Mama! Mama!" She did not respond as she always did. She lay silent. I lifted her now disjointed neck and put it on my lap and wept bitterly. "Mama, Mama. Did you do it for me?" I whispered into her ear. She was motionless.

I was still clinging on to her when a swarm of policemen and women arrived in our house. A policewoman escorted me out to a waiting police vehicle. An ambulance took my mother away to the morgue. That was the last time I saw my mother.

The following days were total chaos. There were unending interrogations at the police station. Families, friends, news reporters and onlookers flooded our little house. In just a short time, these events took my attention away from my mom and she seemed history.

I went into the seclusion of my room to mourn for my mother. I felt an overwhelming loss. The world seemed to function. People did their normal daily chores. There was laughter and joy in the neighbourhood but there was something missing. A part of me was missing. I could sense it. My mother was no more. She was my source, the seat of my being, where I began. Deep down in my heart there is an incurable sore that reminds me of my lovely mom. That reality is still in me.

Days seemed to run like water. In only ten days, my mother's body was released from the hospital. On the same day, a funeral service was held at a church. Although we were not brought up in the faith, the hymn we sang still sings in my soul. It was "God be with you till we meet again". I believe that sometime I will meet her in eternity.

What happened at the end of the service was unforgettable. Dad told me: "You can stay with your uncle". "Why?" I questioned him angrily. "Because you are not known by the department and there is no ticket for you. I will go with your brothers and sisters and take your mom home". I couldn't believe it. I was shocked and dumbfounded. I wept openly and shouted, "How can this be? Mom, how can this be?" Nobody seemed to pay attention to me. Friends ushered me away. My mother was taken to a place I did not know, and buried in a cemetery where I will not lay flowers in future. Our separation was so quick and abrupt.

Continued …

Since the funeral of my mother, I have never met dad. My other half brothers and sisters were held back by his family in the village. My uncle told me that dad was imprisoned for ten years in a prison camp near his home. There was no way I could communicate with my two half-brothers and three sisters. They were also part of me because we came out of the love and care of the same womb. They have a bit of me in them, and I carry a bit of them in me.

My desire to see them is temporal, but as days passed it seemed eternal. I carry two sores. One to see my mom and the other to see my brothers and sisters.

The experience I went through taught me how to become a different person. I obeyed my uncle who became my legal guardian. I studied very hard in my schoolwork. I entered university and graduated with honours in Psychology. I met a young handsome man who was two yeas older than me. He had a menial job in town. He was the type of man I preferred. I did not think of his education, status, job security or an extravagant life, but of a man who can be a loving, caring and humble husband and father of our children. This, I found in him.

We wedded in his church. Incidentally, that was the church in which we had Mom's funeral. Here, I found a man who could fill the gap my Mom, my brothers and sisters left in my heart. He could nurse my sore in my heart. He became a source of strength and security and a beginning of new life for me.

As I lived the new married life, I carried the sore but with the warmth and love of my uncle, my husband and now our two children. I tried to be the best mother and wife.

There at the horizon of my life, I see a glimpse of mother waiting to make up for the missed time. When that time comes, I will take her in my arms, tell her I missed her, I love her, and thank her for the pain she bore because of me. I will also show her, her son-in-law and her grandchildren.

Focus on reading

During the three stages of Reading, i.e. *Before Reading, During Reading and After Reading*, pupils will be involved in activities from each of the three Strands identified in the Upper Primary Language Syllabus, p. 14, as well as activities across the sub-strands. The activities will include both oral (speaking/listening) and literacy (reading/writing) tasks. It will therefore be very practical to have copies of the Language Syllabus for Upper Primary Grades available to the students during lectures. Refer to the document often so that students become comfortable with its use.

Listed below is a choice of literary activities that pupils could engage with.

Before reading

☞5.2 Activity 38 – Oral discussion

- *Talk about, identify and list different kinds of family structures in PNG*
- *Refer to Part A, Section 1, 'Families' for more information*
- *Brainstorm/discuss the advantages and disadvantages of different family structures*
- *Draw up a tree diagram of your own family members. Is this an* extended *family structure, or a* nuclear *family structure? (Refer to Social Science Pupil Book on* 'Families' *for more information)*

☞5.2 Activity 39

- *Skim/scan the text to identify difficult or unfamiliar terms.*
- *Underline them.*
- *Refer to vocabulary activities in Activity 41 below.*

During reading

Literal comprehension – the answers are in the text

☞5.2 Activity 40

Read the text and write your answers to the following questions:

1. *Where is the setting of the story?*
2. *What was the father like?*
3. *Why did Jojo's father refer to her as 'princess' or 'darling'?*
4. *How did she feel when she was commanded to do all the housework?*
5. *Where did the father go after the mother died?*
6. *Where did the writer go after her mother died?*
7. *What kind of life does she live?*

8. *Does it matter that her husband is not as educated as she is?*
9. *What is special about the church that she and her husband were married in?*

Compare your answers with a classmate.

☞5.2 Activity 41 – Word study and dictionary skills

Developing individuals' 'vocabulary bank'

Use the dictionary to put these words in alphabetical order:

Submissive, promiscuous, chaos, interrogation, expatriate, seclusion, honours, temporal, chores, overwhelming, despised, incurable, extravagant, bitterly, menial, barbeque, morgue, history, incidentally, desire, dumbfounded, ushered.

Define and write out the meaning of each word, using your dictionary.

Check how the words are used in the context of the story.

Write up sentences using each word, or a selection of words (e.g. 10 words). The teacher could set this activity for homework.

Identify base words from the following:

bitterly	*ushered*
incurable	*dumbfounded*
despised	*overwhelmingly*

Incidental activities

Spelling games – activities based on:

- Jumbled definitions/words
- Bingo
- Snap
- Puzzles

After reading

☞5.2 Activity 42

- *In groups, read for meaning to answer the questions below.*
- *Identify a reporter to report group's findings back to whole class*

Inferential comprehension questions:

1. *Why was it important for the girl to study psychology?*
2. *Put yourself in the situation of the girl – how would you feel?*
3. *Do you think every person in every home should be treated equally?*
4. *What kind of environment is this story set in?*
5. *How did the other children feel about how their father mistreated their sister?*
6. *Did the father feel his actions were justified?*

☞5.2 Activity 43

Select one or two extra activities from this list.

Encourage pupils to work in groups. This strategy encourages weaker members of the class to participate more.

- *Read or listen to other stories with a similar theme.*
- *Act out a role-play of a part of the story.*
- *Create a time line, showing major events in the story.*
- *Paragraph strips – cut up the text into paragraphs and encourage pupils to re-arrange them in story sequence.*
- *Cloze activity based on some aspect of grammar, e.g. leave out simple past tense verbs, pronouns or content words.*

☞ 5.2 Activity 44 – Identifying language features

1. Pronouns

Which sets of pronouns are used in the text being studied?

- *Draw up a table using Derewianka p. 48ff as a guide*
- *Suggest a reason for the use of these specific pronouns.*

2. Time sequence words

Identify from the text sequencing words and phrases that show the passage of time. For example, "When I turned 13, "In only ten days…"

Underline them.

3. Emotive words

Identify some 'emotive' words in the text (i.e. words that carry emotions, such as 'despise', 'command' etc.)

4. Verbs

Which types of verbs can you identify in this text? Complete the table below to help answer the question.

Action verbs	*Saying verbs*	*Sensing verbs*	*Relating verbs*	*Modal verbs*

Are there more of one kind of verb than another? Suggest a reason for the kinds of verbs the writer has chosen for this particular kind of text. (Relate to the text type).

5. Auxiliary Verbs

There are many Modal Auxiliary Verbs in this text. ('Modal' = related to 'mood' – the attitude of the person telling the story; auxiliary = 'helping' verbs). Here is an activity to help you identify the Modal Auxiliaries and to examine how they convey the special meaning the writer intends.

Focus on writing

☞5.2 Activity 45

Discuss the following questions and topics in groups/pairs/whole class)

1. What is the purpose of this personal recount? Recounts are usually for:

- *Entertainment*
- *Retelling an interesting event or series of events*
- *Communicating a message*
- *Recounting personal experiences*
- *Creating awareness of the experiences of others*

2. What is the structure of this particular text? Teacher leads pupils in identifying the major parts of the text

- *Orientation (introduction) along with the characters, setting and time*
- *A sequence of events in time*
- *Re-orientation (and comment)*
- *No resolution*

3. What is the difference between a recount and a fictive narrative?

Discuss the differences in structure between recount and fictive narrative texts

- *Orientation (introduction) an eye-catching phrase in the introduction, along with the characters, setting and time*
- *Issues/problems that develop*
- *Climax*
- *Resolution of problem(s)*

Which of these features do not occur in a recount?

Together draw up a chart of structural elements of these two kinds of text for the classroom wall.

☞ 5.2 Activity 46

Underline all the Modals in this Personal Recount – My Mom. Study them carefully.

You will notice that the Modals in this Recount could be classified into two groups. The first group consists of *can/could* Modals.

The three main meanings of the Auxiliaries can*/could* include:

1. Ability = be able to….
   = be capable of….
   = know how to….
2. Permission = be allowed to….
   = be permitted to….
3. Possibility = it is possible that….

The second group consists of the 'would Modals'. The main meanings of this class of Modals include:

1. Willingness = '*would* you excuse me?'
2. Insistence = 'it's your own fault you got wet. You *would* leave the umbrella at home'.
3. Characteristic activity = 'every morning she *would* go for a long walk' (i.e. it was her custom, her habit, to do so)

   ='Tobias *would* make a mess of it' (i.e. it was typical of him)
4. Hypothetical meaning=' I told her she *would* get mouth ulcers if she chewed buai all the time'.
5. Probability = 'that *would* be his mother'.

Note: Your task now is to **re-read** the Recount, and identify which of the uses of ***can / could*** the author has used, and which uses of ***would*** she has used. You can use a code to write under each example, e.g. *C 1, 2 or 3; W 1, 2, 3, 4, 5.* See the following example:

'Every time when I was mistreated, she *would* shed a few tears'.

(W 3)

Do you understand how you might make use of these Modals in your own writing? When you do your own Family Story like 'My Mom', see if you can put into practice what you have learned about the Modals here.

6. Identify the particular processes of process writing you want the pupils to engage in.
7. Language usage. Discuss with pupils before and during writing, the following items:
    - Punctuation marks including 'talking marks' if necessary
    - Use of descriptive words
    - Past tense verbs
    - Pronouns
    - Conjunctions – additions etc.
    - Verbs – irregular/regular

Focus on writing

☞ 5.2 Activity 47

Tasks for individual construction by students:

- *Write a narrative or a personal recount that is real or imaginary with a similar theme*
- *Start with a Time Line of the important events in your life.*

☞ 5.2 Activity 48 – Optional

Summarise the Personal Recount of 'My Mom' *using sequence words from the following list. Your summary should be no longer than 100 words.*

In her early years, next, finally, afterwards, eventually, later, meanwhile, soon, presently,

while, immediately, since, formerly, previously, lastly, at last, at length, subsequently, soon after.

☞5.2 Activity 49

In the activities selected throughout this module,

- *Identify the activities where each of the four language skills (listening, speaking, reading, writing) are used.*
- *Is there a balance between oral (listening/speaking) and reading'/writing skills development?*
- *Discuss the four roles of the reader (refer to Appendix 3)*
- *Identify each of the roles in the suggested activities*

Using the new Upper Primary Syllabus, write language outcomes for this unit of work; suggest what the Indicators might be.

- *Identify Outcomes and Indicators from one other syllabus area that could be met by this unit of work.*

Section 2: 'Alice Dubois: War Hero': Historical recount / biography

Alice Dubois, War Hero

IN AUGUST 1914 many French refugees, fleeing ahead of the German invasion of their country, managed to cross the channel into England. One of these refugees was an attractive, intelligent woman named Louise de Bettignes. She spoke English, German and Italian as well as her native French. She brought to England messages containing military information that had been entrusted to her by French officials. She also had information taken from her own observations. She was invited to London and asked if she would like to go back to France and organize a system of espionage.

Disguised as a dressmaker and seller of laces, and calling herself Alice Dubois, she returned to her home town of Lillie, France, and began to organize. Among her agents were a chemist, who forged passports; a mapmaker, Paul Bernard, who at one time wrote in coded shorthand a 1,600-word spy report to fit beneath the stamp on a post card; and Marie-Leonie Vanhoutte, who, as Charlotte the cheese peddler, roamed with Alice the lace peddler to gather information. Eventually the group had 40 members.

Alice crossed into Holland once a week with information the group collected. She worked out so many methods of sending messages. She signalled with carillon bells. She hid messages in cakes of chocolate, toys, umbrellas, a lame man's leg, and balls of yarn. Once she carried a message written in invisible ink on transparent paper placed beneath the glossy surface of a photograph. She hid a map in the rim of a pair of glasses.

During one of Alice's trips into Holland, Charlotte received a message telling her to hurry to a certain inn 'on account of Alice'. She knew that it might be a trap, but not wanting to show that she had anything to hide, she went to the inn. There she was questioned by an informer. She pretended not to know anyone named Alice, and informed the informer that he had the wrong person. The next day Charlotte was arrested by German secret agents. When Alice returned, she was trailed for a few days and finally arrested. Both women were convicted and sentenced to death, but at the last minute the death sentences were changed to 27 years' imprisonment for Alice and 15 years for Charlotte. Alice died in prison on September 27, 1918, a few weeks before the war ended. Charlotte survived the war.

Overview of a historical recount / biography

Literary genre – Historical Recount /biography Contextual features	Textual features: Language features
Social Purpose: To recount and reflect on events in a person's life in the order in which they happened To give details about newsworthy aspects of a person's life after doing research To be shared with the reader (s) To present researched information. *Subject Matter (field)* Focus on a person or persons' lives, including specific events, experiences, achievements Roles and Relationships between writer/reader (tenor) Authoritative writer to unknown reader(s) Mode: Written Medium: Books, encyclopaedias, magazines (some), special features (newspaper)	*Generic structure* – Brief Narrative *Orientation:* Names the person(s), tells when they lived, and why famous *Sequence of events*: lists the important events in life in chronological order, and the people or experiences that may have influenced her/his achievements *Re-orientation* – Restates why he/she/they is/are famous or brave. Tells of the contribution made to society. *Cohesion*: Sequencing – listing of events in the order in which they occurred. *Grammar* Short sentences linked into paragraphs around the main ideas Use of Action verbs to refer to events Use of Past Tense to relate events to the time they happened *Vocabulary:* Related to the events, people and their achievements in the historical recount/ biography. Use of nouns and pronouns to identify people and things involved – many third person singular and plural pronouns Use of conjunctions and time connectives to sequence the events Use of adverbs and adverbial phrases to indicate place and time Use of adjectives to describe nouns Use of Passive Voice to hide agency

Pre-reading activities – Introduction to the topic

☞5.2 Activity 50

Prepare yourself for the reading by completing one or more of the following activities:

History of World War I

- *Display pictures of war, both in Europe and PNG*
- *Ask questions about the photographs (where, who, when, how, why) if known*
- *Locate Europe on a map, globe or in an atlas*
- *Highlight areas where this story is set*
- *Skim/scan text for difficult and unfamiliar words and underline them, e.g. Refugees, fleeing, invasion, entrusted, espionage, chemist, forged, peddler, roamed, carillon, yarn, transparent, glossy, rim, inn, informer, convicted*
- *Ask a question for general discussion – why do you think this article was written? (list ideas on the board)*
- *What makes a person famous so that someone else will want to write/tell their story? (Students give their opinions about why their biography/historical recount deserves to be known by others).*

While-reading activities

☞5.2 Activity 51 - Literal comprehension

Working in pairs, read the text and answer the questions below:

- *Which country started the war Alice Dubois fought in?*
- *Why did the French people flee their country?*
- *Why did the French officials choose Alice to lead the spy work rather than a man?*
- *Who were Alice and her secret agents working for?*
- *What item did Alice successfully use to smuggle a map in to her superiors without being caught?*
- *Why did Alice have to disguise herself and use different methods of sending messages?*
- *From which country did the informer who successfully brought to an end Alice's spy activities, come?*
- *Did the war that Alice Dubois fought in, come to an end before or after she died?*
- *Why did the author of this article consider Alice Dubois famous enough to write about her?*

☞5.2 Activity 52 – Inferential comprehension

Identify from the text a synonym of these words, and underline them

transmitting……

shiny……

interrogated……

altered……..

collect……

asylum seekers……

ceased……

escaping……

- *In paragraph 1, Line 5, what does 'her native French' refer to?*
- *In paragraph 4, Line 2, what does 'on account of Alice' imply?*

Vocabulary level activity

- *Choose some of these activities after having studied the text:*
- *Cloze activities: omit – content words, or verbs, or pronouns etc.*
- *Complete a word puzzle of key words in the recount*

☞5.2 Activity 53

Identify the main idea in each paragraph (4).

☞5.2 Activity 54

- *Complete a time line of events in the historical recount.*
- *Develop concept maps of regular/irregular verbs, adjectives, nouns, pronouns, adverbs etc.*

Post-reading activities

☞5.2 Activity 55 – Critical comprehension

Discuss and answer the questions in pairs or groups.

- *Was it just for this woman Alice Dubois to risk her life for the sake of her country?*
- *Since women were fully engaged in dangerous missions during the war is it only fair that they be treated as equal to men in other situations?*
- *Why was the Netherlands chosen as the soil for passing over information every week by the secret agents?*

Creative Comprehension

- *The French were fleeing from the Germans. How would the Britons help them overcome their plight?*
- *Was there really such a thing as invisible ink? How can you find out?*
- *Why were the death sentences of the two women changed to lighter penalties?*
- *Alice and Charlotte were brave women indeed to have served their country faithfully. What lesson(s) did you learn from their experiences in the war?*

Report your answers to the whole class.

Critical literacy

Language is a means of communication and control. So, we can be both informed and manipulated by texts, often at the same time. One of the goals of critical literacy is to assist us to become aware of how texts may be manipulating us as we read.
(Adapted from Emmitt, M. and Pollock, J. (2001) *Language and Learning. An Introduction for Teaching* p. 8.

☞5.2 Activity 56

Now that you have studied the text – Alice Dubois, War Hero, think about answers to these questions.

- *To whom is the text addressed, or, who is writing to whom?*
- *In one sentence, what is the topic of the text?*
- *Why do you think this story was written?*
- *Which or whose version of events and the world can you most easily recognise in the text?*
- *Whose version of events is not given in this story?*
- *From your reading of the text, how were the French and Germans 'constructed' in this text?*

To answer this question, draw up two columns, and under two headings, list all of the words that describe each group, e.g.:

The French	The Germans
refugees	invasion
fleeing	informer etc
attractive	

- *Look at all the words under each heading. Then identify who were 'constructed' as heroes, and who were constructed as villains.*
- *How did the writer lead you, the reader, to build up a picture in your mind about each of the groups?*
- *Which 'side' do you think the writer was on?*
- *Discuss the ways in which different people might write this account of events according to their version of events, e.g. a German soldier, a British soldier, Alice's mother, etc. Who else could provide an alternative point of view for these events?*

☞5.2 Activity 57

As a class activity, orally build up an argument for a lawyer to use, arguing for the women's death sentence to be commuted (changed) to life in prison. Below is an overview of an argument genre.

Overview of an analytical exposition / argument genre

Non-literary: **Analytical exposition / argument genre** **Contextual features**	**Textual features:** **Language features**
Social Purpose of the text: • To analyse a set topic and to persuade the listener/reader that the speaker/writer's thesis is correct by developing an argument to support it. *Subject matter (field):* • The topic demanded by the set question, e.g. the reasons for commuting the death sentence of the spy Alice Dubois. *Roles and relationships between speaker/listener and writer/reader:* • Speaker/writer to unknown audience; very formal in tenor *Mode:* • Spoken or written *Medium:* • Law court; academic journals, newspapers etc.	*Generic structure:* • Thesis (point of view/opinion of the author of the text • Arguments with supporting evidence (legal/political/ethical arguments may be presented • Restatement of thesis with optional comment *Grammar:* • Verb types: action verbs • Tense: present tense • Some cause and effect signals. See chart of cohesive features showing cause and effect in Appendix 2 *Vocabulary*: • Related to the topic

Possible additional activities

- Ask volunteers to tell the story in the first person (as Alice Dubois telling her own story). Students could prepare for this by working in pairs or a small group, and choosing one person to retell the story.
- Ask for volunteers to tell the story from the point of view of one of the German soldiers
- Complete a time line of events in the story
- Role play of, e.g. "One week in the life of Alice Dubois", with class members acting out different roles of the participants
- Poetry composition (See Poetry in Appendix 5.)
- Watch a video on World War I, and try to identify the writer's positioning of you, the viewer. You could use the questions in Activity 7 to help you with this.
- Make a poster with war slogans/propaganda
- Write a letter to the editor of a newspaper commending women veterans of war. Pupils will need some modelling and practice with this. For example, find a 'letter to the editor' commending someone for something well done. Use it as a model for the students to follow.
- Write a Summary of the story of Alice Dubois in one paragraph. Include all the main ideas of the story.
- You are a German soldier. Write up a *report* on your arrest of the two women, from the German point of view at the time.

Focus on writing

☞5.2 Activity 58

Research and write the biography of a famous person, of your own choice. Your biography will be published in our class book: "Biography of 30 famous people" and displayed in the school/College library. The biography could be of the Wartime experiences of your grandparents or other family members. Alternatively, you could write of the early contact of your family with Europeans, or the biography of some family member who went away to work in distant places.

Ordering your information

(a) The features you need to pay attention to when you research this topic are listed in the Table below

The Table may help you to order your information.

	Biography of a famous person
• When and where born • Family background • Educational experience, if any • Chronological list of noteworthy events in his/her life • Reasons why their life story is worth retelling • Visuals, e.g. maps, diagrams, photos, sketches	

b) After talking with the famous person, or collecting information from your research in the library, complete a time line *of the events before starting to write.*

Pay attention to the generic structure of a historical recount:

- *Orientation (who, when, where)*
- *Sequence of Events in chronological order*
- *Conclusion*
- *Re-orientation (optional)*

Grammar:

- *Mostly action verbs, past tense*
- *Pronouns – third person (a historical recount is someone else's story told by a writer)*
- *Sequencing of events in time – time words and phrases, usually adverbs of time, adverbial phrases of time*
- *Paragraphs composed around one main idea per paragraph*
- *Vocabulary suitable for the events being retold*

c) Complete a first draft, second draft, read to and analyse your text with a friend, then write the final draft.

d) Complete the student self-assessment sheet which follows.

Student self-assessment list

This self-assessment format can be used by pupils to assess their understanding of the nature of the task that was set for them.

What was my ***purpose*** in writing this personal recount?

_____

Have I achieved my purpose? _____

How do I know I have achieved that purpose?

_____

Can I identify the main structural parts of the recount I have written?

_____

What cohesive features have I used? _____

_____

What kinds of verbs have I used? _____

_____

Am I satisfied that the vocabulary I have chosen carries the meaning of the recount?

_____

Did I complete:

- A time line?
- At least one draft?
- Did I read the recount to a friend?
- What was their opinion?
- Did I write up a final copy for publication?
- What have I learned from this study?

_____

☞ 5.2 Activity 59

Review the tasks set for the pupils, and make a list of:

- *criteria for assessing pupils' oral tasks*
- *criteria for assessing pupils' written tasks*

to match the Outcomes and Indicators you had specified earlier.

Section 3: 'A Man like Poro': Narrative with a moral

The passage used in this section is 'A Man Like Poro', from: *Island Life* by Kumalau Tawali.

Overview of narrative with a moral genre

Literary **Narrative with a moral genre** **Contextual features**	**Textual features:** **Language features**
Purpose: • To create empathy • To create awareness of the experiences of others • To entertain • To inform *Subject matter (field):* • A fishing village and associated characters *Roles and relationships between writer and readers (tenor):* • Writer as authority to unknown readers – emotive Mode: • Written Medium: • Story books etc.	*Generic structure:* • Orientation – who, when, where • Complication – problem that needs solving • Evaluation • Resolution *Grammar:* • Verbs: thinking, relational (was, were); action. past tense, unless presenting dialogue • Pronouns: many Third person singular and plural • Sequencing words that signal chronological (time) order • Words showing cause and effect

A man like Poro

Poro slowly paddled ashore. He had been out line-fishing all night. He brought his canoe right alongside his house built on stilts over the water. He looked tired from staying awake most of the night. One by one he brought his fishing equipment up to the house. Then, he paused, as if he did not know what to do next. In a hesitant manner, he looked into the canoe. He was weighing a big decision as to what he should do next. "Well, all night is quite a long time, isn't it?" he thought. "Yes, a long night in which one should have made a bigger catch!"

He thought of the shame of the two small fish inside the canoe, which were his only catch of the night. He thought once again, as he was paddling ashore, about why he caught so few. The bait of octopus meat was freshly caught the previous afternoon. So it was not the bait. Perhaps he went to the wrong reef. Then, he thought of the moon's face. The sky was clouded so he could not tell whether it was a quarter, half or full. "Well, it's not a disaster", he said to himself, reconciling his troubled spirit. "Other fishermen suffer the same shame, too. I man, the fish of the sea are nobody's little boys. You can't tell them to come and bite the bait on your line for you. Oh no", he amused himself in his thoughts. "They are clever. They have their own mind and ways and they do what they wish! Well, just get those two little ones in there. They'll be enough for the day…better than nothing, I suppose. No! Not better than nothing, you could have done better. Who says that?"

He reached into the dugout and quietly put the two fish in the water bailer, looking around t make sure that no one saw his shameful catch. Then, quickly he brought the fish up and placed them in the doorway. He tied the mooring rope to one of the posts of the house and pushed the canoe away from the house, as he climbed onto the little platform for climbing into the house.

He was hungry, tired and sleepy and did not know which of his instincts he should listen to first. He noticed a mature coconut in one of the corners and decided he would give in to hunger first. He quickly skinned the coconut on the husking stick and split it to drink its water. Then, he broke the coconut into small pieces and ate it. It would do for the morning meal, he thought as sleepiness took control of him.

Some men of the village were watching Poro carefully, a little distance away on the shore at the canoe-building yard. Those, like Poro, who lacked fishing skills were the laughing stock of the village. There were a few like Poro in the village. Others loved making fun of them. "I watched and watched and did not see any fish come out of that canoe over there. Or did my eyes play up with me?" "Yes, my eyes probably played up with me, too. Or maybe my eyes were blinded by the shiny sides of the fish, momentarily!" "No, the fish just disappeared between the canoe and the doorway of the house". The men laughed and joked and laughed again. One of them tried mimicking Poro, about how he would explain his futile night of fishing. "Oh dear respected ones. I fished and fished, all night, but caught nothing. Even my house has geckoes that make their sounds. Oh, but for me, curse me, it was as if the reef's bottom was barren. For hours and hours, there was not even a bite or a pull on the other end of the line. Oh curse me. It was as if the reef was laughing at me."

Some men of the village were watching Poro carefully, a little distance away on the shore at the canoe-building yard. Those, like Poro, who lacked fishing skills were the laughing stock of the village. There were a few like Poro in the village. Others loved making fun of them. "I watched and watched and did not see any fish come out of that canoe over there. Or did my eyes play up with me?" "Yes, my eyes probably played up with me, too. Or maybe my eyes were blinded by the shiny sides of the fish, momentarily!" "No, the fish just disappeared between the canoe and the doorway of the house". The men laughed and joked and laughed again. One of them tried mimicking Poro, about how he would explain his futile night of fishing. "Oh dear respected ones. I fished and fished, all night, but caught nothing. Even my house has geckoes that make their sounds. Oh, but for me, curse me, it was as if the reef's bottom was barren. For hours and hours, there was not even a bite or a pull on the other end of the line. Oh curse me. It was as if the reef was laughing at me."

They laughed again, their laugh of derision. Pwendrilei and a few other boys were there with the men. Pwendrilei could not understand what was so funny about the kind of things they were talking about. He thought in his boyish innocence that the men were simply arrogant. Poro, poor man, was to be pitied. He had heard things said about Poro and Kutan before. But right now he somehow detested the haughty spirit of men's laughter. He felt anger rise up in his heart. If only he were a young man like his father's cousin Lampati, he would teach these despising ones a good lesson about fishing, and see what stuff they were made of. He left the men laughing their evil laugh and went looking for Grandpa Laloan. He wanted to know the truth about someone like Poro. Why was he despised so much in the ways of fishing?

Poro woke up at mid-afternoon, still feeling the need for more sleep, but sufficiently refreshed. He sat in silence, staring blankly through the silence, staring blankly through the doorway at the weather outside. In the distance, his eyes caught a large crowd of black fishing birds. He knew there was a school of tuna out there. Suddenly, he thought of the two little fish from his night fishing trip. "ah, there they are, near the fireplace!" Once again, he was tormented by thoughts of the wasted night. Flied were gathering around the fish, the kind of flies that told him if the fish were not smoked soon, they would turn putrid. "I must smoke them!" he said as he thought better of the situation. It was good for his dignity, that he did so. Someone was bound to enter his house at any moment. At least the two fish were the marks of his night fishing; better than nothing. So he started a fire, put the fish on the smoking place above and let the smoke from the coconut husk rise up to dry the fish.

At the other end of the village, Pwendrilei sat with his Grandpa Laloan, trying to get into the mystery of why men like Poro were despised in their fishing ways. "There have always been men like Poro, in the history of our fishing villages. They just seem not to have the ability to learn the sophisticated ways of fishing people. They make a lot of mistakes out on a tuna catching trip for instance. Then they are told how stupid they are. They are particularly the object of the scorn of grand masters of fishing". Pwendrilei thought perhaps this was why Poro would rather go fishing on his own. Then, he would not have to be ridiculed. "Ah, child", said Grandpa Laloan, "such people as Poro, despite the arrogance of our society, are like fish on a reef with their own beauty". "Oh, Grandpa! That's it. How wise you are", Pwendrilei said. "Oh, just a little thought. You see some fish are big and mystic and some are small and humorously made. But they are all part of the same reef". The beauty and power of the old man's words soothed Pwendrilei's questioning spirit, searching the reasons for the ways of a man like Poro.

Before reading

☞5.2 Activity 60

Use of music

- *Listen to a song*
- *Guess who the artist is and where s/he originates from*
- *Briefly discuss the artist and the song*

Use of atlases/map/globe/school library

- *Find out the location of the island: its direction and lines of latitude and longitude*
- *Use a PNG atlas or map or globe to locate Manus Island*
- *Carry out library research on the geographical and historical features of Manus Island*
- *Briefly discuss in class information collected from the library research conducted.*

☞5.2 Activity 61

Vocabulary usage

- *Skim and scan text for unfamiliar terms*
- *Underline and make a list of terms that may be unfamiliar to the readers. Use them later for dictionary exercises, i.e. put them in alphabetical order, check meanings, use for spelling activities*

stilts, disaster, detested, haughty, scorn, dugout, bailer, despising, blankly, hesitant, mooring, momentarily, mimicking, tormented, putrid, instincts, soothed, futile, curse, barren, dignity, sophisticated, ridiculed, arrogant, pitied, derision humorously etc.

During reading

☞5.2 Activity 62

Literal comprehension

Answer these questions

- *Why was Poro and other young men like him considered 'laughing stocks' of the village?*
- *After spending many hours out at sea how many fish did Poro manage to catch?*
- *As Poro placed his catch of the night into the bailer, why did he look around him?*
- *Who did young Pwendrilei seek advice from, to help solve his confusion?*
- *Had Poro not smoked his fish quickly, what would have become of them?*
- *Why did Pwendrilei consider the young men who ridiculed Poro as arrogant?*
- *Why did Poro prefer fishing alone?*

Inferential comprehension

Identify a word from the text that has these meanings

- *weary……*
- *mocked……..*
- *imitating……*
- *stopped……*
- *tortured……*
- *reluctant……..*

- *Why was Poro's fishing trip unsuccessful?*
- *When black birds are seen flying above a certain area at sea what does this indicate?*
- *What does it mean to be a 'laughing stock'?*
- *Were the actions of the men who despised Poro, an act of arrogance? Give a reason for your answer.*

☞5.2 Activity 63

Complete one or more of the Word Puzzles below

- *Create a* crossword puzzle *for students to complete, using the unfamiliar terms identified.*
- *Have a* matching activity *of words and definitions*
- *Use the words correctly to* construct sentences

☞5.2 Activity 64

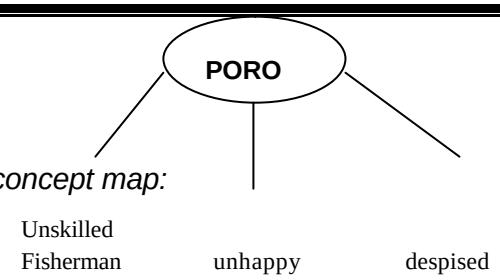
Cover strips

Use cover strips to cover all text. Students are asked to focus on a particular feature, e.g. regular/irregular verbs, different categories of nouns and pronouns, adjectives, adverbs, conjunctions, verbs etc.

☞5.2 Activity 65

Concept Mapping

Students contribute to a character concept map:



After reading - critical comprehension

☞5.2 Activity 66

Answer these questions

- *Was it fair for Poro and others like him to be scorned by the grand masters of fishing?*
- *In spite of Poro's previous unsuccessful fishing trip, he was still determined to continue fishing. What was the driving force behind this determination?*
- *What did Grandpa Laloan imply by saying that "such people as Poro, despite the arrogance of our society, are like fish on a reef with their own beauty"?*

☞5.2 Activity 67

Retelling

- *Consider how the story of 'A Man like Poro' might be different if it were told from Poro's own point of view.*
- *Pupils make suggestions. Use these suggestions to jointly construct a text told from a different perspective (Story innovations)*

☞5.2 Activity 68

In groups, construct a story ladder. First, identify the key events in the story in chronological order. Then order the events as the 'rungs' on the ladder.

☞5.2 Activity 69

Write a Haiku or Cinquain poem:

The teacher models these poems with the pupils before they are expected to write their own (See below for two examples. Appendix 5 gives information on other kinds of poetry).

a) Catching Fish - Cinquain

I
setting out
to open sea
searching for fishy meal
caught only two fish
ashamed!
Sad.

b) Fish – Haiku

In crystal waters
live mystic, humorous fish
Sly difficult prey.

☞5.2 Activity 70

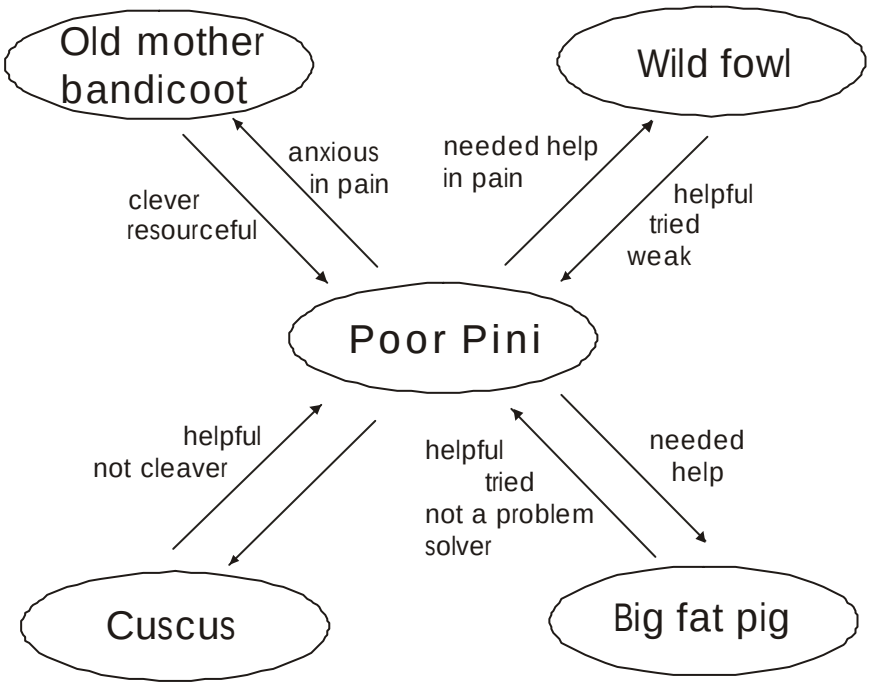
Develop a character profile of a favourite or despised character in the text.

Name……
Gender……Age……
Place of birth……..Nationality……
Educational qualifications……
Marital status…… Hobbies……
Physical Features……..

☞5.2 Activity 71

Build up a literary sociogram

- *Identify and distinguish the characteristics and emotions of the characters in the text.*
- *Use these to construct a sociogram illustrating the relationship between the different characters.*



Sociogram of 'Poor Pini'

☞5.2 Activity 72

Creative comprehension - What do you think?

- *What differences can you identify between the story written* about *Poro, and the story told, e.g. by Poro himself? (See Activity 7). That is, what differences would the story of a Man like Poro be, if it had been written by Poro himself?*
- *What determines one's ability to be a skilled fisherman?*
- *What determines a good fishing ground?*
- *Do you know of a person like Poro in your area? Describe his/her relationship with the other young men/women in the village and the rest of the villagers.*
- *If you had someone as wise as Grandpa Laloan as a grandparent, what memorable lesson might you learn from him/her?*
- *How could Poro prove to the fishing grand masters that he was just as good a fisherman as they were?*

☞5.2 Activity 73

A moral dilemma for discussion:

Imagine you are one of the 'grandmasters' of a skill that is highly prized in your community.

(The skill could be fishing, hunting, canoe making, storytelling, making sago).

You are ashamed about how the other grandmasters are ridiculing Poro.

Suggest some steps you might take, or strategies you might use, in order to raise his status in the eyes of other villagers.

Section 4: Free verse / poetry

Overview of free verse / poetry genre

Literary **Free verse - poetry**	 **Language features**
Purpose: • To define, add meaning and personally react to a subject Subject matter (field): • Whatever the poet chooses • (in this case, village life) *Roles and relationships: (tenor):* Emotive *Mode:* Written	*Generic structure:* • No regular rhyme or rhythm • Various line lengths • Run-on lines (no commas at the end of lines) *Cohesion:* *Grammar:* • May not follow normal grammar patterns *Punctuation:* • May not follow usual rules *Vocabulary:* • Imagery, to create vivid mental pictures.

These two poems could be studied at the same time as Unit 28 *Settlements: Village life* and Unit 30 *Urban settlements: Where and why they have grown* in: *Exploring Geography through Papua New Guinea,* by D. Ranck and R. Jackson.

VILLAGE LIFE

So boring, so dull and
isolated
Very quiet, you feel
uneasy
Meeting the same old
faces
When you ask, "Yu go we?'
They'll nod and say,
'Mi go wok'.
The elders talking and
smoking
At the corner of the singsing place,
Ignoring you

You'll feel as a lost ship
On the ocean
Life is so boring, so dull
And isolated
One thing I wish for….
The bright lights.

Johannes Korop

THE WIDENING GAP

As the years pass by,
Running their course,
The gap widens

Between me and the dear folk,
The chasm grows
Inevitably,
Unintentionally,
Unwillingly,
Somehow it widens.

Nostalgic moments -
Of youth roaming
The cool jungles and hills,
Of hunting trips,
Of swimming in the fresh creeks and rivers,
Of fishing,
Of exuberant feasting –
Fill the imagination,
And arouse pleasant feelings;
But nostalgia bridges not the gap.

Visiting the dear folk.
Mats are placed before me,
On them I am invited to sit,
Children are told to get away or keep quiet,
With undue respect, I am treated,
As f I am an important visitor,
As if I am not their blood,
As if I am not nursed on her grass-skirt,
As if I did not drink from her breast.
A strange feeling of estrangement
Tingles down my spine.
The gap widens even more I sense.
The strange bird returns me,
Back into the strange world.

Letters received,
Dear nephew send me this,
Dear cousin, send me that,
Dear brother I want this,
Dear uncle, I want that.
Wish I could meet all their needs and wants.
But obligation conflicts
With meeting ends
In the strange new world.
Letters unanswered,
Silence – the way out,
The chasm widens still

Not only are we separated
By distance in space and time,
But in way of living,
In experience,
In thought,
In outlook.
As the years move on,
The gap grows,
Inevitably,
Unintentionally,
Unwillingly,
Sadly,
But somehow it happens.

John Kadiba

Before Reading

☞5.2 Activity 74

Show an amplified picture of a child or person who has been away on study in a town and returns to the village where s/he is being met by the village people.

In groups, students discuss the possible range of emotions, reactions, feelings etc. that are shown by people in the picture.

Each group reports its findings to the class.

☞5.2 Activity 75

Show video tapes of village life/ city life/ people returning to their village after time away.

Play some music about people's attachment to their place, e.g. "My Island Home"; 'Maori Farewell' etc.

Have a general discussion on students' own experiences, of going away to school and returning home

☞5.2 Activity 76 – Quick interviews

Use the questions below to interview a person (e.g. a fellow-student) to find out their opinions about village life and being educated and living away from the village.

- *Do you come from a village?*
- *If so, is your village an interesting place to live? Give reasons for your answer.*
- *What are some things that make life in the village interesting?*
- *What are some things that make life in the village boring?*
- *Would you like to leave your village?*
- *Why would you leave your village?*
- *Is education a good thing to take you away from your village?*
- *What aspects of village life would you miss most if you were living in a town?*

- *What aspects of town life do you enjoy most?*
- *Where would you prefer to live – town or village?*
- *What, if anything, do you find difficult about moving from town back to the village at vacation times?*

Draw up a chart to record findings of the whole group, e.g.

In the village

Advantages	*Disadvantages*

In the town

Advantages	*Disadvantages*

☞ 5.2 Activity 77

Read the two poems on village life – 'Village Life' and 'The Widening Gap'.

Teacher reads/models the poem while the students follow along with the reading.

Discuss: The writers are each writing from a particular vantage point, or perspective. What is the perspective of each?

During reading

☞5.2 Activity 78

Underline unknown or difficult vocabulary in each poem,

e.g. chasm, inevitably, exuberant, nostalgia, estrangement, obligation, unintentionally, course, etc.

With a partner, define the words in the context of the poem (Check the dictionary for the meanings of unknown words)

After reading

☞5.2 Activity 79

In pairs, answer the following questions:

- *Is the person in each poem likely to be young or old?*
- *How can you tell their age?*
- *How does each writer feel about village life?*
- *What examples of village life does each writer give?*
- *What are the reactions of the old people to the person in each poem?*
- *What does the person in each poem wish for?*
- *What are the 'bright lights' one writer speaks of?*
- *Does each person in the poems understand the way of life of the old people?*
- *How do you know?*
- *Do the old people understand the person in the poem?*
- *How do you know?*
- *Do you think the writers of each poem are willing to try and fit into village life?*
- *What tells you that the writer of each poem has been away from the village?*
- *Who are the 'dear folk'' one writer refers to?*
- *In 'The Widening Gap' the folk at home are showing so much respect. List some of the things that show respect.. Why are they doing such? Why is the poet so regretful about what they are doing?*
- *What gap is the poet referring to?*

- *Can this gap be filled or bridged?*
- *Suggest ideas for how the gap can be narrowed.*

Compare your findings with others in the class.

Additional optional activities

- Dramatise one part of the poem, e.g. a stanza
- Using the model of a Personal Recount Genre, write an account of a return to the village you made recently. How did village people react?
- Create an acrostic poem on the word *village*
- Create an acrostic poem on the word *education*
- Draw a picture of your village; write a statement about your village in a language you speak

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☞5.2 Activity 80 – Vocabulary extension and dictionary skills

- *List all the nouns used in the poem 'The Widening Gap'*
- *Find and list the synonyms, e.g. obligation – duty; chasm – gap*
- *Find and list the antonyms e.g. estrangement – friendliness; conflict – resolution*

Focus on writing

☞5.2 Activity 81

Construct your own poem based on one of the themes of the two poems above, e.g.

- *Living in the village*
- *Life in the town*
- *Returning to the village after having been away for some time*

Brainstorm your ideas before writing – think of images that will help you construct your poem

Make a first draft of the poem

Edit and re-edit the poem, depending on the purpose

Teacher gets students to read out their poems and collects others for marking/display

☞5.2 Activity 82

Using the advantages/disadvantages charts debate the topic: "Educating Papua New Guinean children away from their home areas alienates them from village life".

☞5.2 Activity 83

Write a discussion on the topic of the debate in Activity 82.

Use the Overview provided below, as well as the 'Suggested note taking format for organising a discussion'.

Overview of discussion genre

Non-literary ***Exposition / discussion genre***	***Language features***
Purpose: • To present both sides of an issue • make a recommendation which is a logical conclusion based on the evidence given in the text. *Subject matter (field):* • Both sides of an issue that interests a lot of people *Roles and relationships between writer and reader (tenor):* • Writer to unknown reader *Mode:* • Written *Medium:* • Newspapers, academic journals; school journals	*Generic structure:* • State *the issue* as the introduction • Development: statements of differing points of view, or arguments for and against • Recommendation as a logical conclusion *Grammar:* • Verb tense: present, for giving views/opinions/ theories • Past tense for giving examples of evidence from the past *Vocabulary:* • Related to the issue. • The tenor can be neutral or emotive. • Do not use “I”, “you” “we”; keep the language impersonal. *Other significant features:* • After presenting the evidence, the writer usually states his or her own point of view, if he/she wishes the reader to accept the recommendation. • The ‘weaker’ arguments or points of view are presented before the point of view that the writer recommends in conclusion.

Suggested note taking format to plan a discussion

Issue	
Arguments for	**Arguments against**
Argument 1	Argument 1
Supporting facts/evidence	Supporting facts/evidence
Argument 2	Argument 2
Supporting facts/evidence	Supporting facts/evidence
Argument 3	Argument 3
Supporting facts/evidence	Supporting facts/evidence
Recommendation	

General objectives

1. Students should infer and work out themes
2. Write and present arguments logically and constructively
3. Build and develop vocabulary
4. Reflect and make substantiated comments

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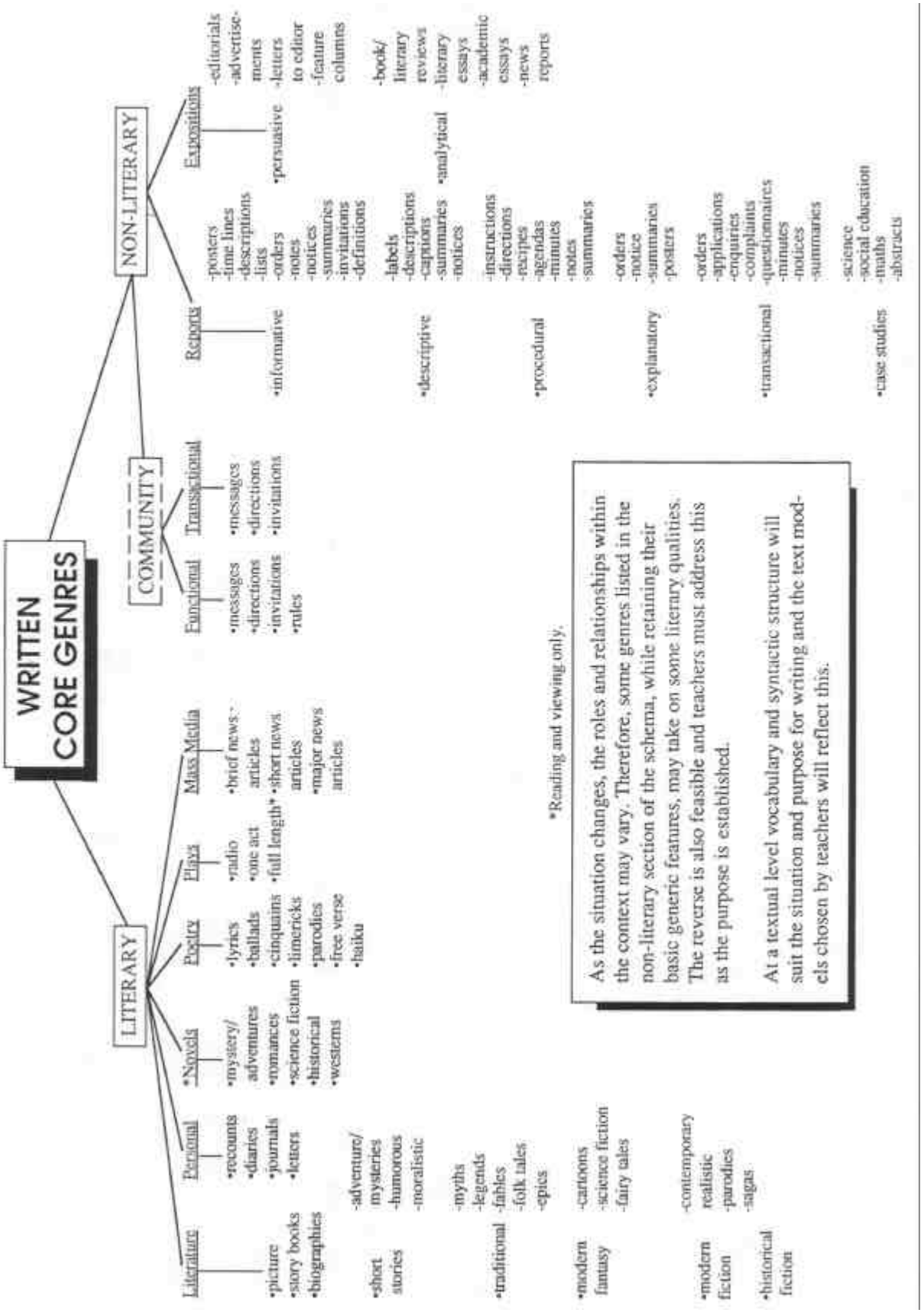
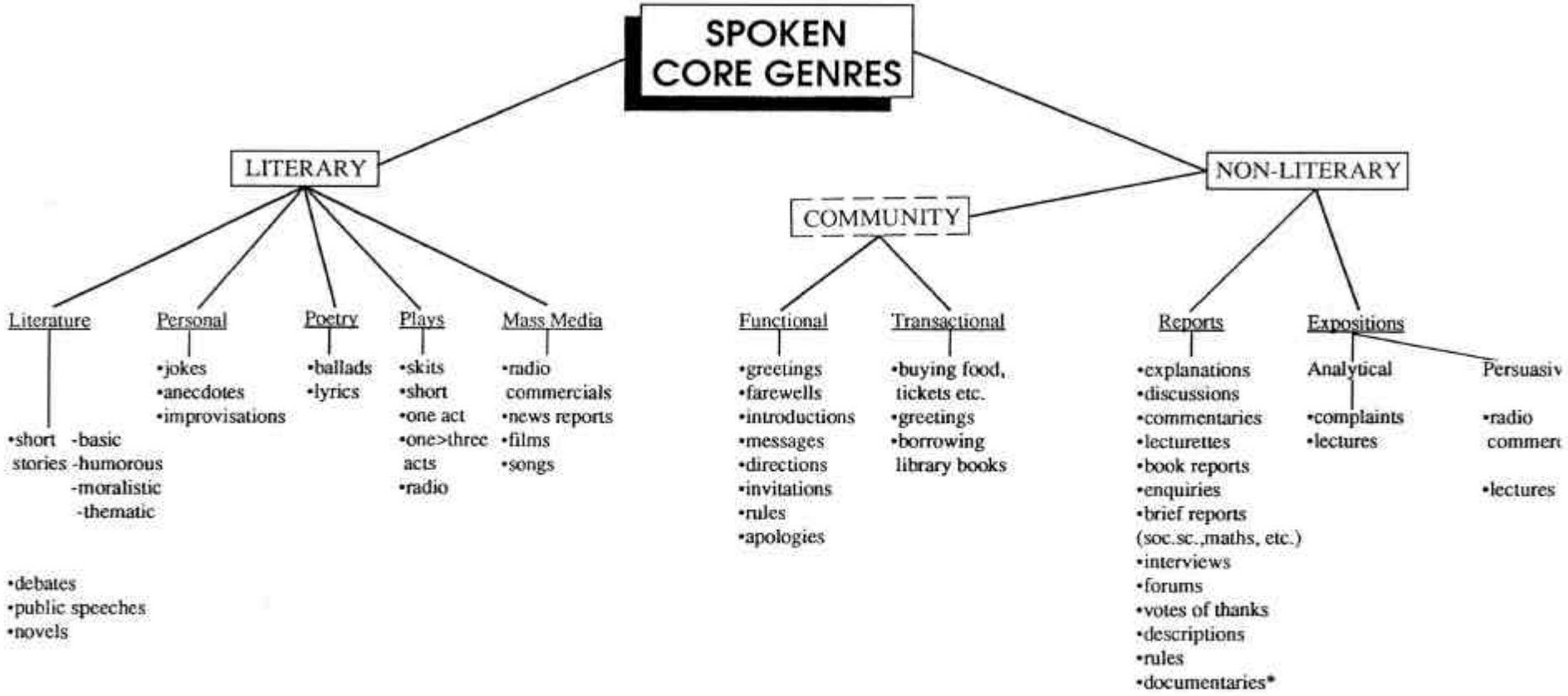
Appendix 1: Spoken and Written Core Genres

These focus of teaching/learning in primary and secondary language teaching





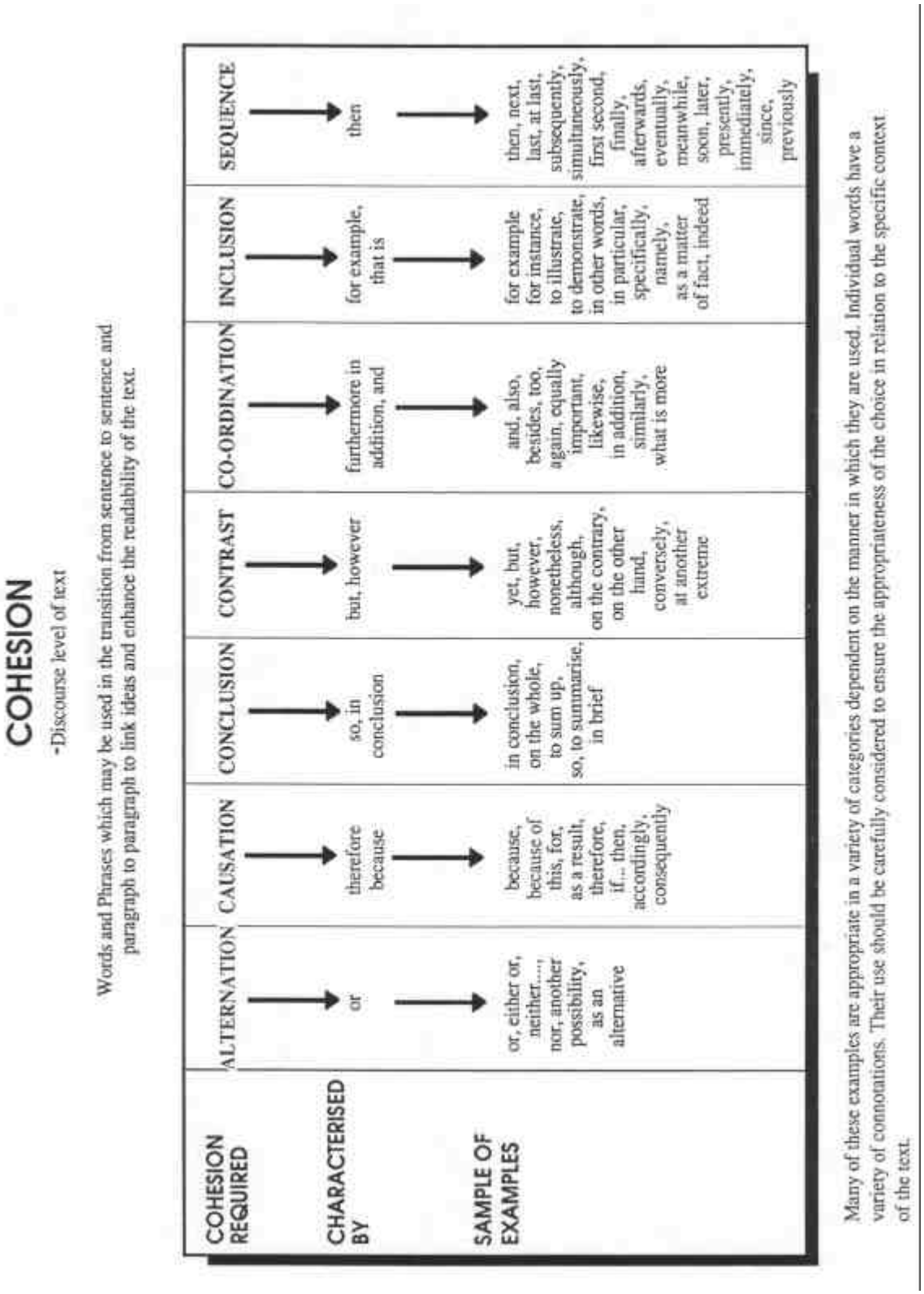
* Reading and viewing only.

As the situation changes the roles and relationships within the context may vary. Therefore some genres listed in the non-literary section of the schema, while retaining their basic generic features, may take on some literary qualities. The reverse is also feasible and teachers must address this as the purpose is established.

At a textual level vocabulary and syntactic structure will suit the situation and purpose for speaking and the text models chosen by teachers will reflect this.

Appendix 2: Chart of Categories of Cohesion

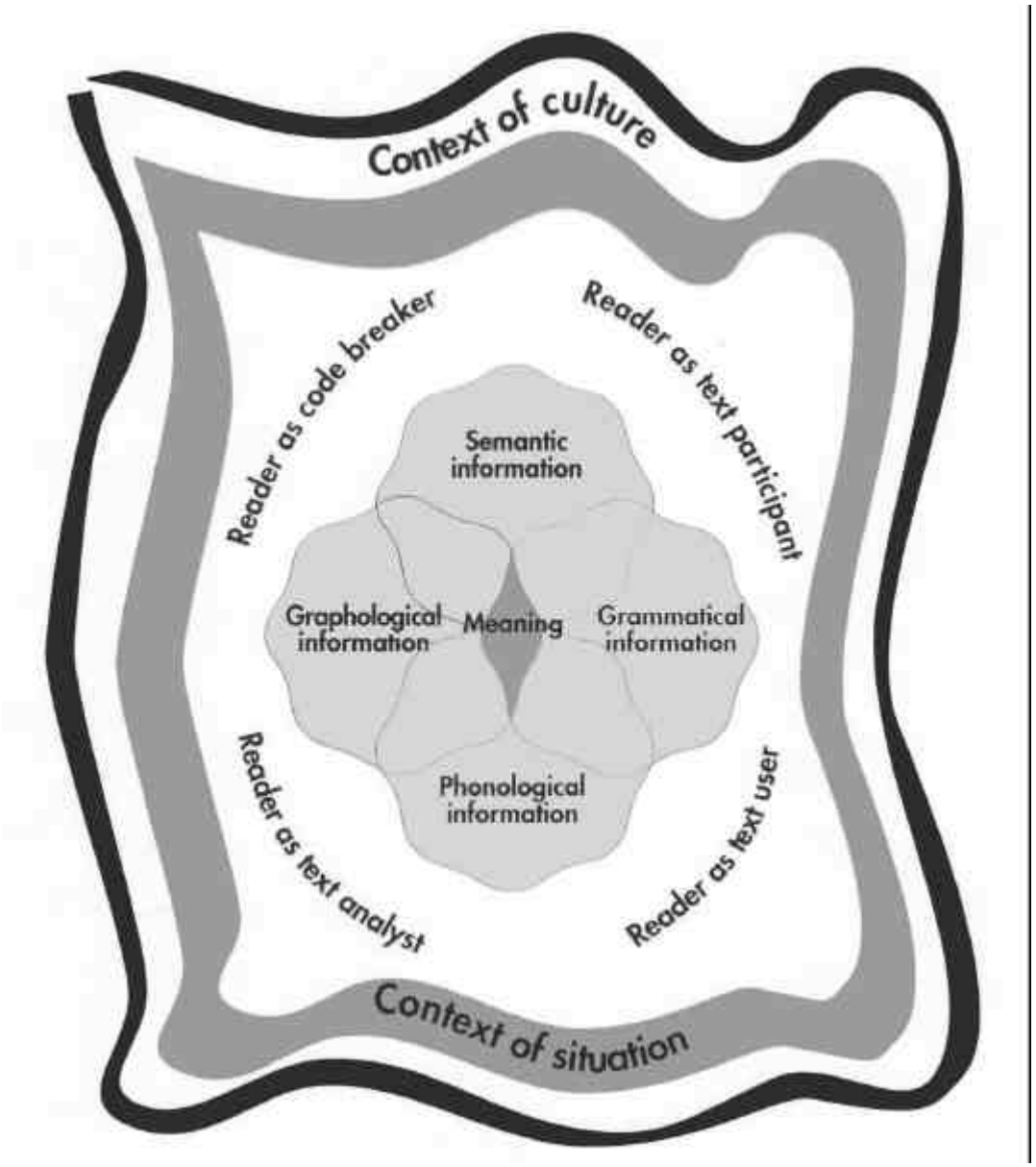
at the Discourse Level of Text



Appendix 3: Four Roles of a Successful Reader

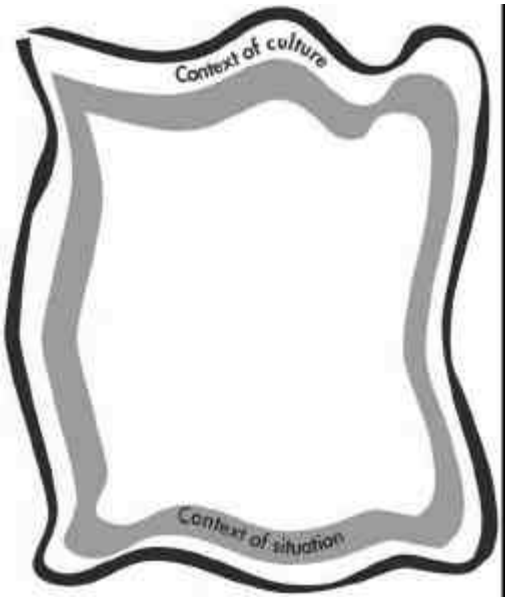
A model of reading

Reading is a complex process which involves interaction between the reader and the language and ideas of the text. It involves readers in drawing upon their existing knowledge of the world, of language and of the written code in order to attend to the visual information of the text. The diagram below indicates visually the elements of reading and their relationships to each other. This diagram is further explained on the following pages.



The goal of reading is to construct meaning from written text.

Context



We learn to read and write as individuals in social contexts

Literacy is learnt in social contexts as people use literacy practices to interact with each other to achieve social purposes. Literacy practices are some of the ways we relate to other people in social contexts.

Literacy practices are culturally-based ways of achieving social purposes. Different cultural groups use and value literacy practices in different ways.

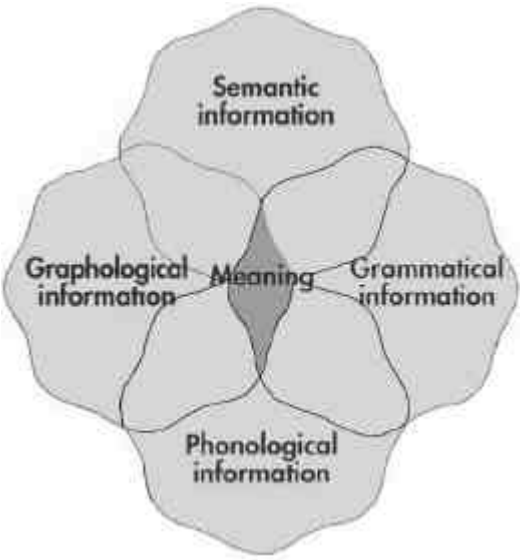
Students' views of what literacy involves, and its purposes, are shaped by the kinds of reading experiences they encounter at home, at school and in the broader community. When children enter school they have already become aware of some of the ways in which reading and writing are used and viewed in their own families and communities.

Teachers need to acknowledge, value and build on students' prior-to-school experiences. The literacy experiences students encounter at school with teachers and peers will shape the way they view themselves as readers and writers.

Sources of information

In learning to read students must learn to use and integrate four complementary sources of information

- information about meanings (semantic information)
- information about language structures (grammatical information)
- information about the sounds of language (phonological information)
- information about language in print (graphological information).



Does this make sense?

Semantic information

Readers use semantic information when they ask themselves questions such as:

- Does this make sense?
- Does this fit with what's gone before?

Semantic information includes meanings related to such things as word meanings, common expressions, subject specific vocabulary, figurative language and real-world knowledge.

Does this sound right?

Grammatical information

Readers use grammatical information when they ask themselves questions such as:

- Does this sound right?
- Would we say it like that?

Grammatical information includes such things as text organisation, sentence structure, word order and agreement of verb and subject.

Do the sounds I want to say match the letters on the page?

Graphological-phonological information

Readers use graphological and phonological information when they ask themselves questions such as:

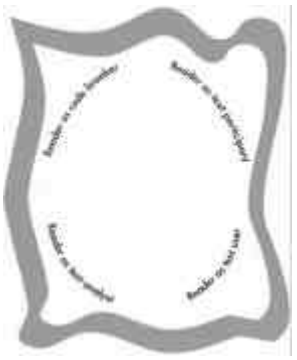
- Does this look right?
- Do the sounds 1 want to say match the letters on the page?

Graphological-phonological information includes the relationship between sounds and letters, common English letter clusters and whole words.

Integrating sources of information

Readers must access and integrate information from all four sources fluently and continuously as they read. In a systematic approach to reading the four sources of information are learnt and practised together.

Four roles of the reader



To develop as effective readers, students must learn to take on a set of roles, or ways of interacting with a text. These roles (described by Freebody and Luke, 1990) indicate the ways a reader can move beyond decoding print to understanding and using text on several levels for a variety of purposes. Briefly, these roles can be described as:

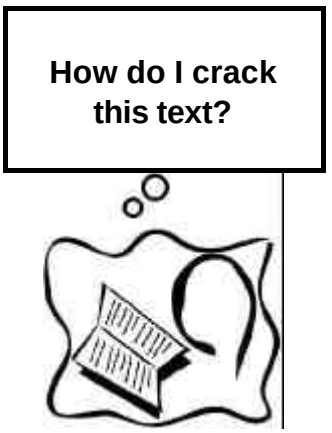
Code-breaker role

As a code-breaker a reader is concerned with decoding the visual information of the text. Readers use the code breaker role when they ask themselves questions such as:

- How do 1 crack this text?
- What are its patterns and conventions?

In adopting the code-breaker role readers attend to:

- the sounds in words
- whole words
- sound letter correspondences
- sentences and paragraphs
- punctuation conventions
- left to right directionality
- book conventions
- grammatical information
- word meanings.



Text-participant role

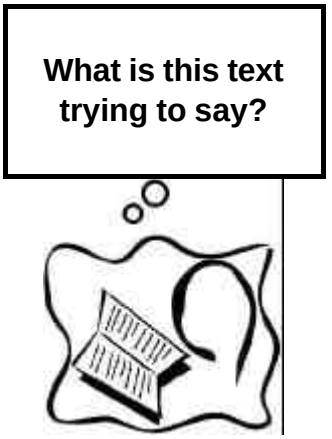
As a text-participant a reader is concerned with understanding the meaning of the text.

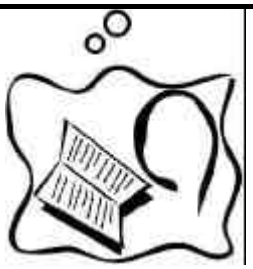
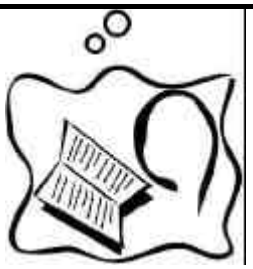
Readers use the text-participant role when they ask themselves questions such as:

- What is this text trying to say?
- What are the possible meanings of this text?
- What do 1 already know about this topic?

In adopting the text-participant role readers attend to:

- the way the text is constructed to make meaning
- the literal and figurative meanings of words and expressions
- how this text relates to the reader's prior knowledge.



Text-user role	
As a text-user a reader is concerned with the way in which the text prompts them to take some action. Readers use the text-user role when they ask themselves questions such as: • What do 1 do with this text, here and now? • What are my options and alternatives? Readers adopt the text-user role when they: • use the text in social situations to achieve social purposes • interact with others in the classroom around the text • participate in events in which the text plays a part	**What do I do with this text here and now?** 
Text-analyst role	
As a text-analyst a reader is concerned with the underlying and unstated assumptions in the text and the way the text attempts to position them as readers. Readers use the text-analyst role when they ask themselves questions such as: • What is this text trying to do to me? • Whose interests are being served by this text? • Which voices or points of view are silent? Readers adopt the text-analyst role when they: • talk about opinion, bias and point of view in a text • present an alternative position to the one taken by the text or decide to endorse the position taken by the text • think about what the writer of the text believes.	**What is this text trying to trying do to me?** 

Effective readers are those who:

- have **knowledge** about the sources of information (semantic, grammatical, phonological, graphological).
- have **strategies** for accessing and integrating information from the four sources.
- **have knowledge** of texts and how they are structured within different contexts.
- have **strategies** for taking on the four roles of a reader.

Readers must learn to use semantic, grammatical, phonological and graphological information in order to construct meaning from text. Readers do this within the context of culture and context of situation in which they operate by taking on the roles of code-breaker, text-participant, text-user and text-analyst.

Teachers should plan and implement programs which develop these capacities in explicit and systematic ways.

Contextual understanding

Students need experiences with reading and using texts for a range of purposes. They need to:

- engage with a Variety of texts including literary, factual and media texts, across a range of cultures
- engage with texts created for different purposes including texts created to entertain, to provide information and to persuade
- identify the structure And features of different ~ of texts and consider how these support the purpose of the text
- link texts to their own experiences and knowledge'

make comparisons-between different texts.

Knowledge about the sources of information:

Semantic
Students need experiences which will enable them to develop:

- real-world knowledge about topics of interest and relevance to students including knowledge about everyday situations in the home and community.
- knowledge about topics being studied in all key learning areas.
- conceptual knowledge about the world, e.g. concepts of size, shape, position, height, direction, orientation and time.
- vocabulary knowledge:
  - word meanings
  - common expressions
  - subject-specific vocabulary
  - figurative language.

Grammatical
Students need experiences which will enable them to investigate:

- grammar at the text level:
  - connecting words and phrases between sentences and paragraphs
  - content word chains throughout a text
  - how events are linked in a text by connectives such as because, so, and.
- grammar at the sentence level:
  - types of words in sentences, e.g. nouns, verbs, adjectives
  - sentence structure
  - clause structure in
  - sentences
  - subject-verb agreement
  - correct tense
  - plurals
  - word order in phrases and noun groups
  - word order in sentences
  - pronoun reference within sentences
  - connectives within sentences.

Phonological
Students need experiences which will enable them to develop:

- phonological/ phonemic awareness:
  - hearing the sounds in words (rhyming, alliteration)
  - separating the sounds in words (isolation, onset/ rime, segmentation)
  - manipulating the sounds in, words (exchanging blending).

Graphological
Students need experiences which will enable them to develop:

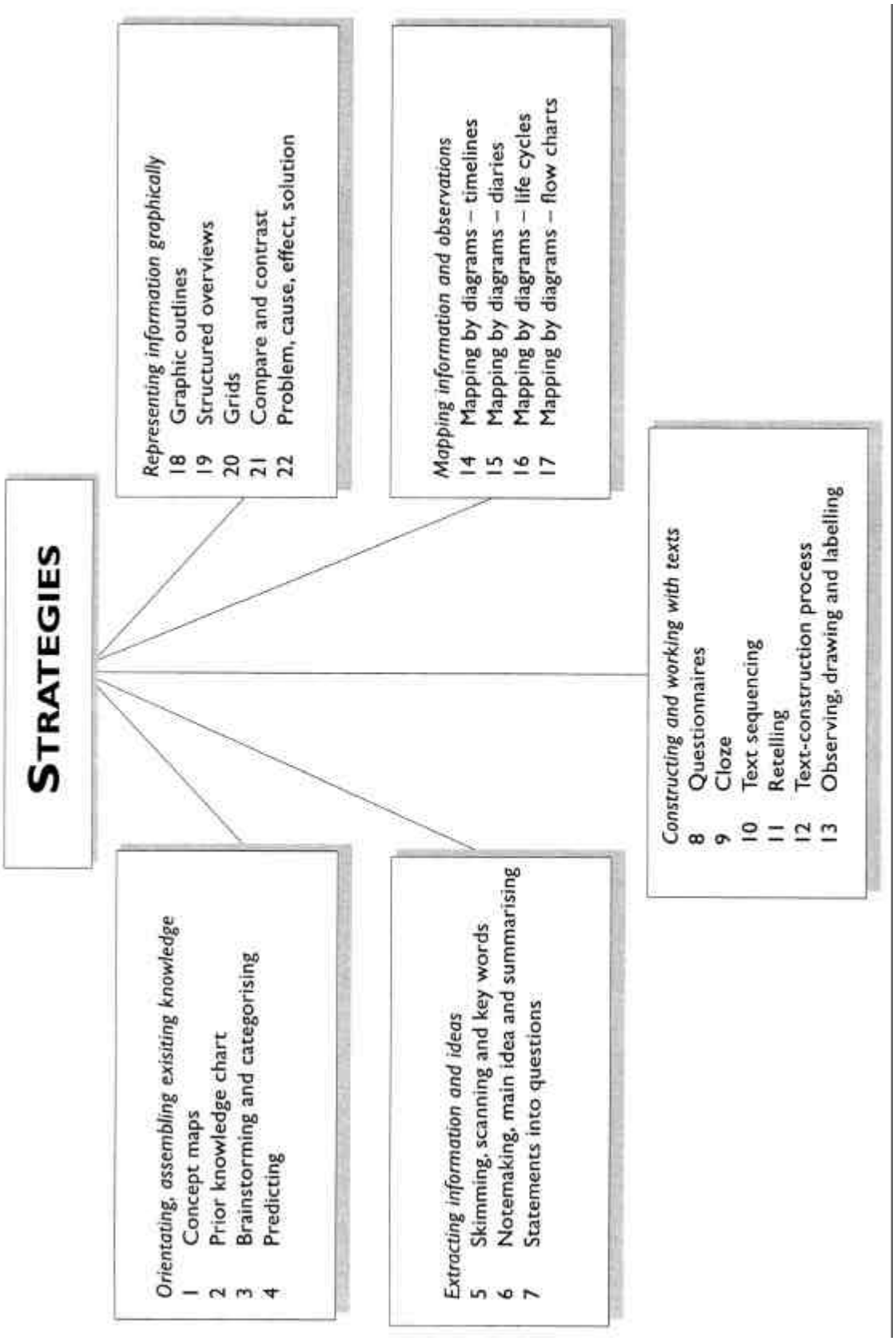
- knowledge of book conventions:
  - page and book layout
  - front and back cover.
- concepts about print:
  - spaces between words
  - directionality (left to right and top to bottom).
- sight vocabulary:
  - high frequency words
  - irregular words.
- letter knowledge:
  - individual letters
  - upper and lower case letters
  - letter clusters (syllables, prefixes/ suffixes).
- punctuation:
  - capital letters
  - full stops
  - question marks
  - exclamation marks
  - commas
  - inverted commas
  - apostrophes
  - colons; semi-colons.

- Letter/sound correspondence:
  - awareness that sounds can be written down
  - difference between sounds and letter names
  - alphabetic principle (systematic relationship between letters and sounds)
  - making generalisations (use of analogy)
  - recognising that letters can represent different sounds.

- Blending:
  - combining sounds (letters and letter clusters).

Skill in reading as a:			
Code-breaker	**Text-participant**	**Text-user**	**Text-analyst**
Students need to learn how to:	Students need to learn how to:	Students need to learn how to:	Students need to learn how to:
• draw on and integrate information from the four sources to work out what the text says • monitor their reading by: ▪ using knowledge of text and grammar in order to predict likely text and sentence structure ▪ using meaning, grammar and word and letter knowledge in order to notice a miscue ▪ using topic knowledge in order to predict likely words and phrases. • search for more information from the four sources of information by: ▪ using strategies of rereading or reading on to access information from the four sources to work out an unknown word or to resolve a mismatch ▪ using cross-checking (i.e. checking one source of information against another) to verify or alter a response. • self-correct by: ▪ trying different options to try to resolve a mismatch between the print and what the reader says ▪ trying different strategies to work out an unknown word, e.g. asking what would make sense asking what would sound right asking what would look right.	• relate a text to their own growing knowledge and experiences • understand the literal meanings presented in texts • understand inferential meanings implied in texts • understand how text structure contributes • to the meaning of a text • understand how illustrations including diagrams, tables, maps and graphs contribute to the meaning of a text • use knowledge of text structure in constructing meaning • understand various layers of meaning in a text	• use texts for a range of purposes, e.g. for enjoyment, finding information • use texts to take action, e.g.: ▪ use instructions to make or do something ▪ use product information when buying something • interact with others around a text, e.g.: ▪ share and justify a personal response to a text ▪ talk about how a text's structure and features contribute to its meaning • use text to add their own knowledge and to refine their understandings in all key learning areas • use texts as part of oral interaction, e.g.: ▪ buy something at the school canteen ▪ plan an excursion using information about transport and venues.	• talk about an author's purpose in writing a text • identify opinion, bias and point of view in a text • compare texts on the same topic from different viewpoints • talk about their agreement or disagreement with the ideas or information presented in a text • construct an alternative position to the one taken by the text • explain why people might interpret a text differently • understand how the choice of words and text structures contributes to how a text portrays particular social groups.

Appendix 4: Reading Strategies for Non-Fiction (Factual) Texts



Appendix 5: Overview of Types of Poems and their Features

Type of Poem	Purpose of	Language features
Lyric Poem	To express an (often highly personal) emotion / thought e.g. delight or sadness	No prescribed length or structure other than melody Vocabulary includes imagery (e.g. similes and metaphors)
Ballad	To tell a story or song through poetry To tell (usually) a tragic or humorous story	Generic structure: Title narrative quality Often uses repetition where each verse repeats part of the preceding verse Refrains used Most often from third person point of view can include direct speech Verse format Definite rhyme and rhythm
Cinquain	To define add meaning and personally react to a subject	Generic structure: 5 lines Line 1 – 1 noun Line 2 – 2 adjectives Line 3 – 3 verbs Line 4 – phrase of 4 words Line 5 – synonym as metaphor for the original noun in line 1 Capital letters at the beginning of lines Vocabulary includes synonyms and metaphors

Type of Poem	Purpose of	Language features
Limerick	To tell a nonsense story	Generic structure: 5 lines Lines 1, 2 and 5 match in rhyme and number of syllables Lines 3 and 4 are shorter and rhyme with each other Rhythmic pattern: Line 1 –3 beats Line 2 – 3 beats Line 3 – 2 beats Line 4 – 2 beats Line 5 – 3 beats Action verbs, past tense Capital letters at the beginnings of lines Can include place names
Free Verse	To define, add meaning and personally react to a subject	Generic structure: No regular rhyme or rhythm Various line lengths Run-on lines with no commas at the end May not follow usual grammar rules Vocabulary: uses words of imagery
Haiku	To imitate a traditional form of Japanese poetry To highlight nature To relate poetry to art by creating a visual experience in words To isolate and bring into focus a single idea or detail or To make connections between two images or thoughts	Generic structure: 3 lines – approximately 17 syllables Line 1 – 5 syllables Line 2 – 7 syllables Line 3 – 5 syllables Discusses 3 elements – time, place and object Simple yet profound vocabulary Carefully descriptive words Linked to nature – mood of the earth and seasons

Appendix 6: Barrett's Levels of Reading Comprehension

Level 1: Literal comprehension (recognition and recall)

Children should be able to recognise and recall:

- Details
- Main ideas
- Sequences
- Comparisons
- Causes and effects
- Character traits

Level 2: Reorganisation

Children should be able to:

- Classify or put into categories people, things, places and events
- Outline or put parts of a passage into order
- Summarise or reduce a passage to main points
- Synthesise or integrate information from other sources

Leve1 3: Inferential comprehension

Children should be able to:

- Suggest additional details to make a passage more interesting or informative
- Suggest the main ideas of a passage
- Suggest cause and effect relationships
- Predict outcomes
- Interpret figurative language

Leve1 4: Evaluation

Children should be able to:

- Judge whether a passage is reality or fantasy
- Judge the difference between fact or opinion
- Evaluate the worth of a passage

Leve1 5: Appreciation

Children should be able to:

- Express his/her feelings (in terms of interest) about the passage
- Identify with or be sensitive to characters and events in the passage
- Express his/her feelings regarding the ability of the writer to communicate images