# CONTENTS

<table>
<thead>
<tr>
<th>CONTENTS: Page No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION...............................................................................................................................................................</td>
</tr>
<tr>
<td>RATIONALE...........................................................................................................................................................................</td>
</tr>
<tr>
<td>SECTION 1: Workshop Papers...................................................................................................................................................</td>
</tr>
<tr>
<td>o “What do I want to know more about in this Literacy Writers’ Workshop?”.................................................................</td>
</tr>
<tr>
<td>o Outcomes for the Literacy Writers’ workshop.................................................................................................................</td>
</tr>
<tr>
<td>o Introducing Reflective Journals.............................................................................................................................................</td>
</tr>
<tr>
<td>SECTION 2: Teaching Modules...................................................................................................................................................</td>
</tr>
<tr>
<td>• Module 1 – What is language? ....................................................................................................................................................</td>
</tr>
<tr>
<td>• Module 2 - Talking about text types, or Genres.........................................................................................................................</td>
</tr>
<tr>
<td>Part 1: Narrative text types</td>
</tr>
<tr>
<td>o Identifying features of narrative text types..........................................................................................................................</td>
</tr>
<tr>
<td>o An overview of two text types in English: ‘Story’ and Recount................................................................................................</td>
</tr>
<tr>
<td>o A summary of information of text types in English....................................................................................................................</td>
</tr>
<tr>
<td>o Spoken narrative text types - English......................................................................................................................................</td>
</tr>
<tr>
<td>o Written narratives text types - English..................................................................................................................................</td>
</tr>
<tr>
<td>o Written information text types..................................................................................................................................................</td>
</tr>
<tr>
<td>Part 2: Identifying narrative text types in own Vernaculars........................................................................................................</td>
</tr>
<tr>
<td>o Vernacular language and genres..................................................................................................................................................</td>
</tr>
<tr>
<td>• Module 3 – Writing stories....................................................................................................................................................</td>
</tr>
<tr>
<td>o Where can we find interesting stories for young readers?.........................................................................................................</td>
</tr>
<tr>
<td>o Hints for writing stories for young readers..............................................................................................................................</td>
</tr>
<tr>
<td>o Story plots and the ‘plot structure chart’ for stories..................................................................................................................</td>
</tr>
<tr>
<td>o The ‘Prompt Board’ for narratives..............................................................................................................................................</td>
</tr>
<tr>
<td>o What is a K-W-L chart?.................................................................................................................................................................</td>
</tr>
<tr>
<td>• Module 4 - Brainstorming and the Processes of Process Writing.................................................................................................</td>
</tr>
<tr>
<td>Part 1: ‘Brainstorming’...............................................................................................................................................................</td>
</tr>
<tr>
<td>o Mind map......................................................................................................................................................................................</td>
</tr>
</tbody>
</table>
Part 2: The Process Writing approach ...................................................... 51
  •  The process writing ‘hand’ diagram.............................................. 52

  • Module 5 - Making Big Books .......................................................... 53
    • Making Big Books...................................................................... 55
    • A list of criteria for analysing Big Books.............................. 61
    • Making Big Books with students........................................... 63

  • Module 6 - Strategies for using Big Books in the classroom...... 65
    • Shared reading: Talk/Read/Talk/Read/Do-Talk steps........... 68
    • The ‘Prepare/Share/Respond/Beyond the text’ approach..... 70
    • The three cueing systems of reading................................. 73

  • Module 7 - Informational texts types.......................................... 79
    Part 1: Examples of Informational text types.............................. 80
    Part 2: Writing different kinds of text from a science experiment.............................................................. 91
    Part 3: Making paper and writing about it................................ 93
      • A table of topics for Informational texts - Grades 3-5....... 97

  • Module 8 - Negotiating texts with students................................. 99

  • Module 9 - Resources and Strategies to strengthen language development.............................................................. 107
    Part 1: Resources to strengthen language development
    - Storyboards............................................................................... 109
    - Prompt boards.......................................................................... 110
    - Dictionaries and word lists.................................................... 111
    - Sentence makers...................................................................... 111
    - Resources for vernacular development.............................. 112
    - Pocket charts.......................................................................... 113
    - Word rollers........................................................................... 113
    - Clothes lines........................................................................ 114
    - Phonics charts...................................................................... 115

    Part 2: Resources for Vernacular language teaching.................. 116
<table>
<thead>
<tr>
<th>SECTION 3 : Appendix</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>o Self-assessment sheet</td>
<td>122</td>
</tr>
<tr>
<td>o Evaluation Sheet</td>
<td>123</td>
</tr>
<tr>
<td>o Final evaluation of the Workshop</td>
<td>124</td>
</tr>
<tr>
<td>o Evaluation: Impressional writing</td>
<td>125</td>
</tr>
<tr>
<td>o Evaluation checklist for participants</td>
<td>126</td>
</tr>
<tr>
<td>o Evaluation of outcomes</td>
<td>127</td>
</tr>
<tr>
<td>o NDoE Language policy statement</td>
<td>128</td>
</tr>
<tr>
<td>o Model of progression of Vernacular to English as the language of instruction</td>
<td>130</td>
</tr>
<tr>
<td>o Glossary of Terms</td>
<td>131</td>
</tr>
<tr>
<td>o Standard Script for writing in Big Books</td>
<td>135</td>
</tr>
<tr>
<td>o Infants’ Cursive for writing in Big Books</td>
<td>136</td>
</tr>
</tbody>
</table>
INTRODUCTION

Welcome to the Teachers’ Guide that has been prepared for Vernacular Literacy Writers in schools throughout Papua New Guinea.

Vernacular language development is not a new venture in education in Papua New Guinea. Already, Elementary teachers have been using Big Books written in vernacular languages along with the methodology to encourage Elementary students to learn to read and write in their home languages. However, for the next two weeks of this workshop, you will extend and build on what you know of written texts and genre theory. This information will be useful to you in understanding and using the new Syllabus documents. As well, you will be encouraged to continue writing rich and complex vernacular language texts that will excite the interest and enthusiasm of your students in using their vernacular languages and in being able to read and write challenging and innovative texts in those languages for themselves.

The layout of this Teachers’ Guide is as follows. After this Introduction, a Rationale for the production of Vernacular literacy follows. Then comes Section 1 which contains several items which are for your information. These will be explained to you by your Facilitator.

Section 2 contains the Teaching Modules you will work through during the course of the workshop. This information is the Content of the workshop.

Section 3 contains a number of useful sets of information to help you

- evaluate the workshop you have participated in
- understand the terms used throughout the workshop
- understand the NDOE Language policy statement and the transition from Vernacular language to English
- write the right kinds of print when preparing your Big Books.

Make full use of your Teachers’ Guide to help you prepare interesting and challenging Vernacular language texts for your students.
RATIONALE

“The Reform is here to stay”

The Language Policy for schools in Papua New Guinea was made formal in 1999, and stated that “the future direction for language use in the formal school system is that the language of the community, together with its cultures, spiritual and work practices will form the basis for the activities of the school”.

When the Papua New Guinea Education Act was amended in 1995, Elementary Education became a part of the national education system. This reform in the structure of the early years of schooling was integrated with reform in the language of instruction.

The Language Policy stated:

“At the Elementary School level (Prep to Elementary 2), this means that the language of instruction is completely in the children’s vernacular language or the community lingua franca, with an introduction to oral English at the end of Elementary 2. Children will leave Elementary School literate in their first language”.

The Language Policy also stated that:

“At the Lower Primary level (Grades 3 – 5) the learning and teaching will be conducted in a bilingual situation, in which there is planned, gradual bridging from vernacular (or the lingua franca) to English. Oral and written vernacular language development will continue throughout Lower Primary. Oral and written English development will gradually be introduced and established as the major language of instruction by the end of Grade 5, using “Teaching English to Speakers of Other Languages” methodology.

This is the Policy that the vernacular literacy workshops are aimed at helping teachers to carry out.

Around the world, spoken language came first, even in highly literate societies. It is through language that we learn about our world and our place in it, and go on learning throughout our lives. Papua New Guineans have maintained spoken language as the principle means of communication for countless centuries and in numerous languages. Already, by the time children enter school at about age 6 or 7, they have learned many things about the physical world, about the people and events of their social and cultural world, and how they should relate to each other in that world. They have developed this knowledge in interaction with people in their immediate environment, mainly through talk. Children use talk to help themselves to learn. They have already been using talk as a strategy for learning for the five or six years before they start school. As teachers, it is our responsibility to provide students with meaningful experiences about which they can talk. Talking encourages them to continue learning relevant and meaningful information, develops their confidence and builds the foundation for more mature language use. It also lays the foundation for later literacy development.
Bridging in Papua New Guinea schools

The first ‘bridge’

In Papua New Guinea, students have an educational journey to take that involves them in crossing a ‘spoken-language-to-written-language’ bridge. Literacy development and understanding is built on spoken language, and it is not a ‘one-way-only’ bridge. The spoken language is the foundation for literacy learning, and reading and writing can enrich students’ oral language. Obviously, speech and print are closely related to each other, since they both call on the same language to create meaning. For example, a political speech in Tok Pisin at the opening of a new school will be different in some ways from a reporter’s article in Tok Pisin in the local newspaper about the speech. Each of these texts is constructed in different ways because of the different purpose they each serve. We do not use spoken and written language for the same purposes. The two kinds of language – speech and writing – have evolved to serve different purposes, in different contexts (or settings). Speech is more useful for some purposes; written text is more useful in other situations, and it is essential that students learn the effective use of both.

So we could say that students need to ‘bridge’ from spoken language to written language, and this involves learning new ways with language, even when the same vernacular is used for both speaking and literacy.

Bridging to English

The Language Policy (1999) states:

“At the Lower Primary level (Grades 3 – 5) the learning and teaching will be conducted in a bilingual situation in which there is planned, gradual bridging from vernacular (or the lingua franca) to English.”

Students in schools in Papua New Guinea have a second kind of bridge to cross. This is the ‘bridging’ necessary to cross from the security of the home language and culture and move into the second language and culture. In Grades 3 – 5 the learning and teaching is conducted in a bilingual situation, in which there is planned, gradual bridging from vernacular (or the lingua franca) to English. But students are not expected to abandon their spoken and written vernacular language as they learn the second language. They are encouraged to use their vernacular language throughout the Lower Primary grades, with oral and written English gradually being introduced and established as the major language of instruction by the end of Grade 5.
Why Vernacular Literacy Writers’ Workshops?

The National Education Plan for 2005 – 2014, in discussing basic education, points out that the retention of children between Grades 1 and 6 needs to be improved. One way to encourage children to remain at school is to ensure that early schooling is relevant to the children's life experiences and more effective in engaging their interests and abilities. The publishing and distribution of both Elementary and Lower Primary Syllabus documents is one step in the right direction. However, you, the teachers, have a responsibility in making early schooling more relevant and effective. This can be achieved through the production of high-quality, interesting print materials that are relevant to the students' life experiences and related to the local curriculum that you are developing.

Why Big Books?

There are good reasons for using Big Books, both story books and informational texts. Storybooks are read for enjoyment, for information and entertainment. Informational texts can serve the same purposes. As well, they provide the students with examples of particular kinds of texts and of how they are constructed. Well-written Informational texts teach conventions such as headings, sub-headings, table of contents, index etc.. This information is useful when the students are writing their own texts, as they can model their own writing on the texts they are seeing in the classroom in the form of Big Books.

Big Books are useful for the strategy of Shared Reading because the print and pictures are large enough for a whole class of students to see. They are helpful in encouraging students to become readers because the teacher acts as a role model and shows how fluent readers read. Also, Big Books allow the whole class or groups of students to share in a reading experience together. The more confident students read along with the teacher, and the less confident students join in with what they know until they, too, are confident readers.

Some Big Books can be written in two languages – what we call ‘diglots’. These books need to be carefully planned page by page so that students can compare and contrast some of the ways in which languages differ from one another. The Vernacular language sits at the top of the page and the English language at the bottom; or one language on one page and the other language on the facing page.

Big Books are also very useful for teaching English, and teachers in the Bridging classes can make them up and use them for this. However, the emphasis in the Vernacular Literacy Workshops is on the production of materials in Vernacular and the lingua franca (Tok Pisin), and this plan will be maintained. But once teachers have learned how to make and use Big Books, you can transfer your skills and knowledge to English language teaching as well.
In our Vernacular Literacy Writers’ workshops, we want to emphasise creating local materials that support local curriculum development based on the new Syllabus documents. In the Workshops, you may wish to draw the attention of other participants to the community calendars that are used in many schools. This step could be introduced when you are doing your ‘brainstorming’ before producing the Big Books. This may help teachers to focus on a text type on a particular topic that can be used to introduce a new unit of work back in the classroom.

In participating in this Vernacular Literacy workshop, you are accepting responsibilities toward the students and teachers in your own school, and the teachers who will attend the workshops you conduct in cluster groups and more widely in your District. Please study carefully the materials in your Teachers’ Guide so that you will be able to teach others what you will learn at this workshop.

It is up us all now, as a strong team, to improve the quality of content and pedagogy in both their first and second language for school children in Papua New Guinea. Let us, through our efforts, determine to do what we can to strengthen the reform education process.
SECTION 1: WORKSHOP PAPERS

KUNDIAWA WRITERS’ WORKSHOP
WHAT DO I WANT TO KNOW MORE ABOUT IN THIS WORKSHOP?

My knowledge about this topic is: (Add comments if necessary)

<table>
<thead>
<tr>
<th>TOPIC</th>
<th>VERY STRONG</th>
<th>STRONG</th>
<th>I NEED TO KNOW MORE ABOUT THIS TOPIC</th>
<th>I NEED TO LEARN ABOUT THIS TOPIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Narrative text types</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b) Informational text types</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Identifying text types in own Vernacular</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orthography of my Vernacular language</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Processes of ‘process writing’</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Making Big Books</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Negotiating (or ‘jointly constructing’) texts with children</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Definition of terms used in writers’ workshops</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strategies for enriching oral language in classrooms</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How to construct different kinds of text from e.g. a science experiment</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The differences between spoken and written language</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strategies for using Big Books in the classroom</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How to make other resources for teaching Vernacular language and literacy.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
OUTCOMES

Vernacular Literacy Writers’ Workshop

1. Identify the features of text types (genres) in English

2. Identify the variety of oral text types in own vernacular language, both narrative and informational.

3. Construct some different text types in own Vernacular language (or Tok Pisin).

4. Read for audience a range type of texts with expression and enthusiasm.

5. Plan and make a Big Book from instructions given, using pictures and writing to represent ideas and information.

6. Plan, write, edit, illustrate and publish own narrative and information texts in Vernacular language.

7. Use the strategy of negotiating text to develop written vernacular texts from classroom learning contexts.

8. Make paper or conduct a science experiment and develop a range of text types from the experience.

9. Identify some ways in which spoken language is different from language written down.
Introducing Reflective Journals to the Writer’s Workshop

Some teachers at the workshops may recognise the title “Reflective Journal”; while others may know the title of “Learning Journal.”

A Journal is a book for keeping permanent records in different situations, such as a Teacher’s record of what was taught over a term, a parent’s record of a child’s life or even a person’s record of events that took place on a holiday they took.

In the Vernacular Literacy Writers’ workshops, the purpose of the Reflective, or Learning Journal is to help you reflect on what you have heard, particularly things you need to have explained further. Writing about what you are learning helps you to strengthen and evaluate what you understand, and stretches your mind further to things you need to know about.

You should develop the habit of writing in your Journal after each day’s sessions and topics, while they are still fresh in your mind. Include the date so that you will know when you learned about a certain topic you wrote about. A good rule to follow is to write something in the Journal each day.

You can ask another participant to be your Reflective Journal partner. You and your partner can read, comment orally on, or write encouraging comments in each other’s Journal.

Sometimes you will be asked to read your reflections out for the whole group. This is useful for two reasons. Firstly, sometimes a participant doesn’t understand something but is too shy to talk about it. If you mention it in your Journal, they will understand that other people may be having difficulty with that information, too, and they will feel able to talk about it. As well, the Facilitator can see how well the participants understand the topics being dealt with, and where further information may be needed, so everybody is helped.

If you cannot think of anything to write in your Journal, try asking yourself some of these questions:

- What did I learn in this session?
- What did I not understand?
- What do I need more help with, to learn well?
- What was the most important point for me in the topic we learned about?
- How will I be able to use this new information in my classroom?

At the beginning of the workshop, you will be supplied with an exercise book. Use the front pages for notes you want to keep from each session. You can use the pages at the back of the book as your Reflective Journal.
SECTION 2: TEACHING MODULES
What is Language?

PROCESS OF SENDING & RECEIVING INFORMATION (UNDERSTANDING)

CULTURE FOR A PARTICULAR ENVIRONMENT

WAY OF COMMUNICATING
Media, Human Resource, Spoken, Written

SPoken

INFORMAL (STRUCTURED)

MODES OF LEARNING
Writing, Reading, Speaking & Listening

LANGUAGE

WRITTEN
Books, Letter

INFORMAL
Signs, Symbols, Body Language, Gestures, Dance & Movements

MODULE 1: Teaching modules
- Without understanding the language, we cannot use it for thinking;
- Without thinking there is no learning,
- Without language and thinking, there is no meaning, and no learning can take place.

The diagram helps us to understand the main reason why Papua New Guinean children are being schooled in their Vernacular language. See also page 3 of the Introduction to the Lower Primary Syllabus – Language document which states:

…”As students become confident in thinking, reasoning, problem solving and decision making in their vernacular, they are more able to learn another language such as English. It is important to continue to develop, expand and enhance vernacular language to that used by adults in and out of the classroom.”
EVALUATION OF MODULE 1

PART 1 – Self-evaluation to be filled in before and after the module.

BEFORE starting the Module:

Evaluation sheet: Read the statements and tick your level of understanding for this module.

1. My knowledge on the definition of Language is:
   - Very high
   - High
   - Average
   - Limited

2. My knowledge about the concepts of Language is:
   - Very high
   - High
   - Average
   - Limited

3. My understanding of what children are learning as they learn to create meaning is:
   - Very high
   - High
   - Average
   - Limited

Now that you have completed the Module, re-assess the growth of your knowledge by completing the sheet:

1. My knowledge on the definition of Language is:
   - Very high
   - High
   - Average
   - Limited

2. My knowledge about the concepts of Language is:
   - Very high
   - High
   - Average
   - Limited

3. My understanding of what children are learning as they learn to create meaning is:
   - Very high
   - High
   - Average
   - Limited
MODULE 2: NARRATIVE TEXT TYPES
SOCIAL CONTEXT

INTERPERSONAL

CONTEXTUAL FEATURES

The social context of an activity is made up of three major social factors:

- Subject matter
- Roles and relationships
- Mode and Medium.

TEXTUAL FEATURES

- Text structure: The selection and organisation of subject matter into stages.
- Grammar: The combining of words in phrases, clauses, and sentences.
- Vocabulary: The words appropriate to the contextual factors, especially subject matter.
- Cohesion: The linking of words and phrases in and across sentences.
- Spoken/heard: A text can be described in terms of:
  - Pitch, stress, and sound patterns (intonation and rhythm)
  - Pronunciation

CULTURAL CONTEXT

OUR WORLD

TEXTUAL FEATURES

- Name and purpose of genre according to culture
- Structure
- Vocabulary
- Grammar
- Cohesion
- Orthography

CONTEXTUAL FEATURES

Spoken and written language can be described in terms of Textual Features, including:

- Text structure: The selection and organisation of subject matter into stages.
- Grammar: The combining of words in phrases, clauses, and sentences.
- Vocabulary: The words appropriate to the contextual factors, especially subject matter.
- Cohesion: The linking of words and phrases in and across sentences.
- Spoken/heard: A text can be described in terms of:
  - The pitch, stress, and sound patterns (intonation and rhythm)
  - Pronunciation

Spoken language is also described in terms of:

- The stress, pitch, and sound patterns (intonation and rhythm)
- Pronunciation

Written language is described in terms of:

- Paragraphing and punctuation
- Spelling
- Handwritten scripts, electronic fonts, Braille, or other codes.

MODULE 2: Narrative Text Types or 'Genres'

Identifying Features of Narratives Text Types

(This diagram was presented to the Lae Writers’ Workshop by Ms Gonowa Kumbu)
Information on ‘Language Use in Context’

Cultural context

The broad meaning of genre is a ‘purposeful cultural activity that has a particular series of stages, or a particular structure.’

An example would be of a buying and selling transaction. This kind of genre will be in a different form from culture to culture, but it will still have stages, or structure, and will serve a similar purpose in each culture (cp a transaction to buy fresh green vegetables at an urban market in PNG with the same conversation at a fruit and vegetable stall in a Sydney street.

Social context

• Subject matter or topic also includes factors of time and place and is sometimes referred to as ‘field’

• The roles and relationships referred to the participant and the relationship between them. This includes issues such as social distance and formal/informal relationships.

• The mode can be either spoken or written.

• The medium refers to where a particular kind of text may occur.

Textual features

Each text has its own set of special features. These can be described under the heading of

• Text structure

• Grammar

• Vocabulary

• Cohesion

• Graphic and orthographic features.

(adapted from the Language in Learning Project, Immigrant Education, Queensland. Unit 1 page. 15).
## Analysis of Text Types: Narrative (story) and Recount

### Narrative – ‘Story’

**Contextual Features**

The *social purpose* of Narrative texts is to entertain, guide, teach, create, and move emotionally. The social purposes may also include informing, persuading and socialising.

All cultures have their story-tellers, and story-telling has its roots in the oral transmission of culture. It is a way for people to make sense of the world, and of the experiences we share in that world, of learning about our culture and how to be a cultural person in our group.

The *subject matter* is very varied depending on the occasion, the audience and the purpose of the speaker.

The *roles* are those of the *author* as creator of the narrative, and the reader as entertainment-seeker.

The *relationships* between the writer and the reader depend on the way the writer constructs the text: the writer can distance him/herself from the reader, or use the kind of language which creates bonds between the writer and reader. Readers may have a different reading of the text because every one of us has different experiences, values and beliefs, and we bring this prior experience to our readings of new texts.

The *mode* in this case is written, but the oral mode is also widely used.

The *medium* includes published and unpublished short stories, novels, plays, and poems that are found in books, magazines and newspapers. It may also include radio and TV.

### A Pig in the Garden

Jonathan’s mother walked into the kitchen. She looked at the food storage corner. “Oh dear, there’s no kaukau, taro or banana left. What can we have for dinner tonight?” She came out of the kitchen. “Jonathan!” she called. “Yes, Mama”, Jonathan replied. “I want us to go to the garden and dig some kaukau.” “OK Mama!” So they went together. When they got near the garden, Jonathan ran on ahead. He was almost at the garden when he stopped. “Mama! There’s a huge pig in the garden!”

Mama hurried to Jonathan. She saw a very big pig and it was digging up the kaukau mounds. Mama was very cross. She picked up a large stone, crept quietly behind the banana trees and threw the stone at the pig. The pig ran through the garden. Jonathan got a stick and chased after it. He shouted angrily at the pig as it disappeared into the bush.

That night, Jonathan went to his uncle’s house. He was feeling upset about the garden. “What is worrying you?” Uncle asked. “Oh, Uncle, it’s your pig! It was digging in our garden this morning. It dug up some kaukau mounds and some yams and taro.” “Oh Jonathan, I am very sorry. I will decide what I can do,” said Uncle.

Next day Uncle helped Jonathan’s father build a strong fence that would keep pigs out of the gardens. He also gave them some vegetables to replace the ones that had been eaten. Soon the garden plants were growing again. And pigs never again broke into the garden through Uncle’s strong fence.

### Textual Features

**Generic Structure**

The *title* indicates what the narrative is about.

The *orientation* sets the scene and introduces the characters.

The *complication(s)* are conflicts, or a problem that has to be solved, and comes to a head in the climax.

An *evaluation* may be included, where the writer comments on the significance of what has happened.

The *resolution* solves the conflicts.

There may be a *re-orientation* which sets the scene again, and locates the characters in it, or there may be a *coda* that gives a twist to the narrative.

There are often paragraphs in written narrative, and these do not have to be of equal length. Sometimes just one sentence will be a paragraph.

**Grammar**

The *verbs* are doing verbs in the Complication/Resolution phase of the narrative; in the Orientation and Evaluation, they are mostly being and thinking verbs.

The vocabulary is related to what the story is about, and reflects the writer’s style, which may be emotive, neutral or poetic. The language needs to be appropriate to the world of the narrative, and will include dialogue in many cases.

*Cohesion* is achieved through Time words and phrases such as *Then… That night… Next day*.

---

*Vernacular Literacy Teachers’ Guide*  
*January 2006*
Recount

Contexture Features

The social purposes of a Recount are to retell events in sequence, and can also include to inform and to entertain.

The subject matter is the personal experience of the writer/teller.

The Roles are of speaker/writer as narrator and listener/reader as information seeker.

The Relationships depend on how emotionally close the speaker is to the listener. The level of formality / informality depends on whether the recount is to a friend, or a work record, for example.

The mode is spoken or written

The medium if the text is spoken, is face to face, individual to individual, or individual to group. If the text is written, the medium is a school task, diary, letter, textbook, journal.

Telling people about our experiences is a basic way of maintaining relationships between us. In communities, recounts as oral histories, represent valuable sources of social information.

The main difference between Recount as Narrative and Story as Narrative is that Recounts do not have a conflict or issue to be resolved. So there is no resolution.

Bik Bus i Mama

My name is Kiatig Batek. This is my home, Baitabag. I am the leader of the Didipa clan.

When I was a young man, I was elected by my village to be their councillor. I noticed that a lot of the other clans in the area had already sold their timber. Their land was naked.

I called all our young people together. “If we sell our forests, the good plants we use as medicine will be gone forever. The wildfowl, the hornbill, the cuscus, the crayfish, even the big river will all disappear”. I told them, “Bik bus i mama”. I said that we should protect our big bush and make it a reserve.

The young people agreed. We banned guns and hunting in our forest, and we decided we would never allow the logging companies to cut down our trees.

Textual Features

Generic Structure

The Orientation briefly gives information about who is involved, where and when the events happened.

The events describe what happened in sequence.

There may be a Re-orientation that sets the scene again and locates the characters in it. There may also be a coda, a personal comment from the writer.

Grammar

The Verbs are mostly doing verbs; Past Tense is used except in conversations.

The participants are specific, as in ‘I’ or ‘We’.

The vocabulary is usually everyday language, depending on the subject matter.

Cohesion in spoken recounts uses short clauses with and or but used to sequence events. In written text there are longer clauses and various ways of expressing sequence, such as Meanwhile. Just then… Finally…
## Summary of information on Text types in English

<table>
<thead>
<tr>
<th>TABLE OF TEXT TYPES</th>
<th>Purpose</th>
<th>Structure</th>
<th>Language</th>
</tr>
</thead>
</table>
| Narrative           | To tell a story or to instruct | • Orientation  
• Complication  
• Sequence of events  
• Climax  
• Resolution | • Vocabulary from which to analyse and construct narrative. |
| Recount             | To retell or recount past events in the order in which they occurred | • Opening introduction or orientation  
• Series of events in the order in which they occurred  
• Sometimes has a final personal comment | • Use of Past Tense verbs to locate events in relation to writer's present time.  
• Use of connecting words to place events in time sequence |
| Procedure or Instruction | To show how something can be done | • Opening statement or goal which outlines what the procedure is  
• A list of materials needed to carry out the procedure  
• A series of steps or directions listed in the order that they should be carried out | • Impersonal language  
• Imperative verbs create a commanding tone and a sense of timelessness  
• Noun groups are often general, referring to a whole class or group rather than an individual.  
• Adverbs or adverb phrases tell you how much, when, where and why an action is carried out. |
| Description         | To describe literary, cultural, individual or natural events | • Opening definition followed by points of description | • Use of vocabulary to describe literary and natural events |
| Report, also known as Information Report | To give information | • General opening classification  
• Sequence of points  
• Sometimes has a concluding statement | • Language may involve jargon or technical language particular to the subject of the report  
• Uses Present Tense |
| Explanation         | Says why something is the way it is or how it works | • Opening general statement  
• Sequence of explanatory statements, often in chronological order | • Impersonal, objective language  
• Verbs usually in timeless-sounding Present Tense  
• Use of technical vocabulary  
• Words which show cause or effect |
| Exposition – Persuasive or Analytical | To put forward an argument or point of view | • Opening statement or position on topic  
• Series of points in the argument to support the point of view  
• Summary of position | • May have technical or specialist vocabulary  
• Language reflects impersonal nature of exposition  
• Use of conjunctions to make argument flow |
| Discussion          | To give information and opinions on different sides of an argument | • Opening statement or position on topic  
• Points for and points against the statement  
• Recommendation or opinion | • May have technical or specialist vocabulary  
• Language reflects shifts in discussion  
• Use of conjunctions to continue flow of discussion |
| Response or Review  | • To respond to literary texts | • Orientation  
• Comments on text features  
• Assessment of main features | • Words of judgement  
• Adverbs to support adjectives that express the judgement  
• Usually in Present Tense |
Spoken Text Types - ENGLISH

Narrative

- Literature (Stories)
  - children's stories
  - short stories
  - debates
  - public speeches

- Personal
  - jokes
  - anecdote
  - retelling

- Mass media
  - poetry
  - plays

- Functional
  - radio ads
  - TV ads
  - news reports
  - songs
  - films

- Transactional
  - greetings
  - farewells
  - introductions
  - messages
  - directions
  - invitations
  - rules
  - apologies

Informational

- Reports
  - explanation
  - discussion
  - enquiries
  - interviews
  - vote of thanks
  - descriptions
  - rules

- Arguments
  - complaints
  - lectures
  - sermons

- Arguments
  - persuasive
  - radio ads
  - TV ads
  - others

NARRATIVE

Stories
- picture story books
- short stories
- children’s stories
- traditional
- modern fictions
- modern fantasy
- contemporary

Novels
- mystery
- adventure
- science fiction
- historical
- romance
- westerns

Plays
- radio
- one-act
- long plays

Media
- short news articles
- long news articles

Written Text Types - ENGLISH

MODULE 2: Narrative Text Types or 'Genres'
Module 2: Narrative Text Types or Genres

Written Text Types - ENGLISH

Informational
- description
  - labels
  - descriptions
  - captions
  - notices
- information report
  - time lines
  - some posters
  - expanded descriptions

Procedure
- instructions
- directions
- recipes
- rules for games/sports
- agenda

Explanation
- explanation of a process
- posters
- life cycle

Argument (Exposition)
- persuasive
  - editorials
  - letters to the editor
  - advertisements
  - feature column
- analytical
  - literary (book) reviews
  - literary essays
  - academic essays
  - news reports

Discussion
- argument for and against

Case Studies
- science
- social education
- maths

Transactional (language for getting things done)
- orders
- applications
- enquiries
- complaints
- questionnaire
- minutes
- notices
- summaries
Part 2: Identifying narrative text types in own Vernaculars

Participants share what they have learned during the session. Here is a list of text types from Alotau, Milne Bay Province - language Tawala

<table>
<thead>
<tr>
<th>TAWALA</th>
<th>ENGLISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Itutu luluogo/guyuya</td>
<td>Advice</td>
</tr>
<tr>
<td>Tapalolo</td>
<td>Prayer</td>
</tr>
<tr>
<td>Damoleya/Pedili</td>
<td>Chants</td>
</tr>
<tr>
<td>Hiyahiyawa</td>
<td>Poems</td>
</tr>
<tr>
<td>Wilaulautugou</td>
<td>Legends</td>
</tr>
<tr>
<td>Dedede</td>
<td>Stories</td>
</tr>
<tr>
<td>Ilaikei</td>
<td>Initiation</td>
</tr>
<tr>
<td>pakulo</td>
<td>Riddles</td>
</tr>
<tr>
<td>Pali lulougo</td>
<td>Spells</td>
</tr>
<tr>
<td>Lili</td>
<td>Composition</td>
</tr>
<tr>
<td>Biga</td>
<td>Promise</td>
</tr>
<tr>
<td>Lelebombomb</td>
<td>Lullaby</td>
</tr>
<tr>
<td>Palipe/Kidoko</td>
<td>Barter</td>
</tr>
<tr>
<td>Lugagayo</td>
<td>Rules/laws</td>
</tr>
<tr>
<td>Palitete</td>
<td>Instructions</td>
</tr>
<tr>
<td>Houga</td>
<td>Seasons</td>
</tr>
<tr>
<td>Balau/Giliba</td>
<td>Sorcery</td>
</tr>
<tr>
<td>Lougo</td>
<td>Songs</td>
</tr>
<tr>
<td>Liwawala</td>
<td>Creation myths</td>
</tr>
<tr>
<td>Lututu</td>
<td>Dating</td>
</tr>
<tr>
<td>Toleha</td>
<td>Feasting</td>
</tr>
<tr>
<td>Tawi ne – muli tepali</td>
<td>Wedding ceremonies</td>
</tr>
<tr>
<td>Dalabu hoehoe</td>
<td>Funeral feasts</td>
</tr>
<tr>
<td>Wogatala</td>
<td>Rhymes</td>
</tr>
<tr>
<td>Wekiwekilala</td>
<td>Plans</td>
</tr>
<tr>
<td>Iyola</td>
<td>Signs and symbols</td>
</tr>
<tr>
<td>Luhauga</td>
<td>Cat’s cradle</td>
</tr>
<tr>
<td>Hauga</td>
<td>Dreams</td>
</tr>
<tr>
<td>Giluma (lukidi omtahi)</td>
<td>Weather</td>
</tr>
</tbody>
</table>
VERNACULAR LANGUAGE AND GENRES

The explanation about the different genres (or text types) applies to written English only. The information about the structure and language features for each genre has been developed from research of the written English language. Only some of the information can be applied to spoken English.

When trying to apply the idea of genres to Vernacular languages it is important to remember:

• Research has not yet been done into PNG Vernaculars.
• Vernacular languages are used mostly as oral (spoken) languages.
• Vernacular languages have not been written down for very long in PNG, and written Vernacular is not yet part of everyone's everyday life.
• Although communication purposes (describing, explaining, telling stories, etc.) are similar in each culture of the world, the way people structure language to be effective can often be very different in each culture.

We must think carefully when we apply the idea of genres to Vernacular language teaching.

For Vernacular languages, we must consider the different types of spoken communication (genres) used in the community. These genres may be performed by one person or many people. We must also consider the purpose (function) of these genres. The purpose (function) of the communication will help us to apply the idea of genres to Vernacular language teaching.

If we ask, “What are all the different purposes that we communicate for?” we will get similar answers in any culture:

• We give/get information to/from others
• We interact socially with others
• We express our attitudes
• We do these things by describing, storytelling, requesting, singing songs, suggesting, instructing, explaining and so on.

Vernacular languages have different genres that are used to communicate for different purposes. These Vernacular genres may have quite different characteristics from English genres.

Teachers should guide students to analyse and study the character (structure and language features) of the Vernacular texts. Students should then apply their learning when they construct oral or written Vernacular texts.

(Lower Primary Language Resource Book – p. 94)
 MODULE 3: WRITING STORIES

LAE WRITERS' WORKSHOP
Module 3. How to write interesting stories for young children

Where can we find stories to please young listeners and readers?

Teachers sometimes find it hard to think up interesting stories to create Big Book. This can be quite a problem. Here is list that you can use to find other kinds of texts than the ones you already know about.

• **Children’s riddles, jokes and tongue twisters.**
  Use children’s riddles, jokes, tongue twisters and favourite stories when composing text for their Big Books. These make interesting reading for young readers.
  Students could also write out the riddles or jokes to be made up into a Big Book which could have up to ten riddles or jokes etc., in it. Then the book could have a Contents page listing each joke or riddle and who supplied it.

• **Personal experience**
  Funny things (or sad, or surprising) that happened to people (Anecdotes) and retelling of everyday events about families, friends and neighbours are likely to interest young readers, especially if they have shared similar experiences.
  These texts can include the personal histories of older community members. For example, what life was like when their grandparents were children.

• **Personal creative stories**
  These are stories the teachers make up themselves from their imaginations, or something they have heard from someone else.

Make a list on the whiteboard of the different stories the teachers can think of that they can innovate on and then translate into their Vernacular language. Remind them to keep the situations and the characters close to their children’s lived experience. For example, innovate on Bikmaus Rokrok, Strongpela Pik Pugi, Husat Bai Helpim Mi? Krokodail i Driman.

Other kinds of stories that teachers can use, include

• **Folktales**
  In many cultures, this term can include
  - **Legend** (an old, well-known story, often about brave people, adventures or magical events)
  - **Ballad** (a short story in the form of a song)
  - **Epic** (a story or poem that tells a very long story. Epic stories are full of brave actions and events)
  - **Saga** (a long story, especially one that continues over a period of many years)
  - **Myths** (an ancient story, especially one invented to explain natural or historical story)
Myths are narratives that explain about the origins of the natural and social world, or accounts of interactions between humans and supernatural beings. The myths are full of detail and are especially action-packed. They have complicated plot structures and feature heroes and heroines overcoming evil with good. The heroes or heroines usually have an important quest, an enemy to slay or something like that.

- **Fable** *(a traditional story that teaches a moral lesson, especially a story about animals)*
  
  Fables are short stories usually with a moral or lesson which is the point of the story. They have a simple pattern and only a few characters. This makes them easy to remember for young listeners and readers. All of the examples given above are stories that started out in the European oral tradition and have been handed down through generations.

  They have a clear pattern of:
  - setting
  - problem
  - events
  - resolution
  - conclusion.

  The language of folktales is usually strong, simple and vigorous, and the stories are not too long.

- **The Bible**
  
  The Bible is one of the sources of vernacular literature that many communities have, and it is a great place to find parables, proverbs and interesting characters. The definition of a parable is “a short simple story that teaches a moral or religious lesson”, such as the Parable of the Sower, The Story of the Good Samaritan. Through these parables we learn about our common humanity and the universal and timeless search for truth and meaning to life.

- **People**
  
  All kinds of community people, such as neighbours, family members, other teachers, and older students are sources for stories that are just as important as stories written down. They are the ‘mobile libraries’ of many communities. Don’t forget to allow your students regular access to them.

(Adapted from: Mallan, Kerry (1991) *Children as Storytellers*. Sydney: PETA)

- **PNG School Journals**
  
  The PNG School Journals have a range of text types in them. They have been written by practising teachers with their students in mind. Have a supply of Journals in your workshop to assist with selecting interesting texts for students.

- **Ol Stori bilong Tumbuna**
  
  These stories can be found in the Wantok newspaper. They can be adapted and used for reading materials for students.
• **Texts written by teachers for their students, or at other workshops**
  If you find a really interesting story or other kind of text written by teachers – or their students! you can use that as the foundation for a text for your own students.

---

**An important note:**

*When you use someone else’s ‘intellectual property’ – a story or text created by someone else, **DO NOT FORGET TO ACKNOWLEDGE WHERE YOU GOT THE TEXT FROM**!*

*On the Title Page of your Big Book, you can add an acknowledgement such as:*

“Adapted from a story called:…………………….written by……………………..”
Hints for writing stories for young readers

When you are thinking about writing a great story for your students, keep these things in mind:

- **Have a quick beginning**
  The beginning is sometimes the most difficult part of the story, so have a quick beginning which will grab the listener or reader’s attention. Students enjoy hearing stories where the action is taking place quickly, so identify the characters, the setting and when the events took place as quickly as possible.

- **Straightforward action**
  When describing the action that takes place, keep it direct, flowing easily and simply from one event to the next. With quite young students, don’t have too many complications and subplots. But, if the story is for older students, complications and subplots can make the story more interesting and challenging for them.

- **A well-thought out climax**
  The story plot should have a definite and clear climax. The plot of the story needs to be ‘going somewhere’, and build up step by step to an interesting peak.

- **A limited number of characters**
  Limit the number of characters in the story to three or four. Then you can develop their personalities in more detail without confusing the readers.

- **Repetitive patterns**
  Stories that have a repetitive pattern, such as “Ol pikinini bilong yu i save kaikai wanem?” in “Huset i helpim mi?” are favourites with younger children, and reduce the listening load if the story is being told. If the students are reading the story, the repetition of some lines makes the text easier to predict what happens next, to recall and retell the story.

- **A satisfying conclusion**
  Young listeners/readers really enjoy a conclusion where the heroes and heroines ‘win out’ over the ‘bad guys’. They like a neat ending where the problems are solved. They really appreciate unexpected endings, such as a humorous ending.
Story plots

One way of helping to show that you have developed a story that will capture the imagination of young readers, is to chart your story on a Story Plot chart, like the one on page 42.

This is how you do it.

- Put numbers 1 – 20 along the horizontal axis:
  These are the events as they happen: Event #1, Event #2 etc..

- Put numbers 1 – 20 along the perpendicular axis:
  This measures the degree of tension, of excitement, as the story progresses.

- The highest point in the story should be the climax, the most exciting event.

- Use the grid to plot your own stories to see how exciting they are for the readers.

- Use this strategy to help your students see the plot behind well-written stories. This helps them to think about plot structures when writing their own stories.

Note: The story plot is useful for Narratives only.
Plot Structure Chart for - Stories

Perpendicular axis: Level or tension of excitement

Horizontal axis: Events in the story as they happened
Prompt board for story plot for Narratives

<table>
<thead>
<tr>
<th>The Introduction</th>
<th>Who?  - the characters</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>When? - did the events happen</td>
</tr>
<tr>
<td></td>
<td>Where? - did the events happen</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The development of the Plot</th>
<th>What was the problems?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>What happened?</td>
</tr>
</tbody>
</table>

| The conclusion | How was the problem solved? |
**What is a KWL chart?**

A KWL chart is a strategy for finding out what your students already know about a topic, and to help them decide what things they want to learn more about. It also helps revise what they have learned.

- The **K** stands for **Know**: Here you list everything the students know about the topic you are introducing. If you are using this as a group activity, the students themselves can list everything they know.

- The **W** stands for **Want to Know**: This is often in questions form, such as, ‘what do you want to know about a topic? Here the students and you list all the questions they have about a topic. This helps them to focus on the information they will be hearing, so that they are listening for answers to their questions.

- The **L** stands for **Learned**: This part of the chart is filled in either as the students finds answers to their questions, or once they have finished the learning the learning you have planned. In this way it acts as a revision for what they have learned.

Below is a KWL chart

<table>
<thead>
<tr>
<th>KNOW</th>
<th>WANT TO LEARN</th>
<th>LEARNED</th>
</tr>
</thead>
<tbody>
<tr>
<td>___________</td>
<td>___________</td>
<td>___________</td>
</tr>
<tr>
<td>___________</td>
<td>___________</td>
<td>___________</td>
</tr>
<tr>
<td>___________</td>
<td>___________</td>
<td>___________</td>
</tr>
</tbody>
</table>

**Here are the steps you follow in your classroom:**

- Draw a KWL chart on the board.
- Teach the different parts of the chart to the pupils (This step is only done only when you first introduce the KWL chart).
- Ask the students to brainstorm what they already K – know about the topic you are introducing.
- Write up their answers on the chart in the first column.
- Then ask the students to suggest new things they W – want to learn. They could suggest questions they have about the topic.
- Write their answers on the chart in the second column.
- Do not write in the L – learned column. You will complete this with the students during the study of the topic or once they have finished and are reviewing the chart.
MODULE 4: BRAINSTORMING AND THE PROCESSES OF PROCESS WRITING

LOSSUA WRITERS’ WORKSHOP
Part 1: Brainstorming

This is a strategy by which learners contribute information about a particular topic. This can be:

- A whole class activity
- Small group activity
- Individual activity

The rationale for the process of brainstorming is as follows:

- It helps learners to link what they already know about a topic with the information to be presented by the teacher
- It helps them to know that their own life experiences are important in the classroom
- It helps learners to build up their subject vocabulary on a topic by learning from others
- It encourages learners to develop communicative strategies such as turn taking, getting the attention of the teacher and the group to contribute an idea
- It helps to create a classroom environment which encourages learners to take risks and feel free to share their ideas
- It enables teachers to assess their pupils’ knowledge and language skills at the beginning of a topic

Brainstorming as a strategy can be used successfully with a whole class or with small groups of a least five students. It is used mainly in the beginning stages of a new topic or task.

For example:

- As a beginning activity for introducing a topic
- Before a writing activity so that children can gather vocabulary and ideas for writing
- As a beginning step when planning a structured overview
- As a assessment tool before or after a learning activity.

What you need:

- A chalkboard and chalk, or large sheets of butcher’s paper and felt pen. Therefore, this strategy can be used in any classroom.
What you do:
• Explain the strategy to the class
• With younger children, introduce the ‘rules’ below
• With older students, formulate rules that they can see the advantage in following
• Introduce the topic (chosen from one of the curriculum areas, e.g. Environment science)
• Invite individual to give key words, concepts or phrases that they think relate to the topic
• Tell the children how long the brainstorming session will last.

The ‘rules’ of brainstorming are:
• More is better
• All ideas are accepted. Nothing is irrelevant until proven to be so in follow-up activities
• Building on each other’s idea is encouraged

A time is allocated so that the session is brisk
• If the activity is being done in small groups, a group reporter can report back their ideas to the whole group. These can be listed on the blackboard
• If the activity with the whole class, the teacher writes up the information on the chalkboard

The brainstorming session can form the basis of the next activity.

What kind of information could you include on your brainstorming sheet? Your Facilitator will help you with listing your ideas on the chalkboard

Some ideas include:
• The text type you will write, i.e. will it be a narrative or a informational text, and if so what particular text type will it be - Procedure; Explanation; Recount.
• If it is narrative, who will the characters be, what kind of plot will be solved
• The grade you are writing for
• Interesting vocabulary you want to use in the story
• Other ideas?
An example of brainstorming on the topic 'Butterflies'.
Mind maps

Mind maps are another way of organising your thoughts so that you have a plan to work from before you begin writing your story. Here is a plan of what it looks like.
Part 2: The Process Writing Approach

Experienced writers do many drafts before they are happy that they have produced a good quality finished piece of writing which can be shared, displayed or published.

When expecting students to write using the Process Writing approach, teachers are moving away from the ‘one-shot’ approach to students’ writing. This is when students are given a topic and expected to sit and write it without time to think about it. A more effective strategy that teachers can follow is what is known as the process writing approach. The information below will show you a useful approach that will help you to improve the quality of your own writing. It is an approach that can be used in your classroom with your students, too. These are the steps.

- **Talk before writing**
  - Talk, discuss and plan what to write. This is sometimes referred to as ‘brainstorming’.

- **Write first draft**
  - Put your ideas down on paper.
  - Don’t worry too much about details like spelling, punctuation and layout.

- **Read/talk, conference/edit**
  - Read your first draft to a partner or friend.
  - The partner or friend reads the draft, and retells the story etc.
  - The partner or friend talks about the strong points of the story.
  - You both (the writer and the friend) talk about ways to improve the story.

- **Re-write – second draft**
  - Re-write your story, taking notice of the changes you have talked about.
  - Make corrections to spelling and punctuation at this time.

- **Read/talk, second conference/ edit**
  - Now read your story to yourself again, then to another person
  - Discuss the improvements you have made to the story
  - Ask yourself: “Am I satisfied with
    - the expression of ideas
    - the spelling and grammar
    - the punctuation?”

- **Ask your friend**
  - “Does the story make sense?
  - Will the readers understand it?
  - Does it have a strong plot?
  - Are the characters interesting and believable?”
  - If the answer is “Yes”, you are ready to write up your final copy.

- **Rewrite final piece and publish**
  Re-write for the final time, using ideas from ‘Making Big Books’ to help you produce a wonderful text for your students.
Here is a diagram that you can draw on a large piece of cardboard. Put it on the wall of your classroom to help students recall the steps of process writing.
MODULE 5: MAKING BIG BOOKS

NCW Writers’ Workshop
Module 5: Making a Big Book

What follows is a set of instructions to help you plan and prepare meaningful and useful texts to use in your classroom.

Why Use Big Books?

- We use Big Books with young children because they are a fun way of introducing children to ‘language written down’.
- Big Books used by the teacher for shared reading provide the students with a display and model of literate behavior. The children can hear and see the ways in which experienced readers interact with print.
- The completed Big Books can be used to focus on strategies the students need to learn in order to become competent readers and writers. The shared reading sessions with a big book can be used to focus on:
  - prediction skills
  - particular sight words
  - the shape of different words
  - particular letters and the sounds they stand for.
  - reading strategies such as the three cueing systems.

There are several steps you need to think about before beginning to write your Big Book. These are covered in what follows.

Before writing

Remember to do a ‘brainstorm’, including
- the kind of text type you want to write, with an outline of the structure of the text
- a story plot if it is a narrative text you are planning interesting and challenging words and phrases that will get the reader’s interest and attention, and keep them reading
- a list of ideas for illustrations

Different text types

What text type will you choose to write? It could be
- a narrative or an information text
- a text about a topic you want to teach
- a text to introduce the theme you are teaching
- a story you have selected, such as from the Environmental Science book
- a text you have negotiated with the students
- a text students themselves have written
- a story you have authored
- a song or poem
Choosing the language of the text

- Decide whether the finished text will be in Vernacular, or both Vernacular and English.

- If you want to have both Vernacular and English in the same book, write one set of sentences such as Vernacular, at the top of the page, and the other language, English, at the bottom of that page, or on the facing page under the illustration.

Texts in Vernacular language

- By the time the students have reached Grade 3, they are already very competent speakers of their Vernacular language. They should have developed most of the skills they need to read with meaning and understanding. Therefore, you can write quite difficult texts in the Vernacular language.

- But keep in mind that it is important to prepare books on topics that interest the students in your school and community.

- You can help them to develop their language and thinking skills by having quite mature language in their classroom books.

During writing

Draft your text once you have decided on
- the language of the text
- the text type you want to write
- Keep a copy of the genre structure handy so that you can refer to it as you draft your material.

Remember that

- the subject matter should interest the children, and be relevant to their experiences. The topic may be about aspects of community life, school events, visits, class projects and topics.

- clear illustrations should support the text, and can include labels which repeat key words of the sentences.

- the texts can have repetition of words and phrases or sentences. Songs and rhymes are useful for making into Big Books because they have repetition and the children often know them orally.

- an effective way to check your accuracy is to read your text to someone else who will make sure that it is correct and that the students will understand it.

Remember to

- re-read your draft to check the orthography, spelling and grammar before you write up the final copy.
- put lots of conversation in your text
When you are editing with your partner, here are some things you could talk about to check the accuracy of the text:

• If the story is fiction, is there a strong story plot?
• Does the language flow smoothly?
• Is the language level suitable for the grade you are teaching?
• Are the sentences too short or too long?
• Are there too many ideas?
• Is the punctuation and spelling accurate?

After you have edited the text with a partner or by reading it to a group, make any necessary changes, do final correcting and make any changes that are necessary.

Making the Big Book

Decide on the size of the pages

• The size of your pages will depend on the paper you can find.
• Use a new page for each part of the text.
• Remember to leave a wide margin on the left-hand side of the paper, because this is where the staples will go, if you are using staples.

Layout

The layout of a book is very important. It is what makes someone want to pick up the book and read it. Balance illustrations with text in interesting ways.

Then:

• Rule some guidelines with pencil so that you know where the page borders will be.
• Decide on the type of print you will use (see the information on print types at the end of the module).
• Use capital letters for some words in the text that you want to emphasise.
• Don’t overcrowd the pages with too much print or pictures.
• Place the text in the centre of the page, not too far up, not too far down.
• Try frames and decorative lines around pictures to make them stand out.
• Vary the position of the illustrations.
• Sometimes the writing can overlap the pictures. If using photographs, these can sometimes be cut and shaped before being posted onto the page.
• Use different coloured pens for conversations between the actors in a story.
• Number the pages

Hand printing

If you have trouble printing in a straight line, rule faint guidelines across the page. Big Books are best used with groups of students, so keep the lettering large, clear and easy to read.
Illustrations
Illustrations are quite important. Clear illustrations support the reading of the text, and should help make the meaning of the text clearer.

There are different ways of illustrating the text. These include:
- pictures you have drawn
- pictures from newspapers, magazines, posters or calendars
- photos
- pictures the students have drawn.

You can use drawings, cut-outs, maps, labels, paint, coloured pencils, and combinations of these.

Invite the students to help with illustrations. They will have a greater interest in the finished text if they have been involved in illustrating it. Remember to include their names on the title page as the artists!

Title Page
- Include a title page with the name of the writer and illustrator.
- If it is an information text, include a Contents page with page numbers.
- If the students have helped to negotiate a text, and have also drawn the pictures, their names are included as author(s) and illustrator(s). This adds more interest to the finished book.

Paste up
Paste the drawings or photographs down with dry glue, such as Glu-sticks. Wet glue may cause the pages to buckle. When using the glue, move the stick smoothly around the edges. Be sure to go right to the edge of the page. It is important to be sure that the edges are firmly stuck down so that they don’t lift up and attract exploring fingers! Then put a large ‘X’ of glue across the centre of the page, extending from corner to corner (see diagram).
Making the cover

Make the cover eye-catching!
- Keep the title short.
- Use a spare drawing or photo on the cover.
- Choose some left-over cardboard from a carton for the cover, and trim the cardboard to a size slightly bigger than the pages of the book.
- Lettering. Use different kinds of lettering for different books to add variety to the materials in the classroom.

Binding

Before you even start your book, you need to think about what you want the finished book to look like. There are different ways to assembling the page of your book. Your choices are:

- **Stapling**
  - Centre stapling. For this kind of binding you will need a long-arm stapling machine
  - Side stapling. For this kind of stapling, remember to leave a wide margin down the left-hand side of the page to allow room for the stapling in the margins.
  - Curtain rings. If you are preparing a book with pages made from heavy paper or cardboard, you could punch holes and put curtain rings through the pages. This allows the pages to sit flat when reading, and to turn over easily.
  - String. For this, you will need to punch holes in the pages with either a puncher or a sharp needle and thread the string through, leaving enough slack in the string for the pages to be turned easily and to sit flat when reading. Remember to leave a wide margin down the left-hand side of the page to allow room for the sewing stitches.

- **Masking tape and string**
  - for this method you will need an even number of pages. Divide the pages of the book into two piles so the middle two pages are facing up. Number your pages to help you remember which ones belong together.
  - Use a strip of masking tape to join the centre edges of the two pages together. Now turn them FACE DOWN until you join the next facing pages together.
  - Join the centre edges of the next two pages together and turn them FACE DOWN on top of the first two pages.
  - Continue in this way until all the pages are placed on top of each other in the pile.
  - Now carefully turn all the pages back up again so that the first two pages you joined are on top again.
  - Place the pages in position on the cardboard covers you have prepare in the same way. Make sure to get the centre of the pages together ready for stitching.
- Now use a ruler to place marks 5 cm apart down the masking tape in the middle of the pages.
- Using the marks as guide, use a needle to make holes through all the thickness of masking tape.
- Now the pages are ready to sew with string. When you have sewed the pages, place more tape over the string to finish the inside of the book neatly.
- With book-binding tape, cover the centre joins of the book cover you have prepared.
- The following diagram may help you to organise the pages ready to sew them up.

Congratulations! You have completed your big book!

Now you are ready to use it to encourage your students to be enthusiastic readers and writers
### Criteria for Analysing Big Books

<table>
<thead>
<tr>
<th>General:</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>• What is the text type?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Who is the intended audience (i.e. Grade level)?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Is the language suitable for the Grade level (i.e. not too difficult, not easy)?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Are the concepts suitable for the Grade level (i.e. ideas, knowledge)?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Is the content socially and culturally relevant to the intended audience?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drafts:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Did the writer start with a ‘brainstorm’ sheet? Was it useful in planning the book?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Did the writer check the final draft with a partner?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Did the writer check the final draft with their group?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Language:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Is the vocabulary suitable/appropriate for the topic?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Are expressive words used to enrich meaning?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Are there paragraphs?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Does the language flow smoothly?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• If the text is narrative, is dialogue used?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cover:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Is the cover strong and protective?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Is the cover well-planned?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Is there a title?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Does the title excite the interest of the intended audience?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Is the title written in clear, neat print?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Is there a picture?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Does the picture match the title?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Does the cover have a border?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Is the title written in clear, neat print?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Is there a picture?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Does the picture match the title?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Does the cover have a border?

### Does the language name, the intended Grade level and Team appear on the cover?

### Are the rules for capital letters being followed?

### Title Page:

- Does the Title page have the author's and illustrator's name written in?
- Is the print of the title large enough to be read by the whole group?
- If someone else's text is used, is it acknowledged? (see Module 3)

### Print:

- Does the print follow the standardised version? (See Appendix).
- Will the print be seen clearly by the audience?
- Is the print centred on the page, or at the top or at the bottom, leaving too much empty space on the page?
- Are the pages numbered clearly and on the outside edge of the page?
- Are there guidelines for the print?
- Did the writer use pencil first so that the print is evenly spaced along the lines and down the page?
- Is the spacing between the words suitable?
- Is the punctuation correct?

### Illustrations:

- Are the illustrations large enough to be seen clearly by students at the back of the room?
- Are the pictures consistent from page to page?
- Do the illustrations support the meaning of the text?

### Page Layout:

- Has the page layout been carefully planned:
  - So that the margins are wider on the edge where the pages are to be stapled?
  - So that the print and the pictures are well-balanced on each page?
  - So that the print is well-spaced and clearly readable?
- Did the writer prepare a 'mock-up' first?

### Suggestions for the participant teachers

- Participants can prepare a small 'mock-up' book.
- Trainer takes along samples of Big Books to show participants.
Making Book Books with your Students

You can make Big Books with children, using a process similar to the one being used in this booklet. There are two approaches you can take.

Approach #1

• Start from an experience the students have participated in with you, such as an excursion, a visit from a community member, something the students have done on their own.

  - Encourage the students to talk about events,
  - Do a group negotiated text (also called jointly constructing text) in draft form on butcher’s paper or on the blackboard so that the writing is clearly seen by all students.
  - Then encourage them to follow the same steps above in the section on Drafting the Text.
  - When the students have edited the text, follow the steps for Making Big Books (Module 5)

Approach #2

• Start by choosing a story or small book the students enjoy. It should be appropriate for the language level of the readers - not too easy, not too difficult.

• Copy each paper (or paragraph) of the text onto large, blank pieces of paper.

• Give each child (or small groups) a page of text you have copied, to illustrate, using coloured pencils or crayon. Ask them questions to check that the picture they are drawing matches the text on the page.

• Prepare the cover and the title page for the book

• Organise and assemble the book with their help so that they can learn to do it themselves

• First, bring the class together to match the picture to the text.

• Let them spend time discussing the sequencing of the text with pictures

• When they are satisfied with the sequence, hang the sequenced pages of the story on the wall at a height from which the students can read it.
• Re-read the pages of the story often, so that the students become very familiar with it.

• After a week, staple the page together and attach the cover.

Creating stories and books with your students is valuable for two main reasons:

• The first reason is that the students learn how to construct stories, how to illustrate them and how to put them together as a book. As you negotiate the text with the students, they learn language that is richer and more mature than what they could think of by themselves.

• The second reason is that you don’t have to be the person doing all the creative work all the time. It is hard work trying to think of many stories for students. But when they take a turn as well, it means you don’t have to think so hard, and work on weekends!

• Try it - it works well!
MODULE 6:
STRATEGIES FOR USING BIG BOOKS IN THE CLASSROOM

NCD WRITERS’ WORKSHOP
Module 6. Strategies for using Big Books in the classroom

One of the strategies recommended for Elementary and Bridging classrooms is using Big Books. There are two main categories of Big Books:

<table>
<thead>
<tr>
<th>Narrative texts, which include</th>
<th>Informational texts, which include</th>
</tr>
</thead>
<tbody>
<tr>
<td>• stories</td>
<td>• descriptions</td>
</tr>
<tr>
<td>• traditional myths</td>
<td>• reports</td>
</tr>
<tr>
<td>• legends</td>
<td>• procedures, recipes, instructions</td>
</tr>
<tr>
<td>• fables and epics</td>
<td>• explanations</td>
</tr>
<tr>
<td>• recounts, diaries, letters</td>
<td>• discussions</td>
</tr>
<tr>
<td>• cartoons</td>
<td>• case studies</td>
</tr>
<tr>
<td>• poetry</td>
<td>• and many more.</td>
</tr>
<tr>
<td>• plays</td>
<td></td>
</tr>
<tr>
<td>• news articles.</td>
<td></td>
</tr>
</tbody>
</table>

Why do we use Big Books?

Because

• reading Big Books to students helps them to understand that reading has to make sense, and it has to have meaning.
• Big books are a fun way of introducing beginning readers and writers to the ways spoken language looks and sounds when it is written down.
• Big Books can be read many times so children can develop the concept of ‘story’.
• Using Big Books is one way to help students understand the structure of stories (see Prompt Boards, Module 2 and other text types (Module 7)
• Students can be introduced to the idea of plot, character, setting and theme. This understanding can then help them when they are writing their own stories.
• Students can learn new vocabulary and grammar from well-written stories that introduce new ideas and meanings.

Shared reading

Shared reading is fun. In shared reading, teachers and students read together from Big Books or other texts such as charts, posters, magazines and newspapers etc. Shared reading helps students to

• feel that they are an important part of classroom learning and reading experiences
• hear models of fluent reading with good expression
• hear Vernacular and English language in different situations
• improve their listening skills
• develop strategies that help them to become readers
• make connections with speaking, reading and writing in meaningful ways
• learn in a cooperative way by learning with other students
• learn word patterns and structures, and the rhythm of Vernacular and English language
• learn Vernacular and English vocabulary and meanings.
**Talk / Read / Talk / Read / Do-Talk steps**

Choose a big book text or a text written on a chart that relates to the theme you are developing in your classroom. Gather the students around you so that they can all clearly see the book or the chart.

1. **Talk**
   - Introduce the topic of the book to stimulate the students’ interest and get them to recall their experience and knowledge about the topic. Choose one of the following ideas.
     a. Ask the students questions
     b. Tell a short story
     c. Mime or dramatise a scene
     d. Show pictures
     e. Sing songs about the text
     f. Use real life objects to introduce the text.

2. **Read**
   - Read the story to the students using the right speed and make your voice interesting and natural.
   - Use a pointer. Move the pointer along smoothly under the text as you read along. Do not read word-by-word.

3. **Talk**
   - Talk about the text together with the students. Use *who, what, why, where* and *how* questions.
   - Ask students for their opinions about the story or the characters
   - Let students make observations or comments about what they felt or thought as they were listening
   - Discuss the pictures
   - Do activities that will allow students to interact with the content of the text such as asking children for their favourite parts of the story, or picture and say why they liked it.

4. **Read**
   - Read the text again and invite the students to read with you.
   - Give volunteers a chance to read some parts of the text.
   - Different groups read different parts of the dialogue
   - Different groups read different pages

5. **Do / Talk**
   - Choose some of the following ideas for Step 5, Do/Talk. Start from whole text and work down to the parts.
## Sentence and whole text activities to help students learn about text

<table>
<thead>
<tr>
<th>Speaking activities</th>
<th>Reading/writing activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retell the story using sequence pictures</td>
<td>Use word cards to make sentences</td>
</tr>
<tr>
<td>Do oral cloze activities when reading the text with the class</td>
<td>Sequence the sentences from one page of the BB text, using sentence flash cards</td>
</tr>
<tr>
<td>Retell the BB story to a partner or group</td>
<td>Read the sentence in the BB that has a given word in it</td>
</tr>
<tr>
<td>Give a new ending to the story</td>
<td>Read the sentence that is spoken by the main character(s) in the text (the dialogue)</td>
</tr>
<tr>
<td>Change the names of the main characters in the text</td>
<td>Sequence sentences or pages with pictures</td>
</tr>
<tr>
<td>Ask and answer questions about the BB story or text</td>
<td>Write a new story based on the topic from the BB text</td>
</tr>
<tr>
<td>Mime or dramatise a scene from the story in the BB text</td>
<td>Make small books from Big Books</td>
</tr>
</tbody>
</table>

### Activities for Letters and words

<table>
<thead>
<tr>
<th>Speaking activities</th>
<th>Reading/writing activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identify words in the text that begin with a certain sound</td>
<td>Use syllable cards to make words found in the Big Book text</td>
</tr>
<tr>
<td>Identify naming words in the BB text</td>
<td>Sequence the words on one page, or in one sentence, alphabetically, using flash card words</td>
</tr>
<tr>
<td>Identify doing words in the BB text</td>
<td>Sequence the words on one page, or in one sentence, alphabetically, using flash card words</td>
</tr>
<tr>
<td>Identify describing words in the BB text</td>
<td></td>
</tr>
</tbody>
</table>
Prepare / Share / Respond / Beyond the text

Another model for shared reading is the one shown below. We could call it the ‘Prepare / Share / Respond / Beyond the text’ approach.

• Preparing for the text or, What you do before reading the book to the class:
  - Choose texts that have a strong story line and well-developed characters. Make sure the stories you write with and for your students have these two features.
  - Remember to select books with repetitive language patterns.
  - Remember you can use flip-chart texts of songs and rhymes that the students know as part of your reading lesson, too.
  - Before reading the story to the students for the first time, practice reading the story with fluency and expression. Maybe practice it with your grandchildren or your own children at home.

• Sharing the Texts
  - Read aloud every day from different text types to model how good readers read.
  - Make sure the students can see the print and pictures clearly
  - Talk about the cover of the book first:
    • “What can you see?
    • What do you think the story might be about?
    • Can you read some words on the cover?
    • Where is the name of the person who wrote/illustrated the story?
    • What language is the story written in?” etc..
  - Read the story aloud.
  - Read with enthusiasm, expression and clarity.
  - Read slowly and pause before turning each page so the readers have a chance to study the pictures and to look for words and letters they already know.
  - Use a ‘pointer’. Move the pointer along smoothly under the text as you read so students can link up the print and the sounds of the language.
  - Model Left-to-Right progression when you are reading with new readers.
  - Read the story again, inviting the students to join in.
  - Ask the students to identify the words that make up patterns in the story (the repetitive parts).

• If the students have heard the story before,
  - Ask them to say/read/join in the parts they know as you read.
  - Ask groups of students to help you say/read the words of different characters or the narrator as you read.
  - Model the strategies for reading unknown words
    • reading on;
    • using word recognition skills, such as using initial letter cues,
    • using illustrations to clarify meaning,
  - identifying known sight words,
  - using the three cueing systems to clarify meaning
• **When re-reading the text, focus on**
  - prediction skills, such as, ‘what word comes next?’
  - oral cloze: leave out a word or two on every page and the students have to say what the word is.
  - particular sight words.
  - the shape of different words.
  - particular letters and the sounds they stand for.

• **Print activities**
  - Cut up the sentences on a page of the Big book and let the students re-assemble them into the complete text.
  - Cut up a single sentence into its words and let the students re-assemble them in the correct order.

• **Responding to the Text**
  - Talk about the characters:
    • What were his/her strong /weak points?
    • Which character would they most like to be, and why?
    • Which character do they think they are most like?
    • How did the characters relate to one another?
    • Ask them for their opinions about the story. Story plot and characters must be known to them.

  - Students do a story map, using the events of the story to create a series of pictures that showed what happened from the start of the story to the end.

  - Do a time line of the events in the story.

  - Do a story ladder. This is a longer kind of cloze exercise. A story ladder is created by making a summary of a story then leaving out the last half of each sentence.

  - Interviews: One student acts as a news reporter and interviews one of the characters in the story.

  - Do a literary sociogram – show the relationship of the characters in the story to one another.

  - Ask participants to do a graph of the plot structure. Talk about the excitement or tension in the story. Ask them to identify the climax, the problem that has to be solved, who solved it and how.

• **Beyond the Text**
  - Develop different activities in ‘going beyond the text’, using your Big Book story.

  - Innovate on the text: change some or all of the characters, change the problem or change the ending of the story, i.e. the solution.
- Students tell the story from the point of view of one of the other characters. For example, the story of Strongpela Pik Pugi could be told from the Ant’s point of view.

- Pocket Charts – Pocket charts can be made out of rice bags, flour bags etc.. It is a large piece of cardboard with rows of pockets that you can put word cards or pictures in.

- Hang the pocket chart in front of the class to use it. Reassemble sentences and pictures in the pocket chart.

- Use vocabulary trees using bamboo branches. Go through new vocabulary of the story by saying, reading, writing, and using words in many different situations.

- Have the words hanging on the vocabulary tree, for as long as the theme is treated.
This session is optional

Strategies For Using Big Books to strengthen oral language

The Facilitator invites the ‘students’ to take part in some of the following activities:
- Students retell a Big Book story in their own words – individually, in pairs etc..
- The whole class or groups of students dramatise the story.
- Use the pictures in sequence on the chalkboard to retell the story.
- Participants tell an experience story.
- Volunteers retell the experience stories in sequencing order.
- Whispering game.

A Game for teaching reading

‘Pass, pass the card
This game can be used to introduce a topic. It can be used for revision or after the lesson.

Materials
Flash cards with words or phrases or sentence parts written on them. Markers, scissors.

Instruction
1. Get the students to sit in a circle
2. Give some flash cards to some students
3. With a signal, start passing the card behind their backs to their friends, while saying, “Pass, pass the card”
4. On a signal, stop the students and ask the student holding the card to stand up and read what is on the card.
The Three Cueing Systems of Reading

- Knowledge of the language used: grammar and word order = grammatical knowledge
- Background knowledge of the situation = knowledge about our world, semantic knowledge
- Letter-sounds, symbols used to represent the sound of the written language = grapho-phonetic knowledge.
The Three Cueing Systems of Language

Language is very social. We interact with people by using language. We communicate our needs and desires through language. Language is meaning-based. Young children use a range of spoken language forms to communicate their needs. The language that children use at this early stage has meaning to them. Things that children have done and experienced help them to gain meaning from the language that they encounter in their daily lives.

Language has three systems that give us cues. These cues are like hints or clues that help us to make sense of the language that we hear other people use, written and visual language that we see and read, and the language that we ourselves write. In order to use language effectively we use the cues of:

• background knowledge
• knowledge of the language
• knowledge of letter - sound relationship

Language is meaningless when these three cues are not present.

Language is meaning-based and therefore:

• to understand other people and to be able to communicate with other people we rely on our background knowledge or past experiences to help us make meaning of what we hear, speak, read and write.

• when we know a language we know how to say words and form phrases and sentences. It helps us to communicate clearly to other people our needs and desires.

• to speak, read and write we must know which sounds are presented by which letters. If we do not say, read or write the sounds of letters correctly, our communication would not be understood by other people.

Students need to use language in many different ways to increase their knowledge and skills. The diagram on page 73 shows the three cueing systems of language.
MODULE 7: PART 1
INFORMATIONAL TEXT TYPES

LAE WRITERS' WORKSHOP

Bihain kiau i senis na kamp tedpol. Em i swim i go i kam.

Sampela wik bihain nupela lek na han bilong rokrok i gro.
This session is optional

Strategies For Using Big Books to strengthen oral language

The Facilitator invites the ‘students’ to take part in some of the following activities:
- Students retell a Big Book story in their own words – individually, in pairs etc..
- The whole class or groups of students dramatise the story.
- Use the pictures in sequence on the chalkboard to retell the story.
- Participants tell an experience story.
- Volunteers retell the experience stories in sequencing order.
- Whispering game.

A Game for teaching reading

‘Pass, pass the card
This game can be used to introduce a topic. It can be used for revision or after the lesson.

Materials
Flash cards with words or phrasess or sentence parts written on them. Markers, scissors.

Instruction
1. Get the students to sit in a circle
2. Give some flash cards to some students
3. With a signal, start passing the card behind their backs to their friends, while saying, “Pass, pass the card”
4. On a signal, stop the students and ask the student holding the card to stand up and read what is on the card.

Module 7: Informational Text Types, or Genres

Many story texts have been created for young students learning to read. However, as well as enjoying stories, students need to be able to identify and write informational texts. These are the kinds of texts in which most factual information is represented.

It is important that you are able to identify the key features of what we are calling “Informational” texts so that you can assist your students to identify and use them, too. Examples of these key ‘curriculum genres’ (the ones used mostly in classrooms for
### Analysis of Informational Text Types

<table>
<thead>
<tr>
<th>Procedure</th>
<th>Contextual Features</th>
<th>Text Example</th>
<th>Textual Features</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Procedure</strong></td>
<td>The <em>social purpose</em> of the text is to instruct someone or describe how to do something, through following a sequence.</td>
<td>Make your own coconut oil</td>
<td><strong>Generic Structure</strong></td>
</tr>
<tr>
<td><strong>Contextual Features</strong></td>
<td>The <em>subject matter</em> (or field) is what the text is about.</td>
<td>You don’t need to pay lots of money to have soft skin and hair. You can make your own coconut oil. Here’s how you do it.</td>
<td>The <em>title</em> usually defines the <em>procedure</em>, or goal. There may be an <em>introductory sentence</em> or paragraph.</td>
</tr>
<tr>
<td></td>
<td>The <em>roles and relationships</em> are those of a “knower” to someone who wants to know how to do or make something – expert to apprentice, and informal.</td>
<td>Things you need</td>
<td>The <em>way the text is set out</em> (using bullets and numbers) helps keep the meaning clear. The <em>requirements</em> (“things you need”) are listed, followed by the steps in the procedure (<em>what you do</em>)</td>
</tr>
<tr>
<td></td>
<td>The <em>mode</em> is written/print, and the <em>medium</em> is anywhere recipes etc. are found: magazines, newspapers, cookbooks, pamphlets etc.</td>
<td>• coconuts (about 5 without young shoots) • coconut husker • strainer • a large bowl • a medium-sized pot • a cup</td>
<td>There may be a <em>rounding-off paragraph</em> telling the reader how to use what they have made or done.</td>
</tr>
<tr>
<td></td>
<td>Keep the instructions as simple as possible. Use as few words as possible but give enough detail so the reader clearly understands what s/he has to do. Have just one idea in each sentence.</td>
<td>What you do</td>
<td><strong>Grammar</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1. Break the nuts into halves. Throw away the liquid.</td>
<td>Verbs: These are <em>Action Verbs</em>, and in the <em>Imperative form</em>. That is, they are written as if the writer is speaking directly to the reader.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Scrape the coconut into the bowl.</td>
<td>Nouns are selected according to the <em>Subject matter</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Add four cups of water to the scraped coconut.</td>
<td><em>Pronouns</em> are 2&lt;sup&gt;nd&lt;/sup&gt; Person sing. or plural.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. Mix the coconut and the water in the bowl.</td>
<td>The <em>cohesion</em> in these kinds of texts is achieved through the <em>sequencing of steps to be taken</em>.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5. Put the strainer over the pot then squeeze the cream into the pot.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>6. Put the pot on the fire. Be sure that the fire underneath the pot is strong.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>7. Keep a close watch to be sure that you do not burn the oil. After a while oil will form.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>8. Remove the pot from the fire when you see clear oil.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>9. Tilt the pot so that the oil settles on one side of the pot. Allow the oil to cool off.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>10. When the oil has cooled down, strain it into a container with a lid. Store in a cool place.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>(Note: Empty tomato and soy sauce bottles make great containers).</em></td>
<td></td>
</tr>
</tbody>
</table>
### Description

**Contextual Features**

1. Descriptions can be accompanied by photographs, diagrams and other visuals.
2. The **subject matter** is about some characteristics of living, non-living or natural things.
3. The **roles** are those of a writer as information giver, and the reader as information seeker. The **relationships** vary from formal to informal, depending on the purpose for writing, the audience and the mode.

   The **mode** can be spoken, written or visual.

   The **medium** includes sections in textbooks, catalogues, job descriptions, missing persons notices, 'Wanted' posters, classroom written tasks, poems, plays and novels.

   Descriptions only talk about one specific thing, for example, "My Bike," "My Special Place," "My Pet"

   Information reports which are analysed on the next page, are used to talk about a whole class of things such as "bike," "the Automobil," "Domestic Animals" etc.

**Text Example.**

**My Special Place**

In my special place there is a stream and a cave. It is a beautiful place. The stream bubbles out of the ground. The water smells of sulphur. We use it as medicine.

Eels, fish and tortoises swim in the stream. No one is allowed to catch them because this is a special place.

(This text is less formal than the one below)

**PROPERTY FOR SALE**

Allotment 42 Section 21 BALINOE.

The above property, which is zoned Residential, is offered for sale. Situated within the Palms Estate, it has frontage to the Highlands Highway. The property consists of 3 bedrooms, dining, lounge and kitchen.

Its surrounding development is of medium to low cost residential dwelling. Erected on steel posts, timber frame, adjustable glass louvres, fly wired windows and corrugated iron roof. A security fence with razor wire surrounds the property which has electronically operated steel double gates. This amazing property will not last long – inspect now.

### Textual Features

**Generic Structure**

A **title** is optional. There may be an **orientation**, setting the context. A **description** of aspects or characteristics follows in sequence.

**Grammar**

Verbs are most often those of **being/having**, and the Tense is the **Simple Present**.

The **Passive Voice** may also occur.

The **vocabulary** contains technical terms if the text is formal, as in the For Sale notice.

Sometimes uses figurative language such as metaphors and similes, especially in literary descriptions.

In a long **Description**, Paragraphs may be used, or headings.
Information Report
(What an entire class of things is like)

Contextual Features
The social purpose of the Report is to report on events, phenomena (things) and issues. Social purposes may also be to inform, describe, explain and persuade. Reports tell us about what is, or what has happened in the world.

The subject matter is about natural phenomena, either living or non-living. It may also be about cultural phenomena which may be social, political, historical or technological.

The roles and relationships reflect the writer as expert information-giver, giving information to someone who could be a learner or an expert. The relationships are usually formal and distant.

The mode is written and visual.

The medium includes reference books, textbooks, factual reading books, community information pamphlets, media articles.

Reports are sometimes referred to as Factual Objective Descriptions.

Information Reports can contain information of different kinds, for example,

Classification into different types, or subclasses:
What are the different kinds of clouds? What is the difference between frogs and toads?

An examination of components:
What is the earth made of? What are the parts of a telephone?

A look at various aspects:
How is parliament organised? (system) How big is the universe? (size) What is a thermometer used for? (function) What do sago worms do? (behaviour)

Text Example
Snakes Alive!
Snakes are reptiles (cold-blooded creatures). They belong to the same group as lizards, but form a subgroup of their own.

Appearance
Snakes have no legs, but a long time ago they had claws to help them slither along. Snakes are not slimy. They are covered in scales. Their skin is hard and glossy to reduce friction as they slither along the ground.

Behaviour
Snakes often sunbake on rocks in the warm weather. This is because snakes are cold-blooded and they need the sun's warmth to heat their body up.

Habitat
Most snakes live in the country. Some types of snakes live in trees, some live in water, but most live on the ground in holes in the roots of trees, in thick, long grass and in old logs.

Diet
A snake's diet usually consists of frogs, lizards, mice, and other snakes. Anacondas eat small crocodiles and even wild boars.

Protection
Many snakes protect themselves with their fangs. Boa Constrictors can give a 'bear hug' which is so powerful it can crush every bone in a human's body. Some snakes are protected by scaring their enemies away, like the Rattlesnake. The Flying Snake glides away from danger. Its ribs spread apart and the skin stretches out.

Participants are generalised: a whole class of things is being described (Snakes, Volcanoes) rather than specific participants (My Pet Snake, Vulcan the Volcano).

Textual Features
Generic Structure
The title gives an idea of the content or topic to be reported on.

There is a general classification, which can be a definition.

There may be headings and subheadings that signals a description is coming. With younger readers, the headings may be in the form of a question, such as “what do they look like?”

The description can include parts and their functions, qualities or properties such as appearance, size and shape, habits or behaviours of living things, and uses when non-living things are being described. The description generally goes from talking about the whole, to description of parts. With mature writers, each topic has its own paragraph.

Reports do not usually have an ending, but sometimes a general statement about the topic may be used.

Grammar
Verbs are mostly being/having type for describing, and doing for behaviour. There are some Action Verbs. The Tense is mostly the Simple Present.

Pronouns are mostly 3rd Pers. Sg or Pl. Because the language is in a formal and objective style, the use of 1st Pers. Pronouns is not usually appropriate in this kind of writing.

The writer's opinions are not appropriate for this kind of text. Descriptive language is used, but factual rather than imaginative. The language conveys what they look like (colour, shape etc.)
**Explanation**

Explanations seek to give answers to the questions: Why is it so? How does it work?

**Contextual Features**

The social purpose of the text is to give an account of how something works, or give reasons for some phenomenon. We could say that the social purpose of Explanations is to explain how and why about certain things.

The subject matter (field) involves the thing being explained and the processes involved.

Roles and relationships (tenor) the writer as expert, the reader, who could be a learner or another expert.

The relationship is distant, because the explanation is written, and there is no personal interaction between reader and writer. It is also formal, although with younger readers, writers often adopt a friendly tone.

The mode is written, sometimes with visual elements included.

The medium includes encyclopaedias, textbooks, magazines, newspapers and pamphlets, to name a few.

**Text Example**

How cyclones are formed

Cyclones are severe tropical storms that sometimes strike tropical countries. When they do, they cause a lot of damage to people, plants and animals.

Cyclones develop in the wet season, and form over the sea. They start when some cool air comes and sits over the warm sea. The sea warms the air, and when the cool air and the warm air meet, a wind starts.

The warm air starts moving around in a big circle, and then as it rises up the circle gets smaller. This causes the wind to get faster. The wind storm keeps developing as more and more cool and warm air meet. If the amount of cool air is great enough, and the weather conditions are right, a cyclone will be formed.

Usually cyclones keep getting stronger as they move around out at sea, and so when they hit the land, the do most damage near the coast. As they move inland they gradually lose their power and become a wind storm.

**Textual Features**

**Generic Structure**

The text has a clearly defined structure:

The title signals an explanation is coming. For younger children, the title may be a question, such as How do volcanoes happen?

The first sentence usually gives a general statement to position the reader. It can sometimes be a definition.

A sequenced explanation follows. This takes the form of a sequence of logical steps in a process that continues until the "thing" is produced. In a longer explanation, each point or stage may have its own paragraph.

**Grammar**

Verbs are Material Processes, that is, they express some action going on, some event, or something happening.

The Tense is the Simple Present, unless a historical explanation is being given, and the Past Tense is used. The Passive Voice frequently occurs.

Vocabulary is usually factual, and technical terms are used when the subject matter is scientific.

Pronouns are usually 3rd Person Singular or Plural.

Cohesion is created through time/sequence conjunctions, (such as First, Second, Then) and causal conjunctions (such as, As a result, Therefore, Because of, So...)

Participants are generally non-human and may be generalised, as in Cyclones are...Cyclones keep getting stronger...
**Persuasive Argument**

**Contextual Features**
Persuasive Argument is a highly persuasive genre. Writers choose to write in this way when they want to put a strong point of view to a wide audience. A writer supports his/her point of view, using quite emotive language.

In this kind of text, the reader is persuaded to agree with the writer's thesis/point of view through the arguments s/he uses in writing the text.

The social purpose of the text is to persuade readers or listeners to a point of view and to influence their thoughts and feelings about a topic.

The subject matter field is often a controversial topic.

The roles and relationships are: writer of the text as an advocate for change. The writer wants the reader to feel the same way about the issue, and to support the call to action.

The mode is written

The medium is newspapers (especially letters to the editor, and sometimes the Editorial), magazines and essays.

**Sample Text**

**People should not chew betelnut**

Betelnut is chewed by many people in Papua New Guinea, and there is a lot of debate about its use in public places. Some places ban its use, while others ban spitting of the betelnut juice.

I think people should not chew betelnut, either in public or in their homes.

Firstly, betelnut is a drug, and so chewers are constantly putting a drug they don't need into their body. People should use drugs for medical purposes, and not take drugs unless they need them. Using drugs regularly makes people become addicts, and their lives become controlled by the drug.

Secondly, betelnut chewing ruins your teeth. Chewers constantly have red teeth from mixing betelnut, lime and mustard in their mouths. Eventually the strong chemicals from these three ingredients wear away the chewer's teeth. Bad teeth can cause other health problems as well.

Finally, betelnut chewers make public places ugly and dirty with their spitting. Chewers spit their betelnut juice all over the paths that others want to use. Germs are carried in the spittle, so spitting in public places spreads harmful germs. Betelnut has a strong smell, so chewers make public places smell.

So, as you can see from my arguments, betelnut has many bad effects, and people should not use it.

**Textual Features**

**Generic Structure**

The title signals the writer's position on the issue, and invites the reader to agree with that position. It signals the point the writer is making.

The writer's point of view is followed by relevant supporting evidence.

There is a final recommendation for the action that the writer thinks ought to be taken.

**Grammar**

Verbs are Action Verbs, and usually the Simple Present Tense. There are usually being and having verbs, and some thinking and feeling verbs.

Modality is expressed through should, ought, must. This adds an air of authority to the writer's words.

The Passive Voice can also be used to sound authoritative particularly if recommending a course of action, such as "It is recommended that..."

The participants are usually general, as in "People" or chewers..."

Pronouns represent the Participants, and could be I, the writer; we, the writer and sympathetic reader, You, the reader, or people who can bring about the change being argued for; and in this case referring to "people": they, their.

There is often nominalisation, that is, an expression like its use stands for a whole phrase like "(debate about) how people are using it"...

Cohesion is often through sequencing words such as Firstly, Secondly; and sometimes through conjunctions such as because.
## Analytical Argument

### Contextual Features

The *social purpose* of the text is to persuade someone that something is the case, by explaining, analysing and interpreting events, issues and phenomena.

The *subject matter* relates to a current issue, event or phenomenon and the research connected to it.

*Roles and Relationships* reflect the writer as expert writing for another expert, or a learner. The Relationships are usually formal. Expositions in school text books are more ‘user friendly’ than academic journals.

The *mode* is written.

The *medium* is academic and technical journals, school textbooks, magazines, newspapers, school assignments.

Analytical and Persuasive Exposition are often referred to as the “Argument” Genre. They are alike in some ways, but different in some respects, too. The purpose of an Analytical Exposition is to analyse a set topic and to persuade the reader that the writer’s point of view is correct, by developing an argument to support it.

### Text Example

**Mangroves Matter**

Mangroves matter! The mangrove swamp is the home and breeding ground for mud crabs, shell fish, several birds, insects, saltwater crocodiles, lizards, fish and many other creatures. If we kill mangroves, we kill all these creatures. It is easy to kill our mangroves. These are some of the ways.

If we use mangrove swamps as a rubbish dump, we fill up and pollute the swamp. If we cut down too many mangrove trees for building, for yam sticks or firewood, the swamp will dry up and the trees will not grow again. If we reclaim the mangrove land for housing and settlements, we lose the coastal swamps. If we dump oil or waste from factories into the mangrove swamps, we pollute and kill the mangroves and marine life. If we pour our sewage waste into the swamps, we choke the mangrove roots. If we kill the mangroves in any of these ways there will be no home for all the small sea creatures that live there. If those creatures are killed, there will be no food for the fish that feed on them. And if those fish die, there will be fewer big fish for us to eat.

The mangroves are breeding grounds for marine life. They are part of the chain of life. We, too, are part of that chain.

*That is why mangroves matter.*

### Textual Features

#### Generic Structure

The *title* introduces the topic and often reflects the position of the writer.

The opening statements contain the writer’s thesis, or point of view and also give a preview or outline of the arguments to follow.

The arguments support the point of view the writer is making. There is elaboration of the points, with explanations, more details, evidence, examples. This is followed by the a restatement of the writer’s position and may contain a summary of the main arguments.

#### Grammar

*Verbs* are mostly Action verbs, and the Tense is the Simple Present. Sometimes the verbs are ‘being/y having’ types and/or ‘thinking’ types, especially when the writer is giving a personal opinion.

*Nouns* reflect the topic and may be technical terms.

*Pronouns* in this text the writer positions himself/herself with the reader in order to be less authoritative, and to convince the reader that the arguments are very reasonable, and that ‘we’ all are responsible.

There are two main groups of Participants in this text: writer/readers (‘we’) and the mangrove swamp. So we have both human and non-human participants.
Discussion

**Contextual Features**
The *social purpose* is to persuade the reader that something is so, by explaining, analysing and interpreting events, issues and phenomena.

The *subject matter* varies but it is usually about a topic where there are differing points of view.

The *roles* are those of the writer as knower, or researcher, and the reader as information-seeker or stake-holder.

*Relationships* are formal if the subject matter is technical or formal, and informal as in this text. The writer selects and presents information and recommendations, which the participants have the power to reject, if they so choose. In informal texts, *I think, or in my opinion* … may be used. In more formal texts the writer will use language which sounds more authoritative, such as *Experts believe….* Or *It is obvious that* …

*Mode* is written, but can be spoken.

The *medium* is very wide. Newspaper reports, school assignments, published reports are some places where this genre is found.

The Discussion Genre presents data, evidence or facts about, and arguments for, both sides of an issue. It is meant to examine arguments for and against a point of view before reaching a conclusion that takes the evidence into account.

**Text example**

**SHOULD FIRST OFFENDERS BE PUNISHED FOR THEIR WRONGDOING?**

Every day, store-owners lose a lot of money because people steal from their stores. Sometimes the thieves are people who have stolen from the stores many times. Sometimes they are school students or out of work youths who are stealing for the first time. If the thieves are caught when they steal for the first time, should they be let off lightly?

Some people say that it is not fair to punish people the first time they make a mistake. The police should take them to the police station, talk sternly to them and give them a warning, then let them go.

On the other hand, store-owners are losing thousands of kina worth of valuable items, and this affects us all. The store-owners have to cover their losses so that they make a profit. To do this, they put up the prices of their sale goods. This affects us all because we then have to pay extra for the things we buy. So the store-owners and police ought to punish these first offenders the first time they steal, to set an example to others and to teach them a lesson they will not forget in a hurry.

In my opinion, first offenders should be taught a lesson but their punishment might depend on questions such as how old they are, why they stole the goods, and so on.

**Textual Features**

**Generic Structure**

A title signals the topic for discussion.

The issue to be discussed is introduced early.

Arguments for are followed by arguments against. Sometimes all the supporting arguments are grouped together; sometimes each argument against, follows the supporting argument.

Recommendations at the end of the Discussion may come after a summary of the evidence.

*Cohesion* is created through the use of conjunctions such as (in some texts) *Firstly, Then, Next…*. Or sometimes: *One reason is…. Another reason is…. Also, cause and effect* is signalled by *because*. Contrast is signalled by the use of *On the one hand….on the other hand…* and also by *Yet…But…. Although…*

**Grammar**

*Verbs*: The Simple Present and the Present Continuous may be used. The writer may *modify* the directness of the message s/he is communicating through use of Modal Auxiliaries. In Arguments and Discussions, for example, a writer may want to impose an *obligation* on the reader(s) something they may not want to do. They can do this politely or more directly through using modals such as *We/They should… We/They ought to… We/They must*…

*We/They must*… In this text, the reader(s) may not want to agree with the writer, so s/he modifies the arguments. There is some *nominalisation* – nouns which may represent whole clauses, as in the heading of this Discussion: *“Wrongdoing” = “what they have done wrong.*
### Contextual Features

**The social purpose** of a Short News Article is:
- To discuss current events or items that are worth reporting
- To interpret facts

**The subject matter** is what the news is about.

**The roles** are of speaker/writer as reporter of current events and listener/reader as information seeker.

**The relationships** are emotionally close – the speaker/writer uses language and sometimes visuals to interest and inform the listener/reader.

**The mode** can be spoken (radio, TV news reports) or written (newspapers, magazines).

**The medium** can be either audio-visual or print such as newspapers and magazines.

---

### News Item/Report/Article

**Nupela AIDS Senta long Wewak Taun**

**Paulus Tali i raitim**

Nupela senta bilong AIDS i op pinis nau long Wewak taun we bai i ken trenim ol lain long helpim ol lain husat i gat dispela sik.

Dispela senta em Praim Minister Sir Michael Somare yet i bin kamp na opim las mun tasol. Dispela opis i stap long Wewak tasol em bai helpim olgeta lain long Momase rijon wantaim. Dispela senta ol i kolim Arkfeld na em i stap klostu long we wanpela balus bilong misin i bin pundaun bipo.

Sista Tarcisia husat i lukautim dispela senta i tok senta bai i helpim ol lain long trening na husat ol i gat sik AIDS tu.

Narapela wankain senta osem bilong Katolik Sios we i stap long Banz long WHP ol i kolim, Shalom, narapela long SHP long Tari na Mendi taun na i gat wanpela gen long Kiunga, WP.

Kodineta long dispela senta, Misis Hunhoff i tok senta bai wok klostu long helpim ol lain i gat sik na em i amamas long lukautim Momase rijon.

Em i tok tenkyu tu i go long Sir Michael long kamap na opim dispela senta.

---

### Textual Features

**Structure of the Text type**
- Has a Headline
- Sometimes includes a Dateline
- Has a ‘by-line’ (the news item was written by:....)
- Has a ‘slug line’ (i.e. the main idea)
- Has a Body (supporting information and details)
- The article is shaped like an inverted pyramid – the most important information comes at the beginning and the least important details at the end.

**GRAMMAR**
- The Verbs are mostly doing although thinking and feeling Verbs are also used. The Verbs are Past Tense, except in quotes from people interviewed etc..
- The participants are 3rd Person Sg or Plural, except in quotes from people interviewed.
- The vocabulary depends on the subject matter.
- Cohesion is achieved by sequencing events , by co-ordination, contrast and causation.
- Punctuation can include quotes from people interviewed or involved in the events
- Paragraphs are used in news items.
MODULE 7: PART 2
WRITING DIFFERENT KINDS
OF TEXT FROM A SCIENCE
EXPERIMENT

MANUS WRITERS’ WORKSHOP
Module 7: Part 2 Writing different kinds of texts from a Science Experiment

OUTCOME: Investigate which objects floats and which objects sinks

Materials
• objects made of different materials (Examples: wood, glass, metal, drinking straw, Styrofoam, plastic block etc.
• bucket or dish of water
• paper for recording findings
• paper boats (for Part B of the experiment)

PART A

Steps:
1. Divide class into groups of five students.
2. Each group has a bucket or bowl of water; 5-6 different objects.
3. Line the objects up on the desk, and give them each a number (e.g: number 1: a nail, number 2 a plastic block etc.
4. Before beginning the experiment students predict which objects will sink, and which will float. They write their predictions on the record sheet.
5. Students give a reason for their prediction.
6. Drop objects into the water one by one, and record the result on the sheet for each one.
7. Compare the result with the prediction.
8. Students discuss whether there are any conditions when the objects that sink might not sink.

PART B

9. Each group makes a paper boat.
10. Before putting the objects into the ‘boat’, the students predict which objects now will sink, and which will float.
11. They record their predictions on the record sheet, and give a reason.
12. Put each subjects into the ‘boat’, and record the result on the sheet
13. Compare the prediction with the result.
14. Ask for reasons for any difference between which objects sank and which floated this time.
Science experiment - Things that float or sink

Part A of the experiment: Before you start the experiment, PREDICT which objects will sink, half-sink or float and give a reason why you think it will sink or float.

<table>
<thead>
<tr>
<th>Object</th>
<th>Sink</th>
<th>Half Sink</th>
<th>Float</th>
<th>Reason(s) for your prediction</th>
<th>What happened?</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Part B of the experiment: Before you start Part B, PREDICT which objects will sink, half-sink or float, and give a reason for your prediction.

<table>
<thead>
<tr>
<th>Object</th>
<th>Sink</th>
<th>Half Sink</th>
<th>Float</th>
<th>Reason(s) for your prediction</th>
<th>What happened?</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
MODULE 7: PART 3
MAKING PAPER AND WRITING ABOUT IT

HAGEN WRITERS’ WORKSHOP
An example of a Procedural text

Part 3: How to make paper from Sisal leaves

(Sisal leaves can be replace by banana leaves, papyrus or even taro leaves).

Things you need:
- Sisal leaves
- Knives, sharp-edged tools like bottle tops or shells
- A large cooking pot
- Firewood and matches
- Water
- Chux or other absorbent cloth
- A large sponge
- A wooden frame about A-4 size with plastic wire mesh stapled on it, and a frame without wire, called a decal, the same size
- A large rectangular container or washing tub
- A piece of 4 x 2 timber or large smooth stone for pressing out the water
- A large piece of timber for stirring and pounding the cooking mixture
- A flat working space such as a table, a bench or cement path
- Sticky tape and scissors

What you do

Steps
1. Chop down the leaves of the sisal plant, remove the spines and chop the leaves into short pieces.
2. Scrape off the outer skin of the leaves, using the sharp tools, e.g. bottle top or shell.
3. Put the scraped flesh into a hessian or cloth bag and pound it with a large flat stone or hammer to break down the fibres in the flesh.
4. Put the flesh into the cooking pot, add water to the pot and soak overnight.
5. Prepare the fire place, light the fire and place the pot over the fire to boil.
6. Boil the flesh in the pot for two or three hours. While it is cooking, use a large piece of wood to pound the flesh so that the fibres break down even more. The mixture in the pot should start to look like thick, smooth soup. If the soup is too thick, add more water and continue boiling.
7. When the mixture is well boiled and smooth, take the pot from the fire and let it cool down. When it is cool, pour it into the large wash tub or container. If the mixture is too thick, add some more water.
8. While it is cooling, prepare the frames. First, take the frame with the plastic mosquito netting and put a Chux cloth or other cloth on it. Then, stick the cloth firmly in place with sticky tape so it doesn’t move.
9. Place the decal frame (without the wire) on top of the first frame and tape it so it can’t move.
10. Now, dip and slide the prepared frames carefully into the mixture, and hold the frame in the mixture until the Chux or cloth is covered with sediment.
11. Carefully lift the frame up and put it on a flat place to work. Remove the frame from the water and put it on the table for processing of the outcome.

12. Lift the decal off the lower frame.

13. Place another dry Chux or cloth over the sediment on the frame.

14. Take a sponge and very gently but firmly, press down on the Chux many times so water is removed. Then slide the whole thing off onto the flat surface and continue using the sponge until most of the water is removed. Remember to wring out the sponge to remove water from time to time.

15. Now use the flat stone or wooden block to press down harder and remove more water.

16. When it is very dry and firm, gently peel off the Chux from the top of the flat sheet of sediment.

17. Slide a sheet of thin card underneath the Chux and the flat sheet to lift it.

18. Leave the flat sheet of paper in the sun to dry, maybe two hours.

19. If the day is windy, put a weight on the corners of the Chux to stop the page blowing away!

20. When it is dry, peel off the second Chux from the sheet.

21. When it is totally dry, you can write on it.

**N.B.** You can use the soft white inner part of a banana trunk instead of sisal leaves.
## A Table of Some Possible Topics for Informational Texts for Grades 3, 4 and 5 with Suggested Text Types

<table>
<thead>
<tr>
<th>TOPICS</th>
<th>TEXT TYPES: Narrative</th>
<th>Informational</th>
<th>Text Topics</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FAMILIES</strong></td>
<td>Observation/Comment</td>
<td>Listing</td>
<td>• List of family members</td>
</tr>
<tr>
<td></td>
<td>Historical recount</td>
<td>Explanation</td>
<td>• Why people live in families</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Persuasive Argument</td>
<td>• Families then and now</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Why should people look after their families ?</td>
</tr>
<tr>
<td><strong>FOODSTUFF IN GARDENS</strong></td>
<td>Recount</td>
<td>Procedure</td>
<td>• We made a new garden</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Explanation</td>
<td>• How to prepare a new garden</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Information Report</td>
<td>• The life cycle of a plant</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Persuasive Argument</td>
<td>• What is a seed ?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Why should we plant trees?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Why should we rotate crops ?</td>
</tr>
<tr>
<td><strong>SCHOOL FEES</strong></td>
<td></td>
<td>Information Report</td>
<td>• What school fee are used for</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Persuasive Argument</td>
<td>• Why should families pay school fees?</td>
</tr>
<tr>
<td><strong>MY NEW SCHOOL</strong></td>
<td>Recount</td>
<td>Description</td>
<td>• My first day at my new school</td>
</tr>
<tr>
<td></td>
<td>Recount</td>
<td></td>
<td>• My School</td>
</tr>
<tr>
<td></td>
<td>Many text types</td>
<td>Persuasive Argument</td>
<td>• A History of the school</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• A Yearbook of the School</td>
</tr>
<tr>
<td><strong>SCHOOL-RELATED TOPIC</strong></td>
<td></td>
<td></td>
<td>• Why should we educate girls ?</td>
</tr>
<tr>
<td><strong>MY ENVIRONMENT</strong></td>
<td>Procedure</td>
<td></td>
<td>• How to prevent malaria</td>
</tr>
<tr>
<td><strong>A HEALTHY ENVIRONMENT</strong></td>
<td>Explanation</td>
<td></td>
<td>• Rules for a healthy village</td>
</tr>
<tr>
<td></td>
<td>Information Report</td>
<td></td>
<td>• The life cycle of a mosquito</td>
</tr>
<tr>
<td></td>
<td>Information Report</td>
<td></td>
<td>• What work does a health worker do in the village?</td>
</tr>
<tr>
<td></td>
<td>Instructions</td>
<td></td>
<td>• Mosquitos – what do we need to know?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• How can we support people living with HIV/AIDS ?</td>
</tr>
<tr>
<td><strong>THE COMMUNITY I LIVE IN</strong></td>
<td></td>
<td>Explanation</td>
<td>• How a community can work together</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Explanation</td>
<td>• The Court system in my Village</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Information Report</td>
<td>• How the clans used to solve problems</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Celebrations in my community</td>
</tr>
<tr>
<td><strong>A HEALTHY BODY</strong></td>
<td>Instructional</td>
<td></td>
<td>• Rules for a healthy body</td>
</tr>
<tr>
<td></td>
<td>Persuasive Argument</td>
<td></td>
<td>• Why should parents give up smoking ?</td>
</tr>
<tr>
<td></td>
<td>Persuasive Argument</td>
<td></td>
<td>• Should buai chewing be banned ?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Explanation</td>
<td>• How Cyclones are formed</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• How Landslides occur</td>
</tr>
</tbody>
</table>

### Module 7: Informational text types

**January 2006**

---

Vernacular Literacy Teachers' Guide
MODULE 8:
NEGOTIATING TEXT WITH STUDENTS

NCD WRITERS' WORKSHOP
Module 8: How to negotiate text with students – or, ‘Jointly constructing texts with students’.

Activity 1
You will need a set of pictures that tell a story.

a)  Put the pictures up in any order on the
   - chalkboard ledge
   - chalkboard using blu-tac or sticky tape
   - in the pocket chart.

b)  Ask students to identify what is in each of the pictures e.g. people, animals, environment and say what might be happening, etc..

c)  Invite a participant to select the picture that, in her or his opinion, is the first part of the story. Change the order of the picture so the selected picture is the first in the series.

d)  Invite another participant to change the order of ONE of the pictures so that the story continues.

f)  Continue in this way until all the participants are satisfied that the order the pictures are in, tells a story.

Encourage participants to construct a story from each picture in turn, as the ‘teacher’ writes up the story for the ‘students’ on the chalkboard or paper.

The students can dramatise the events, adding in dialogue (conversation). Each group act out its own story for two – three days.
Picture # 1)

Introduction

Questions the teacher can ask to support the students

<table>
<thead>
<tr>
<th>How do we want to start our story?</th>
<th>What are all the characters doing?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Where did the events take place?</td>
<td>When did the events happen?</td>
</tr>
<tr>
<td>Do we want to give names to our characters?</td>
<td>What kind of people are they - loving, close family with helpful children, hardworking and caring parents?</td>
</tr>
<tr>
<td>- Describe their lifestyle a little.</td>
<td>- Develop the relationship between the dog and the family – guard dog, friendly, playful</td>
</tr>
</tbody>
</table>

Development

- Continue with each picture until the full story is created in draft.
- Write the story over several days so that the students don’t get tired of thinking about everything they want to say
- Read each part of the story as you write it up for the students.
- At the beginning of each day’s session, write what you have written the day before and ask the students if they want to change anything.
- Ask the students if they want to make a big book from their text.

<table>
<thead>
<tr>
<th>What was happening?</th>
<th>What were the characters saying to one another?</th>
</tr>
</thead>
<tbody>
<tr>
<td>- What would they say in real life?</td>
<td>- How did the family feel about their dog?</td>
</tr>
<tr>
<td>- Develop the relationship between the dog and the family – guard dog, friendly, playful</td>
<td>- Discuss what role the ‘teacher’ plays in the interaction, and how s/he supports the learner in moving from spoken to written text.</td>
</tr>
</tbody>
</table>
An excursion to a Crocodile Farm, or other excursion

- When planning an excursion, think about what needs to be done
  - before the excursion
  - during the excursion
  - after the excursion

**Before the excursion**

- Talk about
  - why you are going to the crocodile farm,
  - who might work there,
  - what the students expect to see,
  - what they want to find out about,
  - the kinds of activities (oral and written texts) they can do when they come back from the excursion.
  - Other topics of interest to the students.

- Discuss who they have to write letters to, and jointly construct the letters with them as part of their language learning:
  - The farm manager
  - Parents
  - The head teacher

- With student participation, draw up a set of rules for their behaviour, e.g.
  1. *No one is allowed to touch any animals.*
  2. *No one is allowed to throw any objects at the animals.*
  3. *Everyone should walk together as a group.*
  4. *Follow any rules as set by the farm.*
  5. *Listen carefully to explanations from farm guides.*

- Remind them of what they need to take:
  - Food
  - Water
  - Hats
  - Notebook and pencils etc..

- Discuss the kinds of information they might want to find out. Ask them to make a list of questions they want answered.
  - Group their questions under headings like:
    - What do crocodiles eat? (diet)
    - What do crocodiles look like? (appearance)
    - How do crocodiles breed (behaviours)
    - Where do crocodiles live in the wild? (habitat)
    - What special features do crocodiles have (to defend themselves etc.).
    - What is the crocodile farm like?
    - Who works at the crocodile farm?
    - Are there different kinds of crocodiles?
• Talking about the kind of information they want to collect helps the students to take useful notes when they are on the excursion.

**During the excursion**

• Students work together in groups to collect their information. Each group has one or two of the questions to find answers for.
• They draw a plan of the farm, buildings, ponds etc..
• They interview the manager/workers etc..

**After the excursion**

With all the information they have collected, they could write the following text types:

• Descriptions, e.g. of the farm, of a crocodile, job descriptions
• Information report on crocodiles
• Procedure e.g. how to set up a crocodile farm
• Explanation e.g. how crocodile skin is made into leather, the life cycle of a crocodile.
• Posters on “Do Not Go Near the Crocodiles” etc..

• The teacher’s role is to help students collate all their information, decide what they will use it for, and the text types they will write up.

• Teachers help students write texts they are not familiar with.

**The teacher’s role is to**

• supervise the learning experience
• plan learning experiences based on what the students already know (KWL is useful here)
• plan the language that the students will need to do the activity
• plan a child-centred approach - let the students DO the activity and talk about it
• plan what texts will be spoken or written
• find out about what the students need, to help decide what needs to be taught/learned next
• help students.

In negotiating text with students, the teacher creates the learning environment so that all students can participate as contributors by

• asking open-ended questions
• helping students to shape the ideas and information they give
• accepting all ideas and contributions from the students
• asking the students’ opinions about the
  - Plot
  - Characters
  - Structure of the story
  - events in their order - what happened and how it happened
  - vocabulary, spelling, punctuation, including introducing new vocabulary the students may not know.
• reading the text along with the students after they have written each sentence.
• exploring new ideas and reconnecting ideas.
• revising what the students know.
• modelling the appropriate grammar, vocabulary, spelling and punctuation.
• providing a structured situation in which students can all take part.
• regarding all students’ contributions as of equal worth.
• using the strategy of oral cloze to encourage students to volunteer vocabulary.
• modelling the strategies of drafting and editing as the text is created through everyone’s participation.
• thinking aloud and talking while doing, to model for students the process of constructing, drafting and editing text.
MODULE 9: RESOURCES AND STRATEGIES FOR LANGUAGE AND LITERACY DEVELOPMENT

photo courtesy of SIL
Module 9: Part 1 Resources to Strengthen Language Development

This Module introduces a range of resources that you, the teacher, can make to support language development in vernacular language. These ideas have been used by teachers to help children learn English and learn in English. Now you can make some of these resource to strengthen children’s vernacular language skills.

Storyboards

A storyboard is an example of a community text. It can be used for many language activities. A storyboard shows a lot of detail about community life. It has many ‘stories’ because it shows different people and animals doing different things in various places. Teachers can use storyboards for talking, reading and writing about familiar and meaningful aspects of children’s lives.

Storyboards for classroom use can be made by the teacher or by the children. This is what you do:

- Talk about the community, identify people, places, transport, tools, activities, events.
- Choose a strong piece of cardboard for a base and a piece for the figures.
- Plan the layout of the storyboard by talking, drawing on a sheet of scrap paper.
- Draw and colour figures of people, animals, places, activities etc..
- Paste the figures onto the heavy cardboard.
- Cut out the figures.
- Cut the cardboard base into the shape of a storyboard.
- Glue the figures onto the cardboard base.
- Add details with markers or paint.
- Add the handle.
This is a very useful group activity, as it encourages children to talk about what they are going to do or make as they are working. Once the storyboard is finished, it could be used for activities such as talk during “print walk” time, to use as
• a stimulus for children to create their own oral stories, and for
• giving the students something to write about when written text is what you want them to do write their own narrative texts.

Prompt Boards

Prompt boards can be made from a piece of cardboard or from a carton. Prompt boards support children as they begin to move from retelling orally to the more formal written form.
• assist students to organise information, thoughts or ideas into a logical order.
• are useful in assisting children’s language development in both the vernacular and English.

Here is an example of a Report Prompt Board

<table>
<thead>
<tr>
<th><strong>Report</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Describing how things are/were, or Describing features, sometimes comparing what is the same/different.</td>
</tr>
</tbody>
</table>

**First paragraph:** Introduction
Classifying or identifying the topic and sometimes listing key aspects of the description to follow.

**Remaining paragraphs:** Descriptions
Describing different aspects of the topic in order of importance, using separate paragraphs or sub-heading.

Students can assist the teacher in drawing up Prompt Boards for informational genres. They include the essential information and ideas that will prompt them to be able to compose different text types. See the example above.
Making Dictionaries or Word Lists

Make dictionaries or word lists to
• help children develop their vocabulary in their Vernacular language
• increase their literacy skills

Dictionaries can be
• class made
• made by individual students

This helps them learn and remember new words they meet, and words they use every day. Be sure they write the correct spelling. Keep in mind that some words in one language do not translate exactly into another language. It may be necessary to use a phrase to express a close meaning.

Sentence Makers

Sentence Makers are word cards which children use to make sentences. Word cards can be made from sentences and words in big books, shell books, classroom readers, spelling lists, handwriting sentences, and any other print that children experience.

The activities using Sentence Makers provide opportunities for students to build their vocabulary and knowledge of sentence structure. The activities also allow the teacher to give the students guided practice in small groups. The students are given a number of words written on cards, and use the cards to make up their own sentences.
Resources for Vocabulary Development

Vocabulary development means teaching children to say, read, write and use words in many situations. The most effective vocabulary development occurs when the words the children are to learn are embedded in the themes and topics they are working on. Vocabulary is learned when they speak, read and write words and phrases related to the themes and topics that teachers have carefully planned. They will soon learn to recognise new words and phrases if they are reused and frequently practised in other activities around the same theme or topic.

Other resources you, the teacher, can work with the students to construct are

- word charts
- number charts
- word mobiles
- vocabulary trees
- labelling and phrasing murals
- vocabulary webs
- information grids
- story maps
Pocket Charts

A pocket chart is a large piece of cardboard with rows of pockets that you can put word cards or pictures in. Hang the pocket chart up in front of class to use it. Pocket charts are also useful for group work.

Making Word Rollers

This is a way of using up empty toilet rolls (the inside cardboard tube)

You need
• Empty toilet rolls holders
• A marking pen
• String or plastic bags cut up into strips and plaited, and tied at both ends

Steps
1. Collect a number of empty toilet roll holders.
2. Write the words you want to use on them, at least four words per roller.
3. Put a piece of string through with the words facing the right way.
4. Roll upwards or downwards to get the word you want.

Activity for students to practice word recognition and spelling
• Give each pair of student two rolls with their new words printed on them, threaded on the string.
• Children spell the words to each other.
• When all the words are spelt correctly, the rolls can be changed.
The Clothes Line

• Cut the cards into different articles of clothes, punch holes so they can be threaded.
• Write words on the cards and thread them. Tie both ends of the string to a stick or you can use pegs to peg the clothes. You can follow the example for kitchen-ware, fish, trees and many more.

Finding and using materials for making resources

For children to become good readers and writers, they need plenty of reading and writing experiences.

Some schools can get plenty of paper from around their community (cartons, used computer papers etc.) but others schools are located where it is very difficult to get paper. You can ask the children, families and local businesses to help supply your classroom with the kinds of materials listed below.

Junk

<table>
<thead>
<tr>
<th>The kinds of junk that you might find useful are</th>
<th>These can be used to construct</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Empty carton</td>
<td>• Big books</td>
</tr>
<tr>
<td>• Newspaper</td>
<td>• Children’s individual books</td>
</tr>
<tr>
<td>• Old calendars</td>
<td>• Word card or flashcard,</td>
</tr>
<tr>
<td>• Old cloths and piece, of material</td>
<td>• Picture cards</td>
</tr>
<tr>
<td>• Flour and rice bags</td>
<td>• Cutting and pasting</td>
</tr>
<tr>
<td>• Bamboo pieces</td>
<td>• Making puzzles</td>
</tr>
<tr>
<td>• Food labels</td>
<td>• Posters</td>
</tr>
<tr>
<td>• Magazines</td>
<td>• Displays</td>
</tr>
<tr>
<td>• Greeting cards</td>
<td>• Charts</td>
</tr>
<tr>
<td>• Used computer paper</td>
<td>• Memory games</td>
</tr>
<tr>
<td></td>
<td>• Matching games</td>
</tr>
</tbody>
</table>
• Junk can also make useful containers for arts and crafts and counting materials
• Cardboard boxes, take-away plastic and styrofoam containers, ice cream and margarine plastic tubes are all store-bought containers you could find use for in the classroom.

Rice bag or plastic shower curtain phonics charts

• Unpick a rice bag and use it to make a phonics chart.
• Find a plastic shower curtain and use that to make a phonic chart.

Neither of these will damage easily. If the felt pen is waterproof, the charts will last from one year to the next. Cockroaches, ants and mice will not find them tasty, and it doesn’t matter if they get damp.

Old School Materials

• Some of the out-of-date school books and material could become useful if new text in either the Vernacular or English was pasted over the old text. This is a good strategy if the book has clear, interesting pictures but boring or very difficult text. Alternatively, you could cut the book up to make picture sequences that the children can use to create their own stories.

• Old Minenda and Pacific Series wall charts can come in useful. Look for illustrations that are sequenced. Cut these out, paste on cardboard, and use for creating classroom texts. The illustrations can then be put with the text on the wall of the classroom. Another activity is to put the cards in mixed-up order along the blackboard ledge, and encourage the children to put them in a Sequence, giving reasons for the order they use.

• Look for the OESM and Pacific Series readers for Community School Grade 1 and 2. The English used in these readers is suitable for Grade 3 bridging classes.
Module 9: Part 2 Resources for Vernacular language teaching

Materials

Ask teachers to bring materials with which to make resources for teaching in their vernacular such as, glue, paper, chart, felt pens, crayons, colour pencils, strings, scissors, sticky tape, markers, cardboard, empty rice bag/shower curtain, coloured pens, branches, wood glue, rulers, eraser.

Introduction

This section introduces a range of resources that you can make to support language development in Vernacular language. These ideas have been used by teachers to help children learn English and to learn in English. Now, you can make some of these resources to strengthen children’s Vernacular language skills. Using Vernacular language for continued learning and development, while English is being learned, is an effective way for Papua New Guinean students to develop their learning potential.

Background Information

Children learn better through the use of concrete materials and visual aids and actual involvement.

‘Tell me, I forget, show me, I remember involve me, I understand’

Materials required:

Produce a range of resources to support Language development in Vernacular Language.

Students will be achieving the above outcome, when they, for example:

Follow sets of instructions to produce the resources and gather information/ideas from other teachers about the resources used in their classrooms and develop a range of materials/resources.
## Content Overview

<table>
<thead>
<tr>
<th>KNOWLEDGE</th>
<th>SKILLS</th>
<th>ATTITUDES</th>
</tr>
</thead>
<tbody>
<tr>
<td>• How to produce resources.</td>
<td>• Produce range of materials/resources.</td>
<td>• Working co-operatively in groups.</td>
</tr>
<tr>
<td>• Know a variety of resources.</td>
<td>• Gather information/ideas.</td>
<td>• Respecting each other’s ideas.</td>
</tr>
<tr>
<td>• How to improve teaching/language learning</td>
<td>• Use a variety of resources to teach Vernacular</td>
<td>• Satisfaction of their own work.</td>
</tr>
<tr>
<td>experiences with students</td>
<td>• Follow sets of instructions</td>
<td>• Willingness to experiment with making new materials</td>
</tr>
<tr>
<td></td>
<td>• to develop teaching materials</td>
<td></td>
</tr>
</tbody>
</table>

## Introductory

Facilitator teaches participants the rhyme: *‘Tick tack toe, here I go, where I land, I do not know, Tick Tack Toe.’*

Facilitator writes the names of 4 different teaching resources to be produced by the participants on 4 separate cards.

<table>
<thead>
<tr>
<th>Card: 1</th>
<th>Card: 2</th>
<th>Card: 3</th>
<th>Card: 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rice bag/Shower Curtain</td>
<td>Pocket Chart</td>
<td>Vocabulary Tree</td>
<td>Word Mobile</td>
</tr>
<tr>
<td>- Phonic Chart</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Card: 2</td>
<td>Card: 2</td>
<td>Card: 3</td>
<td>Card: 4</td>
</tr>
<tr>
<td>Clothes lines</td>
<td>‘Foldarama’ book</td>
<td>Spelling roles</td>
<td>Sentence maker</td>
</tr>
</tbody>
</table>

- Facilitator draws a big circle on the floor and places the cards upside down in the circle apart from each other.

- Divide participants into 4 groups depending on the number of participants. Participants choose a leader to play the game, ‘Tick, tack, toe.’

- Other participants say the rhyme while the leaders hop on the cards according to the rhythm. The leaders pick the card that they step on, on the last word of the rhyme.

- The participants will produce the teaching resource written on the card following illustrative and instructions on the pages at the end of the module.

- Note: The rhyme ‘Tick Tack Toe,’ can also be used for recognition of vocabulary to be learned.
• Group leaders take the task cards to their groups with the set of instructions and materials.
• Participants read the instructions and produce the materials as Facilitator provides assistance where necessary.

Conclusion
Each group shows/display completed task and explains how it was made and how to use it in the classroom situation.

Evaluation
The facilitator asks the following questions to evaluate the session:
(a) Was there team work during group activity?
(b) Were the tasks completed? (If no, revisit in session 2).

Session 2 - Resources to strengthen the Vernacular language development of your students.

Introduction
For this session to be successful, you will need to ask a number of teachers to bring a teaching resource that they have developed. You will need to let them know what you expect, well before the session is planned.

Facilitator asks several participants to present what they have brought. They can explain how they use it.

• If participants have brought nothing, they will be asked by the facilitator to illustrate and explain using the blackboard.

• Visit several classrooms to see the materials produced by the teachers (with their permission).

Development:
In groups of two (2) or four (4), participants will choose a teaching resource from the presentation done earlier. Participants follow instructions given by other teachers to produce the materials.

Conclusion:
Facilitator and participants go through the information on “Making Resources for Vernacular Language development”.
Facilitator and participants will have open discussion on any other ideas on how materials and resources are produced and used in their classrooms.

Evaluation:
Participants will evaluate on what they have learnt and write their own impression on how they find these materials/resources to be useful in their classrooms.
SECTION 3
APPENDIX

POPODETTA WRITERS’ WORKSHOP
Appendix

1. Self-assessment sheet
2. Evaluation Sheet
3. Final evaluation of the Workshop
4. Evaluation: Impressional writing
5. Valuation checklist for participants
6. Evaluation of outcomes
7. NDoE Language policy statement
8. Model of progression of Vernacular to English as the language of instruction
9. Glossary of Terms
10. Standard Script for writing in Big Books
11. Infants’ Cursive for writing in Big Books
**SELF ASSESSMENT SHEET**

- To be filled before Module 1 and after Module 8.
- Indicate with a [ ] and add comments where necessary.

<table>
<thead>
<tr>
<th>My Knowledge of Language</th>
<th>Very High</th>
<th>High</th>
<th>Limited</th>
<th>In Doubt</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Key concepts on Language.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Text types of English</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Features of text types in English</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Varieties of Vernacular oral text:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Narrative</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Informative</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Process of Process writing</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Developing text types from learning experiences</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Strategies for negotiating text.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Resources to support Vernacular Development</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Strategies for using Big Books:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- oral</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- written</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
This Evaluation sheet is useful for feedback at the end of the first week of the Workshop.

**EVALUATION SHEET**

1. What did you find most useful in this week’s session?
   ………………………………………………………………………………………
   ………………………………………………………………………………………

2. Write down some things that you learned, or some insights you gained:
   • ………………………………………………………………………………………
   • ………………………………………………………………………………………
   • ………………………………………………………………………………………
   • ………………………………………………………………………………………

3. What do you want to find out more about?
   • ………………………………………………………………………………………
   • ………………………………………………………………………………………
   • ………………………………………………………………………………………
   • ………………………………………………………………………………………

4. Write down a question that you would like to ask but did not have time.
   ………………………………………………………………………………………
   ………………………………………………………………………………………

5. Write down one way the workshop or a particular session could have been improved.
   ………………………………………………………………………………………
   ………………………………………………………………………………………

6. Any other comments ……………………………………………………………
   ………………………………………………………………………………………
   ………………………………………………………………………………………

7. Your overall impression of the week’s sessions was:
   
<table>
<thead>
<tr>
<th>Excellent</th>
<th>Very good</th>
<th>Satisfactory</th>
<th>Not satisfactory</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**FINAL EVALUATION OF THE WORKSHOP**

1. List some things you have learned well by attending this workshop.

2. What did you find most useful in the workshop?

3. List some things you would like to know more about.

4. What do you think might have been done differently at this workshop?

5. Which Outcomes do you think that you achieved really clearly?

6. How will you locate or get materials in your work or community environment to go on producing texts for your students?

7. What do you plan to do with what you have learned at the workshop?

8. If you are an Elementary teacher, what have you learned by working in a group with Primary teachers?
   If you are a Primary teacher, what have you learned by working in a group with Elementary teachers?

9. Give your overall rating of the
   a) Facilitators
   b) Venue
   c) The Workshop

---

**Appendix:**
Assessment and evaluation of teachers’ progress
**EVALUATION**

- Write your personal impression on the following points. Include any suggestions for improvement, please.

<table>
<thead>
<tr>
<th>Points to consider</th>
<th>Your Impression</th>
<th>Suggestions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1) Facilitator's Presentation</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a) Strategies used</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b) Explanation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c) Instructions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d) Assistance to participants</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e) Knowledge/ Background Information.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2) Course Content</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a) Language</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b) Genres</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c) Narrative Texts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d) Informative Texts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e) Strategies for using Big Books.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>f) Process of Process Writing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>g) Handouts/References</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>3) Material Production</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a) Support Materials/Resources for VL Development</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b) Making Big Books</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c) Availability of Materials for participants.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### EVALUATION CHECKLIST

<table>
<thead>
<tr>
<th>MY KNOWLEDGE OF COMMENTS</th>
<th>BEFORE THE WORKSHOP</th>
<th>AFTER THE WORKSHOP</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A B C D</td>
<td>A B C D</td>
<td></td>
</tr>
<tr>
<td>What are ‘text types’?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What is language?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Looking at narrative and recount text types</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Meanings of terms used</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oral text types</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Negotiating text with students from learning experiences</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Differences between oral and written text</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How plot structure works</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The strategy of brainstorming</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Making big books</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Making resources for vernacular language development</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strategies for making the most of your big books in classroom</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Processes of process writing</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## CHECKLIST for Reviewing Workshop Outcomes.

Which Outcomes and Indicators have you clearly understood?

<table>
<thead>
<tr>
<th>No.</th>
<th>OUTCOME AREAS</th>
<th>CRITERIA</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Achieved</td>
<td>Not Achieved</td>
</tr>
<tr>
<td>1</td>
<td>Identify the key concepts of language.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Made paper and developed a range of text types.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Selected and applied a variety of strategies to plan, write &amp; edit.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Identified features of text types, in English.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Identified a variety of oral texts in Vernacular.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Investigated which objects floated &amp; which sank.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Produced a range of text types from a learning experience such as sequencing pictures or a science experiment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Produced a range of resources to support language development.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Planned and produced big books (2 Informational &amp; 2 Narratives).</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
MINISTERIAL POLICY STATEMENT NO:3/99

SUBJECT: LANGUAGE POLICY IN ALL SCHOOLS

The authority of this Ministerial Policy Statement is Section 27(1)(h) of the Education Act (Chapter No.163) as amended.

The purpose of this circular is to advise authorities of all institutions within the National Education System regarding the use of languages in schools. This statement should be read in conjunction with the Ministerial Policy Statement No. 1/91 and Secretary’s Circulars No.1/91 and No. 38/9.

The future direction for language use in the formal school system as stated in Secretary’s Circular No.1/91 is that the language of the community, together with its cultures, spiritual and work practices will form the basis for the activities of the school.

In practice, using the language of the community as the basis for the school activities means the use of vernacular, or a language spoken by both the students and the teacher, in the school system for teaching and learning. The use of vernacular languages establishes strong cultural bonding between children and their community. This is one of the aims of the education reform in Papua New Guinea.

Research findings also support the use of vernacular languages in schools. The findings indicate that:-

❖ There are academic benefits for the student from being bilingual
❖ To stop students learning in their first language and forcing them to learn only in a new language can be harmful and obstructive to their development
❖ It usually takes an English language learner five or more years to develop the ability to use English for learning complex concepts; and
❖ Beginning schooling in the children’s first language, and using his language for continued learning and development while the English language is being learned, is the best way for children to develop to their full potential in schooling.

On the basis of this information, the reform curriculum calls for a program of bilingual education in primary schools. Children who graduate from elementary schools will enter this new bilingual program in Grade 3.

1. At the elementary school level (Prep to Elementary 2) this means that the language of instruction is completely in the children’s vernacular language, or the community lingua franca, with an introduction to oral English at the end of Elementary 2. Children will leave Elementary school literate in their first language.

The community through their Parents and Citizens Association (P & C) and the Board of Management (BOM) will decide the language to be used at the elementary level of education.

In practice, the community must be informed in order to make the decision on what language should be used at elementary level. The language chosen should be the language that is shared in the community and used for most communication in that community.
2. At the lower primary level (Grades 3 – 5) the learning and teaching will be conducted in a bilingual situation, in which there is planned, gradual bridging from vernacular (or the lingua franca) to English. Oral and written vernacular language development will continue throughout lower primary. Oral and written English development will gradually be introduced and established as the major language of instruction by the end of grade 5, using “Teaching English to Speakers of Other Languages” (TESOL) methodology.

At this level, while English is being learned, the language mostly used for teaching and learning should be the same language that the children used in elementary school.

Where a number of active languages exist in one community, the main language of interaction between the language groups and of commerce in the community should be the language selected, that is the local lingua franca.

Every effort must be made to appoint vernacular speaking teachers to the lower primary grades, particularly those who have received inservice in bilingual education strategies.

3. At the Upper Primary level, (Grades 6 – 8), class activities will be conducted with English as the main language of instruction, but students should still be provided with opportunities to further develop their oral and written vernacular (or lingua franca) skills.

4. At the Secondary level and Provincial High school level including Vocational schools, lessons will be conducted in English. But advantage should be taken where opportunities arise for students to further develop their oral and written vernacular (or lingua franca) skills or if a concept can be better explained using the vernacular or lingua franca.

Whereas children must be encouraged to learn and use English, all schools at all levels should not discourage free communication in vernacular languages that the children speak in and out of school grounds. This will establish confidence in students to use vernacular in academic learning.

**HONOURABLE PROFESSOR JOHN WAIKO, PH.D, MP.**
MINISTER FOR EDUCATION, RESEARCH, SCIENCE AND TECHNOLOGY

**Distribution**
All members – Secretary’ Staff Meeting
All Provincial Education Advisers
Principal of Provincial Secondary Schools, Provincial High Schools, Primary Schools, Community Schools, Vocational Secondary Schools, Vocational Centres, Teachers’ Colleges and National High Schools.
All Secondary, Vocational Institutions and Community School Inspectors
Guidance Officers
Chairpersons of Governing Bodies
All Provincial Chairpersons of Education Services.
### Progression of Vernacular to English as the Language of Instruction

<table>
<thead>
<tr>
<th>Grade</th>
<th>Vernacular</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>G8</td>
<td>20%</td>
<td>80%</td>
</tr>
<tr>
<td>G7</td>
<td>30%</td>
<td>70%</td>
</tr>
<tr>
<td>G6</td>
<td>40%</td>
<td>60%</td>
</tr>
<tr>
<td>G5</td>
<td>50%</td>
<td>50%</td>
</tr>
<tr>
<td>G4</td>
<td>60%</td>
<td>40%</td>
</tr>
<tr>
<td>G3</td>
<td>70%</td>
<td>30%</td>
</tr>
<tr>
<td>E2</td>
<td>80%</td>
<td>20%</td>
</tr>
<tr>
<td>E1</td>
<td>90%</td>
<td>10%</td>
</tr>
<tr>
<td>EP</td>
<td>100%</td>
<td>%</td>
</tr>
</tbody>
</table>

**NDoE Policy:** Language policy in all schools
Glossary of terms: The meanings of terms used during the workshop.

**Alphabet** is a group of letters that are used to represent in writing the sounds of a language. See also ‘Orthography’.

**Audience** comes from the Latin: *audio* = I hear. The audience hears/receives the text. The audience can be a single person or a large or small group. When creating texts, knowing your audience will help you decide the way you create the text; why are you writing the text; what is your purpose; what meaning or message do you want to convey (get across)? Your choice of language, structure and the kind of text these choices build up.

**Body language** also referred to as non-verbal language, is a mode of communication involving facial expression; body gestures/ positioning; eye contact; clothing worn.

**Climax** is the most exciting moment, or point, in the story, after which the tension is over.

**Coda** is a stage of the text structure at the end of a narrative literary text. It usually gives a ‘twist’ to the story, but it can also be a re-orientation.

**Consonant** is a speech sound that is produced when the airstream between the lungs and lips is partly obstructed. It also refers to the letter that is the symbol for that sound. Also, consonants are all the letters in the alphabet that are not vowels. There are more consonants than vowels in most languages.

**Context** Con-text: something that is going on at the same time as the text. It is “with-the-text.” It is a situation in which a spoken or written communication occurs. When students use oral or written communication they learn to select and present the content of their communication in the form that is appropriate for the audience or context of situation.

**Critical literacy** is the process of involving students in questioning, challenging and evaluating the texts that they listen to, read and view. Critical literacy enables students to see how texts place readers to hold a particular view of people and events.

**Deconstruction** is a process of separating out the race, gender, class and other positions that shape a reader’s response to a text. A ‘deconstructive’ reading of a text can even suggest that the text expresses ideas that are not contained in the actual words of the text (inferences).
Dialect is the variety of language spoken in a particular geographical area (regional dialect) or by a particular social group (also called a social dialect or sociolect).

Discourse is the term used to describe a network of texts and hidden power relations (= ‘ideology’); a structure, often implicit (or hidden), of beliefs and understandings about the world and how it works.

Field is what you are speaking or writing about. The field is like the topic of your communication. It is what you are speaking or writing about – what is happening, who is involved in the communication and the overall context.

Figurative language consists of imaginative and creative expressions that attempt to stand for a literal thing. Similes and metaphors are figurative speech. A simile is when something is said to be “like” something else: “He cried like a baby.” A metaphor says something is something else: “My TV is a lemon” – meaning it has never worked properly, and this leaves a sour taste in my mouth.

Genre is a word that has been borrowed into English from French. It is a useful term that can help teachers recognise that different types of texts (both spoken and written) have different communicative and social purposes. Because texts have different social purposes, therefore there are important differences in the overall structure of each text type. As well, they have particular features relating to choice of vocabulary, style, register, the use of reference, and verb tense. So each genre can be said to have its own shape and its own particular features.

The term refers to any type or kind of texts which can be grouped together because they have similar structure and features. Recipes, job applications, narratives (stories) reports and argumentative essays are all examples of different written text types with their own structure and particular features.

In the set of Curriculum Genres we use in schools, there are two main groups of Genres: Narrative and Informational. These two terms are like the family name. Under Narrative we have different kinds of Genres, such as Recounts and Narratives. Under Recounts there are: Diary writing, journal writing, retellings. Under Informational Genres we have Description, Explanation, Information Report etc.

In this Manual, the term ‘text type’ is used in place of the more formal term ‘genre’.

Grammar (also Syntax) is the arrangements and interrelationships of words, phrases, clauses and sentences in any particular language.
Ideology is a systematic body of ideas organised from a particular point of view, such as ‘racism’, ‘capitalism’, ‘communism’, ‘materialism’, ‘environmentalism’ and others.

Idiomatic language is the way a group of speakers from a geographic area use language so that certain words put together in phrases have local meaning. The literal meanings of individual words do not match the overall meaning of the phrase. For example, in Australian English “it’s your shout” does not mean you have to shout out loud, but that it is your turn to buy everyone a drink. Similarly, “bring a plate” when being invited to a party does not mean bring an empty plate to take the food away, but bring a plate with some food on it to share at the party.

Metalanguage refers to the language we use to talk about language. For example, ‘word’, ‘sentence’, ‘syllable’, ‘phonics’, ‘text’, ‘page’, ‘cover’ – words we use to talk about reading and writing, are all ‘metalanguage’.

Mode refers to the part the language is playing in an exchange

Medium is the channel through which a communication takes place. Medium includes face-to-face (oral/spoken) text, written texts, TV texts etc..

Orthography is similar to an alphabet, but also includes spaces between words, word-breaks, punctuation and rules for capital letters.

Phoneme is one sound unit, such as /b/, in contrast to other sound units in the sound system of a particular language, as understood by a speaker/hearer.

Register: is a term used to refer to the ‘tone of voice’ used when addressing a particular audience. There are three aspects of register: ‘field’ (or subject matter); ‘tenor’ (the roles and relationships between writer and reader) ‘mode’ (the means of communication, whether visual, spoken or written. All texts can be analysed in terms of discourse, genre and register.

Social context can be thought of as the immediate social conditions and situation in which an interaction takes place. As we can see from the Circle Diagram, Social Context involves Subject matter, Roles and Relationships, Mode and Medium.

Social purpose refers to the reason that members of a speech community have for taking part in any activity, and in which language plays a part.

Syllable Syllables are units within words. They relate to the way languages can be broken down into smaller parts.

Syntax See Grammar above.
Text is any length or chunk of spoken, written, non-verbal, visual or auditory (able to be heard) language that is produced specifically with the intention of communicating meaning of some kind. It is the product of any language event.

A longer definition states that a text is any instance of living language that is playing some part in a context of situation; a text can be both process and product. It is a process because it is an ‘interactive’ event, a social exchange of meanings. It is a product because it is something that can be recorded and studied; it has a construction that can be identified in systematic terms.

Text types are the different kinds or patterns of speech or writing that are similar in many respects. For example, under the genre of Recount, we could include diary writing, journal writing and personal letters. See also ‘Genre’ above.

Tenor is one word to describe the Roles and Relationships between the participants in a conversation, or written text.

Vernacular is the first language spoken by a young child, sometimes referred to as the ‘mother tongue’.

Vowel is a speech sound made by the passage of air through the throat, nose and mouth, with only a little obstruction. It is shaped by the throat, tongue, mouth shape and lips as the air passes by.
APPENDIX: Standard script for writing Big Books

Standard Script for writing in big books

Aa Bb Cc Dd Ee
Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu
Vv Ww Xx Yy
Zz ! , ; ’ ’
Beginner’s Alphabet

aA bB cC dD eE fF gG hH iI jJ kK lL mM nN oO pP qQ rR sS tT uU vV wW xX yY zZ

The terms ‘body’, ‘head and body’, and ‘body and tail’, will help the students distinguish between letter parts and their letter-to-line relationships. The blocked section will assist children in recognising the position of the letters in the red and blue lines.

Body letters

aceimnorsuvwxz

Head and body letters Body and tail letters The numerals are;

bdfhklt gjqyp 01234567889

Some beginning writers find an ‘open’ eight easier to write than a closed eight.