

Developing Casual Conversation Skills of Pre-school Children Learning English as a Foreign Language in the Home Context

in two volumes

Volume 2

**Chapters 6-7
Appendices
Bibliography**

by

Damian Lucantonio

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Faculty of Education
University of Technology, Sydney

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Chapter 6

Analyzing opinion conversations

But the pay-off is that the grammar is better adapted as a tool – for example, to help language learners to use their knowledge about the language to use the language – to speak, hear, read, and write more effectively in different registers and genres (Martin 2004: 73).

6.1: Introduction

In chapters 4 and 5, data from the children's storytelling texts has been described and analyzed. In chapter 6, data from the children's opinion texts will be examined. Each text will be analyzed and interpreted. A conclusion, summarizing the main findings of the data analysis, will then be presented. As previously stated, this genre represents another important but very different way of speaking in casual conversation.

In chapter 6, the focus is on the development of the children's language skills. The data that has been collected and analyzed in this chapter has been taken only from the independent construction phase of learning. This has been due to the random and spontaneous nature of the data collection. It is not meant to imply that the modeling or joint negotiation stages were in any way excluded from the learning process. On the contrary, they were not. As with the storytelling genres, the texts in this chapter were modeled by the father and then jointly constructed, before they were independently produced by the children. As with the storytelling genres, this modeling focused mainly on making explicit the generic structure of the text, and the role of text markers in signaling the different generic stages. Sometimes the children were able to move from the modeling phase directly into independent construction; on other occasions, they required more assistance from the joint negotiation stage before this could be achieved. As with the storytelling genres, data from the independent construction phase has been described and analyzed within the framework of systemic functional linguistics. In this phase, the focus is mainly on the development of the

children's language skills, when the scaffolding process has been removed. This provides a systematic description of the children's conversational English skills.

As in chapters 4 and 5, the data in chapter 6 will also be discussed in terms of how it relates to the research questions of the thesis. In terms of the development of language skills, these are: What is the extent to which the children can independently construct texts with appropriate generic structure? What is the extent to which the children can structure their texts to reflect their speaking purposes? What is the extent to which the children can give and exchange information appropriately within the five genres, using the interpersonal resources of mood? What is the extent to which the children can express attitudes and take a stance, using the interpersonal resources of appraisal? Data from the children's storytelling texts has indicated that the children have so far been able to achieve these tasks, albeit with varying degrees of sophistication.

It is hoped that data from the text analyses in chapter 6 will shed further light on the development of the children's language skills, as well as the key learning processes involved.

6.2: The role of text analyses

There are a total of six opinion texts in this chapter. Keiko and Rie have produced three texts each. All of the texts in this chapter have been constructed in the independent construction phase. Texts 6.1 to 6.4 are short, 'dinner time' texts. Typically, the opinion texts constructed were related to issues that emerged from the daily recounts during 'dinner time talk'. Both parents firstly modeled their own opinions, based on a topic that emerged from the day's activities. As with the storytelling texts, the modeling by the father focused on the generic structure and the role of text markers in explicitly signaling the generic stages of the text. However, the modeling data is not part of the analysis. The children were then asked to give their own opinions about the same topic. Sometimes, the children needed assistance to do this (referred to as the joint negotiation phase), sometimes they did not (the independent construction phase). That is, sometimes the children were able to independently give an opinion, based solely on the parents' initial model. The topic and familiarity with the generic structure seemed to be important here. In other words,

sometimes the children were able to move from the modeling phase directly to the independent construction phase. These opinions are described in text 6.1 through to text 6.4.

Texts 6.5 and 6.6 are longer opinion texts that were constructed during 'before school study time'. These texts were constructed in the second half of the research project. These are spoken texts produced in response to a written text. That is, the children are giving opinions about a book they had read. This is designed to highlight the role of the mode continuum in assisting the children to move from spoken to written language, or from written to spoken. All texts produced in the independent construction phase have been analyzed for interpersonal language skills, focusing on generic structure analysis, mood analysis, and appraisal analysis.

6.2.1: Defining opinion genre

According to Eggins & Slade (1997, 2004), opinion texts propose, elaborate, defend and exchange positions about people, things or events. They express judgments by individuals or society concerning the rightness or wrongness, the goodness or badness, the desirability or otherwise of a state of affairs in the real world. They are expressions of attitude, not of fact (Horvath & Eggins 1986; 1995).

Giving opinions represents a very different social purpose from story telling. The basic function of an opinion is not to narrate a certain kind of story, but to argue or to persuade. In order to do this, reasons are usually given in order to support the proposition being argued for or against. Thus, we can say that the social purpose of an opinion is to argue in support of a proposition. Opinion genres are common in casual conversation (Horvath & Eggins 1986; 1995; Eggins & Slade 1997, 2004), but they have a very different social purpose from that of the storytelling genres. Hence, as it has been argued in chapter 2, they are likely to have a very different generic structure (see section 5.2.2).

Opinion genre is sometimes referred to as an argument genre (Derewianka, 1990, 1994), or as an exposition genre (DSP Literacy Project, 1989; Martin & Rose 2003, 2004). It will be argued in this research that opinions can be either spoken or written,

and reflect the same social purpose as arguments or expositions, and as such, should have essentially the same generic structure. Hence, in this research, there is considered to be no functional or social difference between the terms opinion, argument and exposition. In this thesis, opinion has been viewed as a spoken version of argument or exposition.

According to Derewianka (1990, 1994), the major focus of an argument is on an issue, and the logical sequence of the argument related to this issue. The beginning of an argument usually consists of a proposition. This functions as a statement of one's position. In written texts, this is often referred to as a thesis statement (Derewianka, 1990, 1994). This can be accompanied by an orientation or some background information about the issue in question (Derewianka, 1990, 1994). However, to justify the position taken, the speaker or writer must now present the argument. These are the reasons or the evidence presented by the speaker to support their proposition. Sometimes, the evidence needs to be supported by more examples or more data to amplify the argument. This stage has been referred to in this thesis as supporting evidence. This, however, has been viewed in this thesis as an optional stage. Finally, there is usually an attempt to sum up the position by providing a conclusion. This reiterates the original proposition of the speaker, by reaffirming the general issues under discussion. After the conclusion, a recommendation calling for action may be suggested (Derewianka, 1990, 1994), but this, too, is regarded as an optional stage.

People give opinions in spoken and written language for a variety of reasons. We might argue to justify a position or the interpretation of an issue. This is referred to by Derewianka (1990, 1994) as 'persuading that'. Furthermore, we might argue in support of some sort of action that needs to be taken. This is referred to by Derewianka (1990, 1994) as 'persuading to'. These kinds of opinions appear to be common in both spoken and written language.

Martin & Rose (2003, 2004) use the term exposition to refer to an opinion. They state that expositions contrast with another kind of argument genre known as discussion. An exposition genre argues in support of one point of view. However, a discussion genre presents two or more contrasting points of view. It can be referred to as a two-sided argument. One side is usually argued for over the others (Martin & Rose, 2003,

2004). A discussion genre tends to be more common in formal spoken language (for example, a debate) or in written language (for example, a history essay). However, they can also occur in more casual, spoken English (Lucantonio, 2007), particularly when disagreements occur, and more 'evidence' is required to support a particular point of view.

Thus, the social purpose of an opinion genre is to argue or persuade in support of a view. In the next section, we will examine the generic structure of an opinion, as it is used in this research.

6.2.2: Identifying generic structure and social purpose

As previously argued, the generic structure of a text is connected to its social purpose (Martin, 1985; Eggins & Slade 1997, 2004; Martin & Rose 2003, 2004). Texts tend to be patterned in such a way as to achieve their social goals. The children have demonstrated in the text analyses in chapter 4 that they can understand and use the generic structure of the storytelling texts. However, this genre represents a different social purpose. Thus, in order for the children to understand the social purpose of an opinion, it is argued that the generic structure needs to be made explicit.

Horvath & Eggins (1995) have identified the generic structure of an opinion as follows:

Opinion ^ Reaction ^ (Evidence) ^ (Resolution)

In this research, the opinion stage can be interpreted as either a statement or a question concerning an issue, presented by one of the participants in the conversation. That is, the conversation can start with an opinion that has actually been given. An example of this would be: "I think we should change your swimming teacher." This implies that a reaction to this opinion by another participant in the conversation should follow. However, the opinion stage can also be interpreted as a request for an opinion by one of the participants. That is, no opinion has yet been given but one has been solicited. The first move of the conversation is simply to ask a question or request an opinion on a particular issue. For example: "Do you like your swimming

teacher?" Another would be: "What did you think of the book you just read?" These are examples of requests for an opinion.

The next stage of the generic structure is the reaction. From the opinion, or the request for an opinion, a response or reaction is then required. The response might be explicitly requested. For example: "What do you think of ... (regarding the opinion I just gave you)?" or: "Do you agree ... (with the opinion I just gave you)?" However, it might not be explicitly requested. It might just lead to a logical reaction when the speaker has finished, or when the speaker has been interrupted by another person who wants to gain the floor. The reaction typically functions as the proposition to be argued about. That is, the reaction functions as the thesis statement of the argument. It might be a simple, one word answer, such as "yes" or "no." However, it might also be a more formal, explicit statement, such as: "Yes, I really enjoyed the book I read." The reaction to the opinion is the next stage of the generic structure.

In order to persuade or convince someone of the 'rightness' of your position, good reasons are usually necessary, even in casual conversation. Eggins & Slade (1997, 2004) state that where disagreement occurs, the speaker will almost certainly provide evidence for his or her opinion. Even if there is no disagreement, evidence is likely to be given. Thus, the next stage is the evidence. In this research, the evidence is interpreted as the reason(s) given to support a proposition. These might be explicitly signaled by the use of conjunctive text markers, such as: "First, ... "; "Because ... "; "And because ... ". These are examples of text markers commonly used in casual conversation to signal the evidence stage. However, the evidence might also be logically implied. That is, given without the explicit use of markers. In either case, the proposition is often supported by evidence in the form of reasons (Horvath & Eggins, 1995; Eggins & Slade 1997, 2004).

However, sometimes the evidence needs to be amplified in order to persuade more effectively. Perhaps more examples are needed or more data provided in order to convince the other participants or to make the opinion more persuasive. This seems to be more likely to occur when disagreement occurs. Thus, after the evidence stage, there is sometimes a need for supporting evidence, even in casual conversation. In this thesis, this stage will be referred to as 'support of the evidence'. While this stage is

not part of the generic structure of Horvath & Eggins (1995), it is considered to be an important part of the generic structure of an opinion, and has been included in this thesis. However, as support of evidence is sometimes not required in casual conversation, it has been added as an optional element.

The next stage is the resolution. This functions as the ending or the conclusion. However, unlike the storytelling genres, the resolution of an opinion genre tends to reiterate the initial proposition. It functions as a restatement of the reaction (Martin & Rose 2003, 2004; Derewianka 1990, 1994), which reinforces the initial proposition that has been presented. According to Horvath & Eggins (1995), this is an optional element. In casual conversation, sometimes it is necessary to provide an explicit resolution. However, sometimes it is not necessary, and the resolution is inferred or implied. An explicit resolution seems more likely to occur when there has been disagreement, and an exchange of opinions has occurred (Eggins & Slade 1997, 2004). However, on other occasions, the resolution is simply implied by the context. Hence the resolution stage is regarded as an optional element in casual conversation.

In summary, the generic structure for opinion, as it is used in this thesis, is as follows:

Opinion ^ Reaction ^ (Evidence) ^ (Support of Evidence) ^ (Resolution)

This has been adapted from Horvath & Eggins (1995) and will be applied to the text analyses in chapter 6.

6.3: The role of opinion genre

The role of an opinion genre is to express opinions or attitudes about particular topics. It is not only considered to be a common genre of casual conversation (Eggins & Slade 1997, 2004), but is also an important genre in empowering the children to think for themselves. In this genre, the children do not necessarily have to agree with their parents. Culturally, this is a very different task for the children to perform. What they need to do is to formulate their own propositions, based on logical reasons, which may differ from those of their parents.

The first goal of the opinion genre in this study is for the children to express views about events that have affected them during the day. These have tended to be short texts and have occurred mainly during ‘dinner time talk’, after the recounts have been completed. Texts 6.1, 6.2, 6.3 and 6.4 are examples of this. The parents have explicitly probed for the children’s opinions, within the context of ‘talking about your day’ during the evening meal. The children have been assisted on an ‘as required’ basis. This has been kept to a minimum so as not to appear threatening for the children. This pattern of giving recounts and then opinions during ‘dinner time talk’ has happened on most days of the week. To give recounts and express opinions about the day’s events over the four year period of the study has been considered a usual activity of the family, by both the parents and the children. It has not been regarded as either ‘artificial’ or stressful. It represents a natural activity that many families engage in on a regular basis. However, the main difference here is that the goal of the language learning task has been foregrounded by the modeling phase, and the procedure needed to construct the genre has been made explicit.

The second role of opinion genre in this thesis is for the children to give points of view about stories they have read. Texts 6.5 and 6.6 are examples of this. These have tended to be longer and slightly more linguistically complex texts than the “dinner time” ones. In these texts, the children are giving spoken opinions about written texts. This has been designed to help the children move from spoken to written language. However, it has also been designed to help the children construct more complex spoken opinions by giving them longer turns of talking within this conversational genre.

Data from the children’s opinion genres will now be examined in the next section.

6.3.1: Text analyses and interpretation: Opinion genre

6.3.1.1: Text 6.1: Opinion: Keiko: Swimming: Independent construction phase

A. Generic structure analysis of text 6.1

Participants: Keiko (5 years old) and Dad

Context: Opinion of swimming

Setting: Dinner time

Transcript Length: 20 seconds

Turn	Move	Speaker	Transcript
------	------	---------	------------

Opinion Request

1	1	Dad:	Keiko, so do you like going swimming?
---	---	------	---------------------------------------

Reaction

2	2a	Keiko:	[Nods].
---	----	--------	---------

Evidence

	2b		Because ... it's fun.
--	----	--	-----------------------

Support of Evidence

	2c		You know, sometimes kids can't breathe
--	----	--	--

	2d		and, and water is on your face.
--	----	--	---------------------------------

Keiko's short opinion has produced the following generic structure:

Opinion Request ^ Reaction ^ Evidence 1 ^ Support of Evidence

Her reaction (move 2a) is in response to dad's request for an opinion in move 1: "Keiko, so do you like going swimming?" Her reaction is realized by a gesture. She nods to indicate that she does like to go swimming. In move 2b, she gives her first reason, saying it is fun. This is explicitly signaled by the text marker: "Because ...". She then provides two supporting points. The first is in move 2c: "... kids can't breathe." This is signaled by the marker: "You know, ...". The second supporting point is that water gets on your face, in move 2d. This is introduced by the marker: "and ...". These two points suggest that Keiko thinks swimming is exciting, and therefore it is fun. No resolution is explicitly stated.

It can be argued that in this short text Keiko has constructed a generic structure that reflects the social purpose of an opinion, and therefore has independently constructed an opinion genre.

B. Summary of mood choices of text 6.1

Mood	Keiko	Rie	Dad
Total number of clauses: 5	4		1
Declarative	3		
Full	3		
Elliptical	0 <i>(wants to give information)</i>		
Polar interrogative			1
Full			1
Elliptical			0
Tagged declarative			
Full			
Elliptical			
Wh- interrogative			
Full			
Elliptical			
Imperative			
Minor	1		
Most frequent subject choices	It (move 2b) Kids (move 2c) Water (move 2d) <i>(subjects reflect her generic structure)</i>		Keiko (move 1)
Most frequent	Present: 3		Present: 1

time reference of verb element (finite^ predicator)	(move 2b, 2c, 2d) (All appropriate)		(move 1)
Negation			
Adjuncts	4		
Circumstantial	1 (move 2d)		
Interpersonal	1 (move 2c)		
Textual	Conjunctive: 2 (move 2b, 2d) (conjunctive adjuncts mostly generic stages)		
Modality	2		
A. Modalization			
Probability	1 (move 2c: can't)		
Usuality	1 (move 2c: sometimes)		
B. Modulation			
Obligation			
Inclination	(modality: common in opinion genres)		

In text 6.1, Keiko is the dominant speaker. She has produced 4 out of a total of 5 clauses. She has chosen to use the full declarative voice in 3 out of a total of 4 clauses. This indicates her intention to give the information in the text. Keiko’ most frequent subject choices reflect the generic structure of her opinion. That is, they are the subjects of the evidence stage and of the two supporting points. Her most frequent verb time reference is the present time. These have all been used appropriately. She has used 4 adjuncts, which seems quite a lot for such a short text. The two conjunctive

adjuncts introduce generic stages in the text. She has appropriately used two examples of modality, which is considered to be a grammatical feature of opinion texts.

In summary, Keiko has used a variety of mood resources. Her use of the declarative mood signals her intention to give the information. She has explicitly signaled some of the generic stages of the text with her use of conjunctive adjuncts. Her choice of subjects focuses on her desire to talk about the evidence and the supporting points. Her use of time reference in this text has been accurate.

C. Summary of Appraisal in text 6.1

Appraisal	Keiko	Rie	Dad
Total clauses: 5	4		1
Engagement			
1. Monogloss	2		1
2. Heterogloss	2		0
a. Projection	0		
b. Modality	2 (move 2c: "sometimes": usuality; move 2c: "can't": probability)		
c. Concession	0		
	(heterogloss engagement by modality)		
Attitude	2		0
1. Affect	0		0
2. Appreciation	2		1

3. Judgment	(move 2a gesture, 2b) 0 (shows appreciation of swimming)		(move 1) 0
Graduation	0		0
1. Force	0		0
2. Focus	0		0

Keiko has used two examples of heterogloss voice. She has used modality on two occasions, indicating a lack of definiteness and that she does not want to be the only source of information in the text. She has used two expressions of attitude, indicating that she wants to show her appreciation of going swimming. The resources Keiko has used in this text indicate that it has been more important for her to show her appreciation of swimming, rather than to grade or amplify her reasons for doing so.

D. Interpretation of text 6.1

Keiko has independently produced a generic structure that reflects the social purpose of an opinion. She has given a reaction to the opinion, provided evidence, and a further two supporting points. From mood analysis, she has used the declarative mood in order to give the information as the dominant speaker. Her choice of time reference was appropriate. She has used an array of adjuncts, focusing on textual conjunctive adjuncts used as markers to introduce the generic stages. She has used modality, which tends to be a grammatical feature of an opinion text. From appraisal analysis, Keiko has expressed a positive attitude towards swimming by choosing two examples from the category of appreciation.

6.3.1.2: Text 6.2: Opinion: Rie: Swimming teacher:

Independent construction phase

A. Generic structure analysis of text 6.2

Participants: Rie (3 years old) and dad

Context: Opinion of swimming teacher

Setting: Dinner time

Transcript Length: 25 seconds

Turn	Move	Speaker	Transcript
Opinion Request			
1	1	Dad:	Rie, do you like your swimming teacher?
Reaction			
2	2a	Rie:	Yeah!
Evidence 1			
	2b		Because, because ... she's funny.
Support 1 of Evidence 1			
	2c		And because she says "Alright!"
	2d		and I laughed at her.
Evidence 2			
	2e		And the other teacher was not funny.

In text 6.2, Rie has independently constructed an opinion text with an appropriate generic structure that reflects its social purpose. The generic structure is as follows:

Opinion Request ^ Reaction ^ Evidence 1 ^ Support of Evidence 1 ^ Evidence 2

Dad has requested an opinion in move 1, by asking her: "... do you like swimming?" Rie then provides her reaction to the request in move 2. She answers: "Yeah!" She then provides her first piece of evidence in move 2b, by saying her teacher is funny. This is then followed by her support of evidence 1, giving examples of what she means by funny. Rie says her teacher said, "Alright" and then she laughed at that. For some reason, Rie thought this was funny, which supported her reason of the teacher being funny. Following this, Keiko provides evidence 2, in move 2e. She adds that the other teacher was not funny. This focuses on why she likes swimming now, as apart from before. She has used conjunctive adjuncts to signal the generic stages of evidence 1 in move 2b ("because ..."), her support of evidence 1 in move 2c ("And

because”) and in move 2d (“and”), and of evidence 2, in move 2e (“and”). There is no support of evidence 2 or no explicit resolution, which are both optional elements.

B. Summary of mood choices of text 6.2

Mood	Keiko	Rie	Dad
Total number of clauses: 6		5	1
Declarative		4	
Full		4	
Elliptical		0	
		(wants to give information)	
Polar interrogative			1
Full			1
Elliptical			0
Tagged declarative			
Full			
Elliptical			
Wh- interrogative			
Full			
Elliptical			
Imperative			
Minor		1 (move 2a)	
Most frequent subject choices		She/swimming teacher: 2 (move 2b, 2c)	Rie (move1)

		<p>I/Rie: 1 (move 2d)</p> <p>the other teacher: 1 (move 2e)</p> <p><i>(subjects related to generic structure)</i></p>	
<p>Most frequent time reference of verb element (finite^ predicator)</p>		<p>Present: 2 (move 2b, 2c)</p> <p>Past: 2 (move 2d, 2e)</p> <p><i>(Uses both tenses: All appropriate)</i></p>	<p>Present: 1 (move 1)</p>
Negation			
<p>Adjuncts</p> <p>Circumstantial</p> <p>Interpersonal</p> <p>Textual</p>		<p>5</p> <p>1 (move 2d)</p> <p>0</p> <p>Conjunctive: 4 (move 2b, 2c, 2d, 2e)</p> <p><i>(most signal generic stages)</i></p>	
<p>Modality</p> <p>A. Modalization</p> <p>Probability</p> <p>Usuality</p> <p>B. Modulation</p>		<p>0</p> <p>0</p> <p>0</p>	

Obligation			
Inclination			

Out of a total of five clauses, Rie has provided four. All of these are in the full declarative mood. This indicates she wants to give the information, not request it. Rie’s main choice of subjects corresponds to the subjects of the generic structure of her text. Rie has used both present time reference and past time reference in the finite element of the verb. She has used both of these tenses appropriately. She has used five adjuncts in the text. This is quite a lot considering its length. Four of the five adjuncts are conjunctive textual adjuncts, which are used to introduce the generic stages of the text. She has used conjunctive adjuncts to signal the generic stages of evidence 1 in move 2b (“because ...”), her support of evidence 1 in move 2c (“And because”) and in move 2d (“and”), and of evidence 2, in move 2e (“and”). There is no supporting point for evidence 2, nor any resolution. There is no modality used in the text, which indicates she wants to present a strong opinion, dressed up as a fact.

C. Summary of Appraisal in text 6.2

Appraisal	Keiko	Rie	Dad
Total number of clauses: 6		5	1
Engagement			
1. Monogloss		4	1
2. Heterogloss		1	0
a. Projection		1 (move 2c)	0
b. Modality		0	0
c. Concession		0	0
		(mostly monogloss voice: Rie’s voice)	
Attitude		3	1

1. Affect		0	0
2. Appreciation		3 (move 2b, 2d, 2e)	1 (move 1)
3. Judgment		0	0
		<i>(appreciation important: expressing likes/dislikes)</i>	
Graduation		0	0
1. Force		0	0
2. Focus		0	0
		<i>(graduation not important)</i>	

Four out of a total of five clauses in the text are in monogloss voice. This indicates that Rie is usually the only source of information. However, on one occasion she has used heterogloss voice, using projection to include the teacher as a source of information. As with text 6.1, appreciation from the attitude category is a feature of appraisal in this text. She wants to show her appreciation of her swimming teacher by expressing her likes and dislikes. This is important in the text. Graduation is not a feature of text 6.2.

D. Interpretation of text 6.2

As mentioned above, Rie has independently constructed an opinion genre. The generic structure is as follows:

Opinion Request ^ Reaction ^ Evidence 1 ^ Support of Evidence 1 ^ Evidence 2

This generic structure reflects the social purpose of an opinion. From mood analysis, Rie has chosen the declarative in order to give the information in the text, not request it. This shows that she is the dominant speaker. Her most common subjects are the

subjects of the main stages of the text’s generic structure. That is, subjects from evidence 1, the support of evidence 1, and evidence 2. This reflects their importance in the text. She has used both present and past time reference appropriately. As with Keiko, both girls continue to focus on the use of conjunctive textual adjuncts to signal the generic stages of the text. Rie has done this with four out of the five adjuncts she has used in the text. From appraisal analysis, Rie’s text is mostly expressed in a monogloss voice, indicating she has usually been the only source of information. However, significant in this text, is her use of appreciation, from the category of attitude. Expressing her appreciation for her swimming teacher, in terms of likes and dislikes, has been important for Rie in this text. There is an absence of modality, indicating she wants to present a strong opinion, dressed up as a fact.

6.3.1.3: Text 6.3: Opinion: Keiko: Kindergarten:

Independent construction phase

A. Generic structure analysis of text 6.3

Participants: Keiko (5 years old) and Dad

Context: Inquiring about kindergarten

Setting: Dinner time

Transcript Length: 45 seconds

Turn	Move	Speaker	Transcript
------	------	---------	------------

Opinion Request

1	1	Dad:	Keiko, do you like your <i>yochien</i> ?
---	---	------	--

Reaction

2	2a	Keiko:	Oh yeah!
---	----	--------	----------

Evidence 1

2b	Ah, ... because it has a swimming pool.
----	---

Support of Evidence 1

2c	And, ... and because I love water.
----	------------------------------------

2d	You know, sometime, ... sometime my teacher is rough, very rough,
----	---

2e	... but she’s still a good teacher.
----	-------------------------------------

Evidence 2

2f And because ... it has more space to play.

Support of Evidence 2

2g And, ... there are lots of tree to ... to anybody, to ... to climb,

2h and lots of fruit.

2i A lots of green too.

In text 6.3, Keiko has independently constructed an opinion text. The generic structure of the text is as follows:

Opinion Request ^ Reaction ^ Evidence 1 ^ Support of Evidence 1 ^
Evidence 2 ^ Support of Evidence 2.

This generic structure reflects the social purpose of an opinion genre. She has provided a reaction to dad's request for an opinion in move 1: "... do you like your 'yochien'?" This is the Japanese word for kindergarten. Keiko's reaction, in move 2a, is: "Oh yeah!" Then, she provides evidence 1, in move 2b, saying it has a swimming pool. This is signaled explicitly in move 2b by the text marker: "because." She then moves to support of evidence 1, from move 2c to 2e. The support is that she loves the water and even though her teacher is 'rough' (presumably referring to her teaching style), Keiko says she is still a good teacher. Keiko has used the marker: "and because, ... (move 2c)." This suggests a possible new generic stage. However, as her love of water is coherent with the swimming pool, move 2c is considered to be a supporting point that links back to move 2b. It is not new evidence. As such, this is considered to be an appropriate supporting point but an inappropriate use of the conjunctive text marker by Keiko. Evidence 2 is introduced in move 2f by the text marker: "And because ..." The reason she gives is that it has more space to play. Keiko then elaborates on this point by providing the support of evidence 2, from move 2g to 2i. She says that it has lots of trees to climb (move 2g), there is lots of fruit (move 2h), and there is lots of 'green' (move 2i). These function as support for the previous point of having more space to play. There is no resolution stage.

B. Summary of mood choices of text 6.3

Mood	Keiko	Rie	Dad
Total number of clauses: 10	9		1
Declarative	9		
Full	6		
Elliptical	3 (move 2a, 2h, 2i)		
	<i>(dominant speaker: wants to give information)</i>		
Polar interrogative			1
Full			1
Elliptical			
Tagged declarative			
Full			
Elliptical			
Wh- interrogative			
Full			
Elliptical			
Imperative			
Minor			
Most frequent subject choices	Kindergarten: 5 it/kindergarten: 2 (move 2b, 2f) there/ kindergarten: 3		Keiko (move 1)

	<p>(move 2g, 2h: ellipt, 2i: ellipt)</p> <p>I/Keiko: 2 (move 2a ellipt; 2c)</p> <p>my teacher/she: 2 (move 2d, 2e)</p> <p><i>(subjects reflect generic structure)</i></p>		
<p>Most frequent time reference of verb element (finite^predicator)</p>	<p>Present: 9 (move 2a: ellipt, 2b, 2c, 2d, 2e, 2f, 2g, 2h: ellipt, 2i: ellipt)</p> <p><i>(Present only: All appropriate)</i></p>		
Negation			
<p>Adjuncts</p> <p>Circumstantial</p> <p>Interpersonal</p> <p>Textual</p>	<p>9</p> <p>0</p> <p>0</p> <p>9</p> <p><i>Conjunctive: 6 (Because / and) (move 2b, 2c, 2e, 2f, 2g, 2h)</i></p> <p><i>Holding: 3 (Ah/And ...) (move 2b, 2c, 2g)</i></p>		

	<i>(conjunctive adjuncts signaling generic stages important)</i>		
Modality A. Modalization Probability Usuality B. Modulation Obligation Inclination	1 1 (move 2d) <i>(modality not significant)</i>		

In text 6.3, 9 out of a total of 10 clauses are provided by Keiko. All of these are in the declarative mood, indicating her intention to be the main giver of the information in the text. Hence, Keiko is the dominant speaker. Of Keiko’s 9 clauses, 6 are in full declarative mood, while 3 are in ellipsis. The feature of ellipsis is common in casual conversation. Keiko’s most frequent subject choices reflect the topics of the evidence and support in the text. That is, the subjects reflect the topics of the text’s generic stages. Keiko has chosen present time reference throughout the text, which is considered appropriate in this context. Keiko, like her sister Rie, has continued the extensive use of adjuncts in her texts. As was seen in the storytelling texts, this is probably connected to the focus put on these markers by dad in the modeling phase. In text 6.3, Keiko has used 9 adjuncts, of which 6 are conjunctive textual markers. These are used to signal the different stages of the generic structure. The remaining 3 adjuncts are holding adjuncts. These are markers used to pause, while Keiko is planning and organizing her message. These are common features of casual

conversation. Modality is not a significant feature of text 6.3, with only one example given.

C. Summary of appraisal in text 6.3

Appraisal	Keiko	Rie	Dad
Total number of clauses: 10	9		1
Engagement			
1. Monogloss	All, unless otherwise stated		1
2. Heterogloss	2		0
a. Projection	0		0
b. Modality	1 (move 2d: "sometimes:" Usuality)		0
c. Concession	1 (move 2e: "but") (<i>counterexpectancy: teacher is rough but good</i>)		0
Attitude	2		1
1. Affect	1 (move 2e: "good")		0
2. Appreciation	1 (move 2c: "love")		1 (move 1: "like")
3. Judgment	0 (<i>attitudes of like / good important</i>)		0
Graduation	0		0
1. Force	0		0
2. Focus	0 (<i>Grad: force / focus not important</i>)		0

In text 6.3, most of Keiko's conversation is expressed essentially in monogloss voice, indicating that she is usually the only source of information in the text. However, there are 2 examples of heterogloss. One is modality, indicating a lack of definiteness. The other is concession. Here, she is using the device of counterexpectancy, which has not been used before by Keiko. This occurs in move 2e. Keiko is stating that her teacher is rough. However, she moves to ensure that we do not think badly of her, by providing a statement of counterexpectancy, signaled by the conjunction 'but'. Keiko states that she is rough BUT she is still a good teacher. This 'other voice' counters any false expectancy we might have that she is a bad teacher. On the contrary, she wants to say she is a good teacher. In text 6.3, Keiko shows her appreciation for her kindergarten, by using expressions of "like (move 2c)" and "good (move 2e)" to express her attitudes. Again, Keiko has chosen to show appreciation in her text rather than to amplify her attitudes. Therefore, the category of graduation is not a significant feature in text 6.3.

D. Interpretation of text 6.3

As mentioned above, in text 6.3 Keiko has independently constructed an opinion text. She has produced a generic structure as follows:

Opinion Request ^ Reaction ^ Evidence 1 ^ Support of Evidence 1 ^
Evidence 2 ^ Support of Evidence 2

This generic structure is considered to reflect the social purpose of an opinion genre. From mood analysis, she has chosen the declarative to indicate she wants to give the information in the text, not request it. She has chosen from a wide range of subjects that reflect the topics from the main stages of the text's generic structure. She has used time reference appropriately throughout the text. She (together with her sister) continues to use conjunctive textual adjuncts extensively in their texts. In text 6.3, she has used 6 of these adjuncts, mostly as markers of generic stages in the text. This highlights the importance for the girls of making the generic structure explicit. Finally, in terms of appraisal, Keiko has used the device of concession for the first time to introduce another voice and express an attitude of counterexpectancy. This is a new development in her language. In addition, Keiko has chosen to use appreciation

to illustrate her attitude toward her kindergarten, by using the expressions of “like” and “good” to represent her stance in the text.

6.3.1.4: Text 6.4: Opinion: Rie: Picking up Keiko at kindergarten:

Independent construction phase

A. Generic structure analysis of text 6.4

Participants: Rie (3 years old) and Dad

Context: Picking up Keiko at kindergarten

Setting: Dinner time

Transcript Length: 20 seconds

Turn	Move	Speaker	Transcript
Opinion Request			
1	1	Dad:	Rie, do you like picking up Keiko at kindy?
Reaction			
2	2a	Rie:	Oh yeah!
Evidence 1			
	2b		Because I love to play.
Evidence 2			
	2c		And, uh, ... I like to pick up some leaves.
Support of Evidence 2			
	2d		And my mummy loves these leaves.

In text 6.4, Rie has independently constructed an opinion genre. She has produced a text with the following generic structure:

Opinion Request ^ Reaction ^ Evidence 1 ^ Evidence 2 ^ Support of Evidence

This generic structure reflects the social purpose of an opinion. In move 1, dad requests an opinion from Rie, by asking: “Rie, do you like picking up Keiko at kindy? Rie’s reaction to the request is in move 2a. She responds by saying: “Oh yeah!” Rie then provides her first reason in move 2b: “Because I love to play.” The first reason (or evidence 1) is explicitly signaled by the marker: “Because ...” Rie then moves to

her second reason, in move 2c. This suggests that she likes going to Keiko's kindergarten because she likes picking up the leaves from there. This is signaled by the text marker: "And, ...". In support of this, she then elaborates on this point in move 2d, by saying her mummy loves the leaves that she picks up. This point links back directly to the previous point in move 2c. Although it is short, Rie has constructed a generic structure that is appropriate to the social purpose of an opinion, and has used text markers to explicitly signal the different stages of the text's generic structure.

B. Summary of mood choices of text 6.4

Mood	Keiko	Rie	Dad
Total number of clauses: 5		4	1
Declarative Full Elliptical		4 3 (move 2b, 2c, 2d) 1 (move 2a) <i>(dominant speaker: wants to give information)</i>	
Polar interrogative Full Elliptical			1 1 0
Tagged declarative Full Elliptical			
Wh- interrogative			

Full			
Elliptical			
Imperative			
Minor			
Most frequent subject choices		<p>I/Rie: 3 (move2a: ellipt, 2b, 2c) my mummy: 1 (move 2d)</p> <p><i>(subjects reflect generic structure & herself: a personal opinion)</i></p>	Rie (move 1)
Most frequent time reference of verb element (finite^predicator)		<p>Present: 4 (move 2a, 2b, 2c, 2d)</p> <p><i>(All present: All appropriate)</i></p>	Present: 1
Negation			
Adjuncts		4	1
Circumstantial		0	1 (move 1)
Interpersonal		0	0
Textual		4	0
		<p><i>A. Conjunctive: 3 (and/because) (move 2b, 2c, 2d)</i></p> <p><i>B. Continuity: 0</i></p> <p><i>C. Holding: 1</i></p>	

		(uh ...) (move 2c) (most conjunctive markers signal generic stages)	
Modality A. Modalization Probability Usuality B. Modulation Obligation Inclination		0	0

In text 6.4, Rie has produced 4 out of the total of 5 clauses in the text. These are all in the declarative mood. This indicates her intention to give the information in the text, not to request it. As such, she is the dominant speaker. Three of the four clauses are full declaratives, while one is elliptical. Her subject choices reflect the generic structure of a personal opinion. That is, the subjects are related to herself and her mummy. She has used the present time reference in the text, and these are all appropriate to the context. She has used adjuncts on 4 occasions, and 3 of these are conjunctive textual adjuncts that explicitly signal the generic stages of the text. There are no examples of modality, indicating the degree of definiteness and certainty of her opinion. In text 6.4, Rie has chosen accurately and appropriately from her range of interpersonal mood resources.

C. Summary of appraisal in text 6.4

Appraisal	Keiko	Rie	Dad
Total clauses		4	1
Engagement			
1. Monogloss		4	1

2. Heterogloss		0	0
a. Projection		0	
b. Modality		0	
c. Concession		0	
Attitude			
1. Affect			
2. Appreciation		3 (move 2b: “love,” 2c: “like,” 2d: “loves”)	1 (move 1: “like”)
3. Judgment		0	0
		<i>(expressing appreciation: likes picking up Keiko)</i>	
Graduation			
1. Force		0	0
2. Focus		0	0

In text 6.4, Rie’s use of appraisal is limited but appropriated. All of Rie’s clauses are in monogloss voice. This means that she is the only source of information in the text; she does not need or want to refer to others. The main feature of appraisal found in the text is Rie’s expression of appreciation. She chooses words that express that attitude of ‘like’ on 3 occasions, in order to illustrate her appreciation of going with mum to pick up Keiko at kindergarten. There is an absence of modality, which indicates she is expressing a strong opinion.

D. Interpretation of text 6.4

Text 6.4 is a short and simple opinion text. However, Rie has independently constructed the generic structure of an opinion genre. She has responded to the opinion request, she has provided two pieces of evidence, with a supporting point for evidence 2. While she has done this at a fairly basic level reflecting her register, she

has nonetheless constructed a generic structure for an opinion text that is appropriate to its social purpose. Rie’s choices of mood are also limited but appropriate. She has used the declarative mood to get across her information. Her choices of subject have reflected the generic structure (that is, her reasons) of her personal opinion. Furthermore, her choices of present tense have been accurate. Rie has used conjunctive textual adjuncts to signal the different generic stages of her text. This has been a feature of the texts of both sisters. Finally, in terms of appraisal, Rie has focused on the category of appreciation. That is, she has chosen words expressing the attitude of ‘like’ to show her appreciation in going to pick up Keiko. The absence of modality indicates she is presenting a strong opinion, in terms of certainty and definiteness. Thus, while text 6.4 is short and simple, Rie has nonetheless chosen accurately and appropriately from her limited range of interpersonal resources to construct an opinion text.

6.3.1.5: Text 6.5: Opinion: Rie’s spoken opinion of a written story:

“Bear’s Birthday:” Independent construction phase

A. Generic structure analysis of text 6.5

Participants: Rie (5 years old) and Dad

Context: Rie giving dad a spoken opinion of a book she has previously read

Setting: Before school study time

Transcription Length: 45 seconds

Turn Move Speaker Transcript

Opinion request

1	1a	Dad:	Ho..very good Rie.
	1b		Ok.
	1c		Now, did you like “Bear’s Birthday?”

Reaction

2	2	Rie:	Yeah!
3	3a	Dad:	Ok,
	3b		why?

Evidence 1

4	4a	Rie:	Because it like I just confuse
---	----	------	--------------------------------

Support of Evidence 1

	4b		because like when bear went to his friends' house,
5	5	Dad:	Yeah.
6	6	Rie:	No one home.
7	7	Dad:	Yeah.
8	8a	Rie:	So a little bit confusing that
	8b		and everybody was then bear's house.
9	9	Dad:	Right.

Evidence 2

10	10	Rie:	And also it was quite interesting.
11	11	Dad:	And quite interesting.
12	12	Rie:	Yeah.
13	13	Dad:	Yeah.

Resolution

14	14	Rie:	So I like "Bear's Birthday."
15	15a	Dad:	Mm.
	15b		Ok. Ok.
	15c		Well, good job Rie,
	15d		very good.

In text 6.5, Rie has independently constructed an opinion of "Bear's Birthday," a book she has read. This is a spoken opinion about a written text. It was not read. The generic structure is as follows:

Opinion Request ^ Reaction ^ Evidence 1 ^ Support of Evidence 1 ^
Evidence 2 ^ Resolution.

Unlike previous texts in this chapter, Rie has chosen to use a resolution. The generic structure of this text reflects the social purpose of an opinion genre.

Dad initiates the request for an opinion in move 1c, by asking: "Now, did you like Bear's Birthday?" Rie responds to dad's opinion request in move 2, by replying: "Yeah!" She then provides evidence 1 in move 4a. She states that she likes the book because she is confused. This is signaled by the marker: "Because, ...(move 4a)."

This seems to be a strange reason to give for her liking the book. Rie seems to recognize her father's surprise and then adds support of evidence 1, from move 4b to 8b, to clarify what she means. This is signaled by the marker: "Because ...". She explains that when Bear initially went to his friend's house, no one was at home. But, in the end, everybody ended up at Bear's house. Rie states this was confusing. This segment functions as support for the first reason. Then, Evidence 2 is provided, in move 10. She says: "And also it was quite interesting." No support for this reason is given. Finally, Rie provides a resolution in move 14. She says: "So, I like Bear's Birthday." This is signaled by the marker: "So, ...". This statement functions as a reiteration of the initial proposition. Thus, it is argued that the generic structure reflects the social purpose of an opinion genre.

B. Summary of mood choices of text 6.5

Mood	Keiko	Rie	Dad
Total number of clauses: 23		9 <i>(fewer clauses but dominant speaker)</i>	14 <i>(many minor clauses)</i>
Declarative		9	5
Full		5 (Moves 4a, 4b, 8b, 10, 14)	0
Elliptical		4 (Move 2, 6, 8a, 12) <i>(wants to give the information)</i>	5 (Move 1a, 3a, 11, 15c, 15d)
Polar interrogative		0	1
Full		0	1 (Move 1c)

Elliptical		0	0
Tagged declarative Full Elliptical			
Wh- interrogative Full Elliptical		0	1 0 1 (Move 3b)
Imperative			
Minor		0	7 (Move 1b, 5, 7, 9, 13, 15a, 15b) <i>(backchannel cues)</i>
Most frequent subject choices		Rie/I: 3 (move 2 ellipt, 4a, 14) (most popular) there/friend's house: 1 (move 6 ellipt) It/the story: 2 (move 8a, 10) everybody/the friends: 1 (move 8b)	That: 1 (move 1a) Rie/you: 2 (move 1c, 3b ellipt) The story/it: 1 (move 11 ellipt) It/opinion: 2 (move 15c ellipt, 15d ellipt) <i>(not significant)</i>

		<i>(reflects the generic structure),</i>	
Most frequent time reference of verb element (finite^ predicator)		Present: 2 (move 4a, 14) Past: 5 (move 2 ellipt, 6 ellipt, 8a ellipt, 8b, 10, (Past time appropriate; Both present time, 4a, 14, inappropriate)	Present: 0 Past: 6 (move 1a ellipt, 1c, 3b ellipt, 11 ellipt, 15c ellipt, 15d ellipt)
Negation			
Adjuncts		10	3
Circumstantial		2 (move 4b, 8b ellipt)	0
Interpersonal		2 (move 4a, 4b)	0
Textual		Textual: 6 Conjunctive: 6 (move 4a, 4b, 8a, 8b, 10, 14) Continuity: 0	Textual: 3 Conjunctive: 2 (move 1c, 11) (not significant) Continuity: 1

		Holding: 0 <i>(Particularly conjunctive: generic stages and between clauses)</i>	(move 15c) Holding: 0
Modality		3	1
A. Modalization			
Probability		1 (move 4b)	0
Usuality		1 (move 10)	1 (move 11)
B. Modulation			
Obligation		0	0
Inclination		1 (move 4a)	0
		<i>(significant for opinion genre)</i>	

In text 6.5, there are 23 clauses. Rie produces 9 of these, whereas dad produces 14. While dad produces more clauses, there is evidence from the data that Rie is the dominant speaker. Rie has produced 9 clauses in the declarative mood; dad has produced 5 clauses. This indicates Rie wants to give her information, not request it. Of the 8 clauses, Rie has used full declaratives 5 times and ellipsis 4 times. This represents an increase in the use of ellipsis by Rie from other texts analyzed earlier. Seven of dad's 14 clauses are minor clauses. The function of these is to provide backchannel cues for Rie. On the other hand, Rie has produced no minor clauses. Thus, from the data, Rie appears to be the dominant speaker in the text.

Rie's main subject choices are broader than in her previous opinion texts. She has selected subjects that reflect the generic structure of her opinion. The most popular

subject refers to herself. This suggests she wants to give her message and her own personal opinion of the book. She has selected to use both the present time (2 times) and past time reference (5 times). Her use of the past time is appropriate. However, her use of the present time in this context is considered to be inappropriate. Rie has used adjuncts extensively in the text. Out of a total of 10 adjuncts, 6 of these are conjunctive textual markers. These are mainly used to signal the generic stages of the text. This has been a feature of both girls' texts throughout this study. However, conjunctives that link between clauses have also been used by Rie, which is relatively new for her. Finally, she has used modality on 3 occasions to express attitudes of probability, usuality and inclination.

In summary, text 6.5 suggests a broader use of mood resources by Rie than in her previous opinion texts. Perhaps, this is due to the text being longer than her previous opinions, and that she is two years older. She has chosen from the declarative mood to give her information, both full and elliptical. Her choice of subjects is also more expansive than previous opinion texts. Her most common choices of subject correspond to the generic stages of her text. This is appropriate, as the generic structure reflects her personal view of the book. However, Rie has experienced some difficulty in selecting the appropriate time reference. As her register develops, she has to make more choices involving past and present time reference. It appears that making these choices is still a little confusing for Rie at this stage of her language development. As such, these inappropriate choices of time reference are viewed as developmental errors. Rie has used modality to express three different attitudes in the text; probability, usuality and inclination. Finally, Rie has used conjunctive textual markers extensively in her text. The main focus of these is to explicitly signal the generic stages of the text, though conjunctives that link between clauses have also been used. Thus, text 6.5 indicates that Rie has selected from a widening range of mood resources to express her opinion.

C. Summary of Appraisal in text 6.5

Appraisal	Keiko	Rie	Dad
Total clauses: 23		9	14

		<i>(fewer clauses but dominant speaker)</i>	<i>(many minor clauses)</i>
Engagement			
1. Monogloss		All other clauses unless otherwise stated	All other clauses unless otherwise stated
2. Heterogloss		3	1
a. Projection		0	0
b. Modality		3 (move 4a: Inclination; Probability; Usuality)	1 (move 11: Usuality)
c. Concession		0	0
		(essentially monogloss: source is speaker, Rie; Heterogloss is modality)	(essentially monogloss)
Attitude		4	5
1. Affect		2 (move 4a, 8a)	0
2. Appreciation		2 (move 10, 14)	5 (move 1a 1c, 11, 15c, 15d)
3. Judgment		0	0

		(Rie expressing different attitudes about the story: “confusion” and “like”)	(dad showing appreciation of Rie’s opinion)
Graduation		5	3
1. Force		2 (move 8a: “little bit confusing” (weak)	2 (move 1a, 15d)
2. Focus		3 (move 4a, 4b: “like;” move 10: “quite interesting”) <i>(more examples of grad. than other texts: Rie expressing degree of confusion & interest)</i>	1 (move 11: “quite interesting”) <i>(more examples of grad. than other texts: dad stressing appreciation of Rie’s opinion)</i>

Text 6.5 is expressed mainly in monogloss voice. However, Rie has used examples of heterogloss voice (modality) on 3 occasions, indicating that her opinion is ‘open’ to other sources. She has opened up other possibilities through the use of modality in the text, selecting from the categories of inclination, probability and usuality. Rie has also selected from the categories of affect (2 times) and appreciation (2 times) to take a stance and express her attitudes about the story. These reflect her feelings of confusion about the book, as well as her appreciation of it. In addition to this, she has chosen to emphasize her attitudes by using graduation (4 times) in the text. She has not selected so extensively from the category of graduation in her previous texts. In terms of force, she wants to stress that she was only a little bit confused by the story, not a lot (move 8a). Rie wants to emphasize a weak degree of force (a little bit), rather

than a strong degree (a lot). She has also used the item of focus to sharpen her attitudes in the text. For example, Rie has sharpened her degree of interest in the book in move 10 (“quite interesting”), by using the modifier “quite.” Another example of this is Rie’s use of the expression “like,” in moves 4a and 4b, which has a similar function to the expressions ‘sort of’ and ‘kind of’. These are common expressions in casual conversation, used in this context to sharpen the degree of confusion felt by Rie. The use of force and focus, from the category of graduation, is a new development for Rie in text 6.5. Also, dad’s use of graduation in the text is significant. This reflects the degree of appreciation dad wants to express to Rie concerning her opinion, which he thinks is good. These expressions of ‘degree’ by Rie are features of her opinion in text 6.5.

D. Interpretation of text 6.5

In text 6.5, Rie has independently constructed a spoken opinion of a written text, ‘Bear’s Birthday’. This is a book she has read. The opinion was a spoken one; it was not read from a written text. The generic structure is as follows:

Opinion Request ^ Reaction ^ Evidence 1 ^ Support of Evidence 1 ^
Evidence 2 ^ Resolution.

Significantly in this text, Rie has chosen to use a resolution. The reason is not clear. However, it could be speculated that this issue is due to the length of the text and her age. However, it could also be due to basing her spoken opinion to a written text. Perhaps Rie feels it is more necessary to include an explicitly stated resolution because it is a spoken opinion of a written text. In any case, her use of an optional resolution element is appropriate and represents a new development in her opinion texts. The generic structure of her text reflects the social purpose of an opinion genre.

Text 6.5 suggests a broader use of mood resources by Rie than in her previous opinion texts. She has chosen from the declarative mood to give her information, both full and elliptical. Her choice of subjects is also more expansive than previous opinion texts. Her most common choice of subjects reflects her personal view of the book. However, Rie seems to be experiencing some difficulty in selecting the appropriate time reference, confusing past with present time reference. Rie has used modality to

express 3 different attitudes in the text; probability, usuality and inclination. Finally, Rie has used conjunctive textual markers extensively in her text. The main focus of these is to explicitly signal the generic stages of the text, though she has also used these to indicate connections within the same stage. Thus, text 6.5 indicates that Rie has selected from an increased range of mood resources to express her opinion.

Text 6.5 is mainly expressed in the monogloss voice. However, Rie has used 3 examples of heterogloss voice, using modality to indicate that she is open to other voices and other sources of information in the text. Rie has selected from the categories of affect (2 times) and appreciation (2 times) to express her attitudes about the story. These reflect her feelings of confusion about the book, while also expressing her appreciation of it. These expressions of degrees of appreciation by Rie are significant features in text 6.5. In addition to this, she has chosen to emphasize her attitudes by using graduation (4 times) in the text. She did not select from this category so extensively in her earlier texts. In terms of force, she wants to emphasize a weak degree of force, stressing that she was only a little bit confused by the story, not a lot (move 8a). Rie has also used the item of focus to sharpen her attitudes in the text, by using the modifier “quite” to indicate her degree of interest in the book, and by using the expression “like” in moves 4a and 4b (which has a similar function to ‘sort of’ and ‘kind of’). The use of force and focus, from the category of graduation, represents the use of a new appraisal item by Rie in her opinions.

In summary, Rie has independently constructed an opinion text. This has a generic structure that is appropriate to the social purpose of an opinion genre. Significantly, she has used a resolution for the first time, to conclude her opinion. She has chosen from a more expansive range of mood resources to give her information than has previously been the case in her opinion texts. Her use of ellipsis in the declarative mood, her wide range of subject choices, and her use of modality are significant features. However, perhaps the most significant feature is her use of adjuncts, particularly to indicate the different stages of the text’s generic structure. This continues to be a feature of both girls’ texts. And finally, she has used a wider range of appraisal items to express her feelings and attitudes in the text. These include from the categories of affect and appreciation to express attitudes of ‘like’ and of confusion. Furthermore, she has chosen to use items of force and focus, from the

category of graduation, to express degrees of attitudes in the text. This is also a new development in Rie's opinion texts

6.3.1.6: Text 6.6: Opinion: Keiko's spoken opinion of a written story:

Chapter 3 of "Isador Brown:" Independent construction phase

A. Generic structure analysis of text 6.6

Participants: Keiko (7 years old) and Dad

Context: Keiko giving dad a spoken opinion of a chapter of a book she has previously read

Setting: Before school study time

Transcription Length: 1 minute and 3 seconds

Turn	Move	Speaker	Transcript
1	1a	Dad:	Ok.
	1b		Oh ... Very good.
	1c		Ok, well we read 3 chapters.
2	2	Keiko:	Yeah.
3	3	Dad:	Of "Isador Brown's Greatest Adventure."
4	4	Keiko:	Yes.

Opinion Request

5	5a	Dad:	Um ...
	5b		Do you like the book so far?

Reaction

6	6	Keiko:	Yeah.
7	7	Dad:	Ok.
8	8	Keiko:	I love it.
9	9a	Dad:	Good!
	9b		Why, why do you love it?

Evidence 1

10	10	Keiko:	Because the pirate was interesting.
11	11	Dad:	Yeah.

Evidence 2

12	12	Keiko:	And because the story is interesting.
----	----	--------	---------------------------------------

13	13	Dad:	The story is interesting?
Support of Evidence 2			
14	14a	Keiko:	Yeah.
	14b		And because when they landed on the desert island ... it was a... very interesting.
	14c		That, um.. they, they, Isador's daddy, was was relaxed,
	14d		and and um ... yeah...
15	15	Dad:	Isador's daddy was relaxing?
16	16a	Keiko:	Yes ...
	16b		that was very funny.
17	17a	Dad:	Oh ...
	17b		that was funny.
18	18	Keiko:	Yeah.
19	19a	Dad:	Oh, ...
	19b		I see.
Resolution			
20	20	Keiko:	So that's why I like "Isador's Adventure."
21	21	Dad:	Mm hm ...

In text 6.6, Keiko has independently constructed an opinion text. It is a spoken opinion about a book she has read. The opinion is a spoken one; it is not a written opinion that has been read out aloud. It has a generic structure as follows:

Opinion Request ^ Reaction ^ Evidence 1 ^ Evidence 2 ^ Support of
Evidence 2 ^ Resolution

The generic structure reflects the social purpose of an opinion genre.

Dad initiates the opinion request in move 5b, when he asks: "Do you like the book so far? Keiko then provides the reaction to the opinion, by saying: "Yeah (move 6) ... "I love it (move 8). This is the first time that she has elaborated on a reaction beyond: "Yeah," in her previous texts. She then provides evidence 1 in move 10: "Because the pirate was interesting." This is signaled by the text marker: "Because ..." This suggests that Keiko thinks no further elaboration or support is necessary, as she has

shown she is capable of providing this in previous opinion texts. In move 12, Keiko then provides evidence 2, by saying: “And because the story is interesting.” This is signaled by the text marker: “And because ...” Following this, she gives support of evidence 2. This indicates that she wants to elaborate on why the story is interesting. She does this from move 14b to move 16b. She signals the start of this stage by using the marker: “And because ...” However, a marker indicating an example (“For example, ...”) might have been more appropriate here. Keiko states that it was interesting when they were on the desert island. Also, while on the desert island, Isador’s daddy was relaxed. She says that that was funny, and therefore implies that it made the book interesting. Finally, in move 20, Keiko presents a resolution to her opinion. She says: “So that’s why I like ‘Isador’s Adventure’.” The resolution is signaled in the text by the marker: “So that’s why ...” The resolution reiterates her initial proposition. Hence, Keiko has constructed a text with a generic structure that is appropriate to the purpose of an opinion.

B. Summary of mood choices of text 6.6

Mood	Keiko	Rie	Dad
Total number of clauses: 31	14		17 (many minor clauses: backchannel cues)
Declarative	13		6
Full	7 (move 8, 10, 12, 14b, 14c, 16b, 20)		2 (move 1c,, 17b)
Elliptical	6 (move 2, 4, 6, 14a, 16a, 18)		4 (move 1b, 3, 9a, 19b)

	(dominant speaker: giving the information)		
Polar interrogative	0		3
Full	0		3 (Move 5b, 13, 15)
Elliptical	0		0 (asking for information)
Tagged declarative			
Full			
Elliptical			
Wh- interrogative			1
Full			1 (move 9b)
Elliptical			
Imperative			
Minor	1 (move 14d)		7 (move 1a, 5a, 7, 11, 17a, 19a, 21)
Most frequent subject choices	Keiko/I: 5 (move 2 ellipt, 4 ellipt, 6 ellipt, 8, 20) the pirate: 1 (move 10) the story/it/that: 5		The story/reading/that: 4 (move 1b ellipt, 9a ellipt, 13, 17b) we/Keiko & dad: 2 (move 1c, 3 ellipt)

	<p>(move 12, 14a, 14b, 16b, 18 ellipt)</p> <p>they/Isador Brown & friends: 1 (move 14b)</p> <p>Isador's daddy: 2 (move 15, 16a ellipt)</p> <p><i>(most popular subjects: Keiko and the story: reflects her opinion about the story)</i></p>		<p>Keiko/you: 2 (move 5b, 9b)</p> <p>Isador's daddy: 1 (move 15)</p> <p>Dad/I: 1 (move 19b)</p> <p><i>(asks for & gives information about the story: most popular subject)</i></p>
<p>Most frequent time reference of verb element (finite^ predicator)</p>	<p>Present: 5 (move 6 ellipt, 8, 12, 14a ellipt, 20)</p> <p>Past: 9 (move 2 ellipt, 4 ellipt, 10, 14b, 14b, 14c, 16a ellipt, 16b, 18 ellipt)</p> <p><i>(All appropriate but mixes past and present: inconsistent)</i></p>		<p>Present: 5 (5b, 9a ellipt, 9b, 13, 19b)</p> <p>Past: 5 (move 1b, 1c, 3 ellipt, 15, 17b)</p>
Negation			
Adjuncts	7 (mostly conjunctive)		6 (mostly holding)

Circumstantial	1: (move 14b)		1: (move 3)
Interpersonal	0		0
Textual	6		5
	Conjunctive: 4 (move 10, 12, 14b, 20)		Conjunctive: 0
	<i>(conjunctive markers signal generic stages)</i>		
	Continuity: 0		Continuity: 1 (move 1b)
	Holding: 2 (move 14c, 14d)		Holding: 4 (move 5a, 17a, 19a, 21)
Modality	0 <i>(unusual for opinion genre)</i>		0 <i>(unusual for opinion genre)</i>
A. Modalization	0		0
Probability			
Usuality			
B. Modulation	0		0
Obligation			
Inclination			

In text 6.6, there are 31 clauses. Keiko has produced 14, while dad has produced 17. Even though dad has produced more clauses, it is clear from the data that Keiko is the dominant speaker. Keiko has produced 13 clauses in the declarative voice. This shows her intention to give information. Seven of these clauses are full declaratives, while 6 are elliptical, which is a typical feature of adult casual conversation. Dad has produced only 6 clauses in the declarative mood. Most of the others are minor clauses, which have no mood structure. Thus dad’s main function in the text is to ask for information (4 times) and to provide backchannel cues (7 times). Keiko’s main function is to construct the opinion text.

Keiko and dad have chosen from a range of subjects to talk about. Keiko’s main subjects are ones that refer to herself (5 times) and ones that refer to the story (5 times). This suggests a desire to talk about the story, as well as to give her own personal view of it. Dad’s main subjects relate to Keiko (4 times) and asking for information about the story (4 times). Keiko has used both present time (5 times) and past time reference (9 times) in the text. While these are usually appropriate, she tends to mix the tenses together and use them inconsistently. Keiko and dad have both used adjuncts extensively in their texts. Keiko has used them 7 times. Most of Keiko’s adjuncts are conjunctive textual adjuncts that signal the different generic stages of the text. However, most of dad’s adjuncts are holding adjuncts. This is consistent with dad’s large number of minor clauses, which are often left unfinished. Finally, there are no examples of modality in the text, indicating the strength and definiteness of Keiko’s opinion. In text 6.6, Keiko has selected from an extensive range of mood resources.

C. Summary of appraisal in text 6.6

Appraisal	Keiko	Rie	Dad
Total clauses: 31	14 <i>(fewer clauses but dominant speaker</i>		17 <i>(many minor clauses: backchannel cues)</i>
Engagement			

1. Monogloss	All monogloss		All monogloss
2. Heterogloss	0		0
a. Projection	0		0
b. Modality	0		0
c. Concession	0		0
	<i>(Keiko, the main speaker, is the source of information)</i>		<i>(Dad is the source of his information)</i>
Attitude	7		6
1. Affect	3 (move 8, 14c, 20)		2 (move 5b, 9b)
2. Appreciation	4 (move 10, 12, 14b, 16b)		4 (move 1b, 9a, 13, 17b)
3. Judgment	0 <i>(Keiko' positive feelings and reactions in her opinion to the book)</i>		0 <i>(Dad's positive feelings and reactions to Keiko's opinion)</i>
Graduation	4		2
1. Force	2 (move 14b: "very," 16b: "very,")		1 (move 1b)

2. Focus	2 (move 14b: “desert island,” move 14c: “Isador’s daddy,”) (<i>Keiko amplifying her opinion with force and sharpening the focus: positive</i>)		1 (move 15) (<i>Dad amplifying his feelings about Keiko’ opinion: positive</i>)
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Text 6.6 is constructed in monogloss voice. There are no examples of heterogloss in the text. This indicates that the only source of information in the text comes from Keiko and dad. Keiko and dad have both selected from the category of attitude to take a stance in the text. Keiko has used items of attitude 7 times. Three of these are drawn from the category of affect and 4 of these come from appreciation. These are used by Keiko to express positive feelings and reactions towards the book. Dad has used items of attitude 6 times. Two of these are drawn from the category of affect and 4 of these come from appreciation. These items are used by dad to express positive feelings and attitudes toward Keiko’s opinion. Finally, dad and Keiko have selected from the category of graduation. Keiko has used items of graduation 4 times. Two of these are drawn from the category of force and two come from focus. These are used by Keiko to amplify her opinion by force, and to sharpen her positive attitudes about the book by focus. Dad has used graduation on 2 occasions. One of these comes from force, the other from focus. Dad has used these items to amplify and to sharpen his positive attitude towards Keiko’s opinion. Keiko and dad have both chosen from an extensive range of appraisal items to take a stance in text 6.6. Keiko has used these items to express her positive attitude of the book; dad has used these to express his positive attitude of Keiko’s opinion.

D. Interpretation of text 6.6

In text 6.6, Keiko has independently constructed an opinion text. It is a spoken opinion about a book she has read. It has a generic structure as follows:

Opinion Request ^ Reaction ^ Evidence 1 ^ Evidence 2 ^ Support of
Evidence 2 ^ Resolution

The generic structure reflects the social purpose of an opinion genre.

From an analysis of mood, Keiko is the dominant speaker. Keiko has produced 13 clauses in the declarative voice. This shows her intention to give information. 7 of these clauses are full declaratives, while 6 are elliptical. Keiko's broad use of ellipsis is a feature of this text. Dad's main function in the text is to ask for information and to provide positive backchannel cues. Keiko's main function is to construct the opinion text.

Keiko and dad have chosen from a range of subjects to talk about. Keiko's main subjects are ones that refer to herself (5 times) and ones that refer to the story (5 times). This suggests a desire to talk about the story, as well as to give her own personal view of it. Keiko has used both present time (5 times) and past time reference (9 times) in the text. While these are usually appropriate, she has tended to mix up the tenses and use them inconsistently. Again, this is viewed as a developmental error, representative of the expanding system of choice in her register development. Keiko and dad have both used adjuncts quite extensively in their texts. Most of Keiko's adjuncts are conjunctive textual adjuncts that explicitly signal the different stages of the text. However, most of dad's adjuncts are holding adjuncts.

From an appraisal analysis, text 6.6 is constructed through monogloss voice. This indicates that the only source of information in the text come from Keiko and dad. Keiko and dad have both selected from the category of attitude to take a stance in the text. These are used by Keiko to express positive feelings and reactions towards the book. However, attitude items are used by dad to express his positive view of Keiko's opinion. Finally, dad and Keiko have selected from the category of graduation. These are used by Keiko to amplify her opinion by the use of force, and to sharpen her

positive attitudes about the book through the use of focus. Dad has used these items to amplify and to sharpen his positive attitude towards Keiko's opinion.

In text 6.6, Keiko has independently constructed an opinion text. She has constructed an appropriate generic structure. She has chosen from a wide range of mood and appraisal resources to indicate the kind of information she wants to give and the kind of stance she wants to take. The main feature of her mood resources has been the continued use of conjunctive textual adjuncts to explicitly signal the generic stages of the text. The main features of her choice of appraisal resources have been the use of attitude and graduation items to indicate her values and to amplify her attitudes in the text. Compared to the earlier 'dinner time talk' texts, this represents a broader and more sophisticated use of interpersonal resources.

6.3.2: Conclusion: Opinion genre

Giving an opinion represents an important genre of casual conversation. It also represents a different way of talking from the storytelling genres. From the text analyses in chapter 5, both girls have been able to independently construct a variety of opinion genres, based on an analysis of generic structure, mood and appraisal. The following is a summary of the main points.

In text 6.1, Keiko gave an opinion about swimming. She independently produced a generic structure that reflects the social purpose of an opinion. She gave a reaction to the opinion, provided evidence and two supporting points. She used the declarative mood in order to give the information as the dominant speaker. Her choice of time reference was appropriate. She used an array of adjuncts, focusing on using conjunctive adjuncts as markers, in order to introduce the generic stages. She used modality, which is a common grammatical feature of opinion texts. Keiko expressed a positive attitude towards swimming by choosing examples of appreciation from the system of appraisal.

In text 6.2, Rie gave an opinion about her swimming teacher. This generic structure reflected the social purpose of an opinion text. Rie chose the declarative mood in order to give the information in the text. Her main subjects were chosen from the

evidence she supplied. This reflected their importance in her text. She used both present and past time reference appropriately. As with Keiko, both girls have focused on the use of conjunctive textual adjuncts to explicitly signal the generic stages of the text. This appears to be connected to their father's use of this type of adjunct in the modeling phase, though this data is absent from the analysis. Rie has used four out of the five adjuncts in her text in this way. Significant in this text is Rie's use of appreciation, from the category of attitude, in taking a stance. Expressing appreciation for her swimming teacher, in terms of 'like' and 'dislike', is a feature of Rie's text.

In text 6.3, Keiko gave an opinion about her kindergarten, producing the following generic structure:

Opinion Request ^ Reaction ^ Evidence 1 ^ Support of Evidence 1 ^
Evidence 2 ^ Support of Evidence 2

This generic structure is considered to reflect the social purpose of an opinion. She chose from the declarative mood in order to give the information in the text, not to request it. She chose from a wide range of subjects that reflect topics from the main generic stages of the text. She used time reference appropriately throughout the text. She used conjunctive textual adjuncts mostly as markers of generic stages. This highlights the importance for the girls of making the generic structure explicit. Finally, in terms of appraisal, Keiko used concession for the first time to express an attitude of counterexpectancy in the text. In addition, Keiko expressed appreciation for her kindergarten, by using expressions of 'like' and 'good', from the category of attitude, to take a stance in the text.

In text 6.4, Rie gave an opinion about picking up her older sister at kindergarten. It is a short and simple text. However, Rie independently constructed an appropriate generic structure. She responded to the opinion request, she provided two pieces of evidence, with a supporting point for evidence 2. While she did this at a simple level reflecting her age and language development, she nonetheless constructed the generic structure of an opinion, appropriate to its social purpose. Rie's choices of mood are limited but suitable. She used the declarative mood to get across her information. Her limited choice of subjects reflected the generic structure of her opinion. Her choices

of present tense were accurate in this context. Rie used conjunctive textual adjuncts to signal the different generic stages of her text. Finally, in terms of appraisal, Rie focused on the use of appreciation to express her like of picking up Keiko at kindergarten with mummy. Even though text 6.4 is short and simple, Rie chose both accurately and appropriately from her limited range of interpersonal resources to construct an opinion text.

In text 6.5, Rie constructed a spoken opinion about a book she read. The opinion was not read out. It was constructed spontaneously, after modeling and joint construction with dad. She constructed a generic structure, appropriate to the purpose of an opinion genre. Significantly, she also included a resolution for the first time. Perhaps she did this because it was an opinion based on a book and therefore considered to be more necessary. The reason for this is not clear. She chose from an expansive range of mood resources to give information. Her use of ellipsis in the declarative mood, her wide range of subject choices, and her use of modality were significant features. However, perhaps the most significant feature was her continued use of adjuncts, particularly to indicate the different stages of the text's generic structure. This has been a feature of both girls' texts. And finally, she used a range of appraisal items to express her feelings and attitudes. These were selected from the categories of affect and appreciation to express attitudes of 'like' and of confusion. Furthermore, she chose to use items of force and focus, from the category of graduation, to express various degrees of attitude in the text. This use of graduation to express degrees of an attitude was a new development in Rie's opinion texts.

In the final text, text 6.6, Keiko independently constructed a spoken opinion about a book she read. She constructed an appropriate generic structure. She chose from a range of mood and appraisal resources to indicate the kind of information she wanted to give and the kind of stance she wanted to take. The main feature of her mood resources was the extensive use of conjunctive textual adjuncts to signal the generic stages of the text. The main features of her choices of appraisal were her use of attitude and graduation. These were used to express values and to amplify attitudes in the text. In relation to earlier "dinner time talk" texts, this suggested a broader range and an increased sophistication in her use of interpersonal language resources.

In summary, both girls were able to independently construct a variety of opinion genres, despite their ages and their limited linguistic resources in English. Texts 6.1 to 6.4 were constructed during “dinner time” talk during the first year of the research project. Keiko was 5 years old and Rie was 3. These texts tended to be short, simple but appropriate, in terms of the children’s use of generic structure, mood and appraisal resources. Even at this early stage of their conversational English, both girls were able to provide evidence to support their propositions, give and exchange information, and take a stance that was appropriate to the genre of opinion. This appears to be significant in the development of their English conversational skills.

Texts 6.5 and 6.6 were constructed three years later, during “before school study time.” Keiko was 7 years old, and Rie, 5. These texts tended to be longer and more complex in terms of generic structure, mood and appraisal choices. These texts were also spoken reactions to a written text. That is, the girls were giving opinions about books they had read. At this stage, the girls were beginning to move into written language, as well as spoken. Significantly, at this stage the girls also started to include an optional resolution element in their spoken opinions. The reason for this is not clear. Perhaps it can be argued that the mode shift has influenced the girls’ choice, as the focus of their spoken opinions was on written language (a book). Thus, they might have thought it more appropriate to include an explicitly stated resolution, with the focus being on more written-like language. This was the first time the girls had chosen to do this in their data, even though resolutions had been previously modeled for them. It suggests an expansion of the children’s system of language choices, and hence an expansion of their register development. With or without the resolution stage, the generic structure would still be considered appropriate for a casual spoken opinion.

One of the main language features of the girls’ opinion texts has been their extensive use of conjunctive textual adjuncts. This has been a dominant feature of the girls’ language use in all five genres. These have been used mostly as markers of generic structure in the storytelling texts, as well as the opinions. The girls have used these markers to explicitly signal the different generic stages of the texts. The reason for this is not clear. However, from the data, the role of text markers has been heavily emphasized in the modeling and joint negotiation phases in each of the five genres. It

seems the girls have drawn directly from these phases and used the same or similar markers in the construction of their own texts. The girls clearly think it is important for the speaker to explicitly signal the generic stages of a text through the use of text markers.

In texts 6.5 and 6.6, Rie and Keiko have used spoken language to discuss written texts. This signals the start of the girls' move into written language, as well as spoken. While the differences between spoken and written language have been discussed in an earlier chapter (Halliday, 1985a), in terms of generic structure there appears to be no major differences. While the mode continuum affects word choices, it does not necessarily change the generic structure. Hence, it can be argued that knowledge of generic structure can be used as a kind of 'linguistic bridge', assisting learners to move from spoken to written language. This would appear to have important pedagogical implications for second and foreign language learning. This issue will be discussed further in the final chapter of this thesis.

6.4: Conclusion of chapter 6

In chapter 6, data from the children's opinion texts has been described and analyzed. Following this, conclusions have been drawn, based on the findings of the data analysis. From the data, the children have been able to independently construct their own opinion genres. They can respond to an opinion request, give reasons to support their proposition, and draw logical conclusions as required. The children have also shown that they can use a variety of mood resources to give and exchange information, as well as take a stance that is appropriate to the context of an opinion genre. From the data analyzed in chapters 4,5 and 6, the children can now construct five different genres of casual conversation. In doing so, the children are developing diversity in their speaking, by being able to talk in five different ways and for five different purposes. Also, they appear to be developing an understanding that there is a connection between generic structure and social purpose. These would appear to be significant for the young children, who are learning conversational English as a foreign language.

In the final chapter, chapter 7, the main conclusions of the thesis for all five genres will be presented. These will be examined in relation to the children's language skills and learning processes. Following this, the significance of the study will be discussed, as well as the contributions it makes to the fields of linguistics, second and foreign language education, and bilingualism.

Chapter 7

Conclusion

And by 'thinking grammatically' we would argue, human beings are in a good position to 'act grammatically' by, for example, developing better communication practices within education and other professions (Coffin, Hewings & O'Halloran 2004: 4)

7.1: Introduction

In chapter 7, the main conclusions and the significance of the thesis will be presented. First, the main conclusions of the data findings for all five genres will be summarized and discussed. These will be discussed in relation to the children's language skills and learning processes, focusing on the 8 research questions of the thesis. Following this, the significance of the thesis will then be presented. It is argued that the thesis is significant in the multidisciplinary contributions it makes to the fields of linguistics, second and foreign language education, and bilingualism.

In order to effectively discuss the conclusions and significance of the thesis, it is important to re-examine the aims and research questions of the study. These are stated below.

The broad aim of this thesis has been to investigate the development of the conversational skills of two pre-school children, who are learning English as a foreign language in the home context. In order to do this, two major aims have been formulated. The first aim has been to describe the development of the children's English conversational skills over a four year period, by focusing on the construction of five genres of casual conversation. The second aim has been to describe the key processes involved in the children's learning, in particular the role of the scaffolding process, which is considered fundamental to learning.

It is important to emphasize that the thesis is not a study 'in' linguistics or 'in' language development. That is, it is not the goal of the thesis to make general statements about language development or the learning process. The goal of the thesis is to analyze the language skills and key learning processes of two children, and examine the specific implications of this study for three academic fields.

In order to investigate the two major aims, the research questions have been grouped into areas related to the development of language skills, and those related to the learning process.

The four research questions related to the development of language skills are: What is the extent to which the children can independently construct texts with appropriate generic structure? What is the extent to which the children can structure their texts to reflect their speaking purposes? What is the extent to which the children can give and exchange information appropriately within the five genres, using the interpersonal resources of mood? What is the extent to which the children can express attitudes and take a stance by using the interpersonal resources of appraisal?

The four research questions related to the learning process are: What is the role of scaffolding in the children's learning? What is the role of mediation in the children's learning? What is the role of contingency in the children's learning? What is the role of the father as the teacher in the children's learning?

The conclusions and significance of the thesis will address each of these research questions.

7.2: Language skills: Main conclusions of the thesis

From section 7.2.1 to section 7.2.5, the main conclusions of the thesis related to the research questions concerning the children's language skills will be examined.

7.2.1: Constructing conversation genres

The first research question related to the development of language skills in this thesis is: What is the extent to which the children can independently construct texts with appropriate generic structure?

From an analysis of the data, the children have been able to independently construct the five different genres of casual conversation. This has been shown by the generic structure analyses of the girls' texts. They have been able to go beyond the level of the sentence and construct whole texts. This would appear to be significant because of the girls' ages and their relatively low proficiency in English, but more importantly because they are learning English as a foreign language. Even though they have had no prior formal English teaching, the children have been able to construct the different genres with the appropriate generic structure. The task has not been beyond them. These genres represent five common genres of casual conversation. To be able to independently construct these genres indicates the children are developing important skills at a macrostructural level of conversational English. It also suggests the children are learning that English conversation has a system that can be described and learned. This would appear to have important implications for second and foreign language education.

In each genre, the generic structure was the same or similar as that modeled by the parents. However, the content of the texts and many of the interpersonal language items used by the girls were different, reflecting the originality of the children's stories and opinions. They were able to draw from the explicit modeling of the generic structure and then apply it to their own topics. This suggests they were not merely copying or imitating their father's texts, but actively learning how to construct their own.

7.2.2: Generic structure and speaking purpose

The second research question related to the development of language skills is: What is the extent to which the children can structure their texts to reflect their speaking purpose?

From the data, the children have been able to structure their texts to reflect their speaking purpose, albeit at a fairly basic level. This seems to be an important step in the children recognizing that we speak in different ways in order to achieve different purposes. The children appear to be aware that giving an opinion has a different purpose from telling a story, and that the generic structure is connected to these different speaking purposes. As the purpose of speaking changes, so too does the generic structure. From the data, the children understand that some stories have a clear and definite ending (narratives), and that others have an ending that is left somewhat 'open' and implied (anecdotes), focusing more on the 'surprising point' (reaction) than on the actual resolution of the story. Some stories just recount things that happened, without building up to a climax (recount), whereas others tell a story with a message (exemplum). Even though they do not articulate terms like generic structure and social purpose, the girls' texts indicate that they understand the need to organize their language in different ways in order to achieve their different purposes of speaking. The girls have organized and made adjustments to their texts that reflect their speaking purpose. This suggests that the children have recognized the connection between the text pattern (generic structure) and the type of text they want to construct (speaking purpose). This has been made explicit to them throughout the stages of the pedagogical cycle. Even at this basic level of sophistication, the children seem to realize that not all stories are the same. If we want to tell different kinds of stories, then we need to organize our language and our ideas in ways that reflect the speaking purpose. Furthermore, by being able to construct these different genres, the children are beginning to realize that spoken language is not formless, aimless or an erratic mass of sounds and words. It can be argued that, by learning about the system is and how it 'works', they are likely to develop into more effective language learners. As such, developing an awareness of the relationship between generic structure and speaking purpose in the five different genres, even at a basic level, represents a significant step in the development of the children's conversational language skills.

Whether the children have recognized the connection explicitly or implicitly is problematic. It can be argued that the connection has been recognized explicitly, through an analysis of the children's texts. It is not the goal of the thesis to make generalized claims about the role of internalized mental processes in learning, or definitive claims about language development. Therefore, the extent to which it can

be claimed that the children have understood this connection implicitly is problematic, and is considered to be beyond the scope of this thesis.

The connection between generic structure and speaking purpose has implications for linguistics in terms of the description of casual conversation. It also has implications for pedagogy, in terms of examining how children in foreign language contexts can learn to speak in different ways and for different purposes. These will be discussed in sections 7.4.1 and 7.4.2 of this chapter.

7.2.3: Giving and exchanging information: Using mood resources

The third research question is: What is the extent to which the children can give and exchange information appropriately within the five genres, using the interpersonal resources of mood?

The children have been able to use the interpersonal resources of mood to give and exchange information in the five different genres, with varying degrees of sophistication. Language development, like the learning process itself, is not regarded in this thesis as a linear checklist of language items. Thus, it is not the intention of this thesis to list and evaluate the different linguistic and metalinguistic items the children have or have not learned over the four years of the study. Rather, it is the intention to describe and analyze the interpersonal language resources the children have used in each genre, at a macrostructural and microstructural level of analysis, when the scaffolding has been removed.

The children have used a range of mood resources in their texts. Some of the main features are summarized here. Both children mainly used declaratives throughout their texts, as their main resource for giving information. However, as the study continued, both girls started to use more examples of ellipsis in their speaking, which is a feature of adult casual conversation (Eggins & Slade 1997, 2004). Both girls occasionally experienced difficulties in presenting the appropriate time reference of the verbal element. However, as the study continued, these problems seemed to decrease for both girls, particularly for Keiko, who began to use a range of time reference, not just past time. Both girls began to develop an extensive use of circumstantial elements as

the study progressed. This illustrated their ability to extend the information they were giving, by locating the place and position of the participants in the text. And perhaps the main mood feature of the children's texts was the extensive and appropriate use of conjunctive textual adjuncts (or text markers). These appear to have been drawn from the father's modeling of generic structure. Text markers were mainly used as a 'tool' to explicitly signal the different stages of a text's generic structure. While Keiko's use of these resources was more sophisticated than those of Rie, both girls used these extensively from the beginning to the end of the research. In summary, both girls within their range of language development used a variety of mood resources appropriately, in order to give and exchange information in their texts.

The use of mood resources represents an important part of developing the children's language skills. The focus on using conjunctive textual adjuncts appears to have been the dominant language feature, making connections within a text and assisting the children to move beyond the level of a sentence. The use of this mood resource has broad pedagogical implications for second and foreign language education that will be discussed in section 7.4.2.

7.2.4: Expressing attitudes and taking a stance: Using appraisal resources

The fourth research question related to the development of language skills is: What is the extent to which the children can express attitudes and take a stance by using the interpersonal resources of appraisal?

The children have used a range of appraisal resources to express attitudes and take a stance. While no particular item appears to have been dominant, these will now be summarized.

In general, both girls' use of appraisal was appropriate but limited. One example of this was the extensive use monogloss voice, and the relative absence of heterogloss (though this did change towards the end of the study). This indicated that, for most of the time, the information only came from one source, that being the girls themselves. The reason for the limited use of this and other appraisal items is not clear. One

possible reason could be the girls' lack of proficiency in spoken English, reflecting a limited range of appraisal resources. However, another could be the contexts within which they were used. Perhaps these were not considered appropriate for lots of appraisal items. For example, the recounts of both girls were factual recounts of the day's events. Perhaps the girls thought it was more appropriate to give 'clinical' recounts of what happened, excluding much of the emotive and attitudinal language of appraisal. Such language could have been viewed as largely unnecessary or even inappropriate in that particular context. As such, it could be argued that the children's limited use of appraisal items was considered to be a matter of choice by the girls, deciding within their developing registers what was and what was not appropriate in the situational context of each particular genre. Thus, although limited, the children's use of appraisal was considered to be effective.

In the recount genres, the main category used by the girls was that of appreciation. They used this to principally show their delight at going swimming. In the narratives, the main category was force and focus. This illustrated their ability to amplify the importance of what they were talking about in their stories. In the anecdotes, the main categories were force, in order to emphasize important information, and the category of affect, in order to express their feelings about what was happening in the stories. In the exemplums, Rie used an appraisal resource that she had not previously used in her data – the item of projection. Rie demonstrated through the use of projection that she wanted to use (and was able to use) other voices to tell her story, not just her own voice. This represented a new resource in her language development, indicating a potentially more sophisticated use of language. Finally, in the opinion genres, the most common category was that of appreciation, with examples from graduation and attitude also found. While it can be said that the children's use of appraisal to take a stance was fairly limited, it can be argued that it was appropriate within the situational contexts of their texts, and thus represented an important part of the development of their language skills.

As with mood, the two children learned to use appraisal items through a 'language in context' approach. That is, they learned to use these items to make meanings appropriate to specific situational contexts, appropriate to their purposes of speaking.

As with mood, a 'language in context' approach has ramifications for second and foreign language education, which will be examined later on in this chapter.

In section 7.2, the main conclusions of the thesis relevant to the development of the children's conversational language skills have been discussed. These were examined at a macrostructural and microstructural level of analysis, in relation to the four research questions of the study. In summary, the children were able to independently construct texts with appropriate generic structure; the children were able to structure their texts to reflect their speaking purpose; the children, with varying degrees of sophistication, were able to give and exchange information appropriately within the five genres by using the interpersonal resources of mood; and the children were able to express attitudes and take a stance in their texts by using the resources of appraisal.

In section 7.3, the main conclusions relevant to the children's key learning processes will be examined.

7.3: The learning process: Main conclusions of the thesis

In section 7.3, the four research questions concerning the children's key learning processes will be addressed. The main conclusions arising from the data of each of these will be discussed, focusing on the roles of scaffolding, mediation, contingency, and the role of the teacher in the children's learning process.

7.3.1: The role of scaffolding

The first research question relating to the learning process is: What is the role of scaffolding in the children's learning?

In this thesis, scaffolding has been viewed in two ways. First, as the 'steps' of scaffolding, which is often used in the literature to refer to certain kinds of pedagogical tasks (see Gibbons, 2002 and Gibbons, 2006 for a more detailed account of this). In this study, the 'steps' of scaffolding has been used to examine the roles of modeling and the pedagogical cycle used by the father. Second, and perhaps more importantly, scaffolding has been viewed more broadly as a process, involving the concepts of mediation, contingency, the teacher's role in the ZPD, and the scaffolding

steps. In this thesis, the scaffolding process is seen as being fundamental to learning. It is argued that any discussion on the learning process needs to incorporate this expanded view of scaffolding.

From the text analyses, the girls seem to have drawn directly from the father's modeling to construct their own genres. This can be seen more clearly in the storytelling texts, where data from the modeling and joint negotiation phases has been included in the analysis. The children appear to have closely followed the father's modeling of generic structure in their own texts. Prior to the research, the girls had never been explicitly exposed to any kind of modeling of generic structure. The fact they were able to recognize and use generic structure, similar to that used by their father in each of the genres, indicates that they have drawn directly from their father's modeling in the modeling phase. They appear to have used this generic structure as a kind of metalinguistic framework for constructing their own stories. They have not just 'copied' the same story as their father. This can be seen in terms of the original content of each story, involving original choices of linguistic items. They appear to have appropriated the patterning of the generic structure from the modeling phase, and then used it in their own way as a 'tool' to create their own texts.

Furthermore, the children appear to have been strongly influenced by the explicit modeling of text markers. In addition to their more general 'connective' role in linking parts of a text, these have been used by the father as a way to mediate the children's understanding of the different generic stages of a text. By explicitly focusing on text markers, the father has emphasized their role in signaling the generic stages of a text. While the children's use of these markers differed from text to text, both have used markers extensively in all their texts to explicitly signal the stages of generic structure. This was similar to their father's use of text markers in the modeling phase.

In the modeling phase, the father has mainly focused on making explicit the generic structure of each text, and making explicit the role of text markers in signaling the different generic stages of a text. This appears to have assisted the children in the independent construction of their own texts. It is highly likely that, given their foreign language background, the children would not have been able to work this out for

themselves, unless it was explicitly modeled for them. The explicit modeling has provided the children with a descriptive framework that reflects the purpose of each genre. This has been significant in the children recognizing that language has a system, and that the system can be described and learned. It can be argued that understanding what the system is, and what they have to do within that system, makes the children more likely to be effective language learners. In this way, the explicit modeling appears to have played a major role in the children learning how to construct the different conversation genres.

The three phases of the pedagogical cycle – modeling, joint negotiation and independent construction – have been viewed as another key part of the scaffolding steps. Initially the girls were considered not ready by their father to be given full responsibility for the construction of their own texts. They had to be assisted in their learning until they were ready to assume this responsibility. Each genre had to be modeled and then jointly constructed with the ‘teacher’ (their father), before the scaffolding could be removed and the texts independently constructed by the girls. Unless this kind of assistance had been provided, it is doubtful if the girls could have independently constructed their texts. The children were gradually given more responsibility, until they were judged to be ready for independent construction. The responsibility for text construction was initially controlled by the father in the modeling phase. Then, in the joint negotiation phase, control shifted backwards and forwards, as the father began to release the scaffolding. This was evident from data analyzed in this stage. Finally, when the father judged the children were ready, the scaffolding was removed and full responsibility was handed over to the girls in the independent construction phase. It is argued that the kind of assistance the girls received from this pedagogical approach has played a key role in the children successfully constructing each of the five genres.

However, in order to effectively discuss the role of the scaffolding, it needs to be viewed as a broader process, not just a series of steps or pedagogical tasks. To do this, we need to examine the interrelated concepts of mediation, contingency, the ZPD and the role of the father as the ‘teacher’, as well as the steps of scaffolding. In this thesis, the concept of appropriation has been integrated with that of contingency, and has been analyzed in terms of the language the children have independently produced. In

this study, these four concepts are regarded as key elements in the scaffolding process. The role each of these concepts in the scaffolding process (and thus in the children's learning) will now be discussed.

7.3.2: The role of mediation

The second research question related to the learning process is: What is the role of mediation in the children's learning?

From the data, the father has used mediation to build linguistic bridges between what the children know and what they need to know. This also appears to have played an important role in the children's learning. The father has mediated about language at a metalinguistic level to teach the children how to recognize and use the appropriate generic structure. By focusing on the organization of the generic structure, dad has used everyday recasts to change the difficult and technical language of the generic structure into every day, functional terms that are more understandable to the children. He has also mediated language at a linguistic level to assist the children in making appropriate word choices, and to focus on understanding the role of text markers. The children have indicated these strategies have been successful, by using similar generic structure and text markers in the construction of their own texts. Dad's use of mediation of language and mediation about language often seems to occur simultaneously. That is, he is using every day recasts to illustrate the meaning of key linguistic items, while also illustrating their role in the generic structure of a text. This use of mediation by the father seems to have played a significant role in assisting the children in their language choices, as well as understanding the generic structure of texts. Through mediation strategies, the father has been building linguistic bridges of support between what the children know and what they need to know with the aid of a 'skilled expert'. It can thus be argued that mediation has played a vital role in the children's learning process.

Reformulation strategies were usually used by the father when the children made a lexico-grammatical error or an inappropriate language choice. The father would repeat the word the children had difficulty with, and then model it back to them appropriately in the same context. The children were not told they were wrong or that

they had made an error. This strategy has been aimed at encouraging the children to 'self correct' in a non-threatening manner, and also to keep the conversation from breaking down due to lexico-grammatical errors. The use of reformulation strategies with the children has been important, and has implications for vocabulary development and error correction in second and foreign language education.

Recast strategies were often used by the father to overcome problems at a metalinguistic level. This was particularly relevant in making explicit the metalanguage of generic structure in the modeling and joint negotiation phases. Metalanguage that was difficult for the children to understand was recast into every day terms, which were more accessible for the children to understand and to use. For example, the word 'moral' from exemplum genres was recast into the word 'message'; the 'complication' from narrative genres was recast into 'the main things that happened'; and the term 'coda' from the storytelling genres was recast into 'final comment'. In this way, the father was able to use recast strategies to explicitly talk about the generic structure of the text, in a way that was understandable to the children. In this way, the father was using these strategies to act as a linguistic bridge between what the children knew without the aid of the teacher, and what they needed to know in order to successfully complete the task. Knowing what language to recast and how to do this is obviously a challenging task for any teacher. However, it can play an important role for learners at both a linguistic and metalinguistic level of the learning process, and thus has implications for second and foreign language education.

From the data, mediation appears to have played an important role in the children's learning process. Mediation has functioned as a kind of linguistic bridge, linking the language that the children know to what they need to know, with the aid of a 'skilled expert'. This has been viewed by the father as being a necessary step in the children's learning process, before they can be given full responsibility for the construction of their texts. The concept of mediation has implications that are relevant for the fields of linguistics and bilingualism, as well as second and foreign language education. These implications will be discussed in section 7.4 of this chapter.

7.3.3: The role of contingency

The third research question relating to the learning process is: What is the role of contingency in the children's learning?

From the data, contingency has played an important role in the children's learning. This can be seen by the father's decision-making in the modeling and joint negotiation phases, as part of the 'handing over' process aimed at giving the children full responsibility for their own learning. The responsibility for text construction has continually shifted backwards and forwards, with the father controlling the kind and degree of scaffolding, making decisions about the need and quality of assistance required by the children. This kind of decision-making by the father as part of the handing over process reflects the role contingency has played in assisting the children to gradually take greater responsibility for the construction of their own texts.

The decision-making involved in the 'handing over' process has also emphasized the power, authority and control that the teacher has in the learning process. In this study, the father as the 'teacher' has the role of chief decision-maker, deciding when and how much responsibility can be turned over to the children. He decides how, when, and the type of scaffolding required. Clearly, this is necessary in order to prepare the children for the later, independent construction of their texts. However, it can also be used as a way to reinforce the authority of the teacher, and his / her role as the skilled expert. This has implications for the degree of student-focus versus teacher-focus in the learning process, which has broad pedagogical implications beyond the children in this study for second and foreign language education.

The kind of decision-making to hand over responsibility to learners is not an easy one. Sometimes, just as the father released the scaffolding and appeared ready to hand over to the children, he seemed to change his mind and take it back again. This was particularly evident in data from the joint negotiation phase. Presumably, he did so because he thought that, for some reason, the children were not yet ready. Perhaps he did so because he was reluctant to relinquish his power and authority as the expert. On most occasions, the children appeared happy to accept the father's assistance. However, on other occasions, Keiko (in particular) seemed to resist the father's

'guidance'. This suggests that, contrary to her father's judgment, she thought she was ready to construct her text in her own way that was different from that of her father's. She seemed to think she was ready to assume more responsibility, but her father disagreed, taking back control and responsibility. Making decisions about handing over responsibility are necessary for effective learning but are not easy for the teacher to make. Clearly, what the father as the teacher thinks is necessary assistance, and what the children as learners think, are not always the same. Perhaps this illustrates the need for teachers to be qualified and experienced, basing their decisions on informed views of language and learning, rather than anecdotal ones. However, even allowing for this, it can be argued that every learning context is unique, and that no one situation is exactly the same as another. From the data, the handing over process tends to illustrate the complexity of the decision-making process, which has implications for pedagogy in second and foreign language contexts.

In this study, the language the children have produced (or have been allowed to produce) has been closely linked to the use of contingency. It has also been closely linked to the interrelated concept of appropriation. It can be argued that the language the children have produced when the scaffolding has been removed, is indicative of language they have appropriated, and therefore language they have actually learned. In this thesis, the language produced in the final phase of the learning cycle has been described and analyzed through the theoretical framework of systemic functional linguistics, not sociocultural learning theory. Thus, the data has not been analyzed for appropriation, as a category of SCT. In this thesis, the issue of appropriation has been addressed by describing the children's language in the independent construction phase. An example of this appropriation can be seen by the way the children have drawn from the father's modeling of generic structure and textual adjuncts, and have appropriated these metalinguistic and linguistic features in their own texts, in the independent phase of learning. Thus, the concept of appropriation in this thesis has been analyzed, at least to some extent, in two ways; by examining the role of contingency in the modeling and joint negotiation phases, and by describing and analyzing the language the children have independently produced in the final phase of the pedagogical cycle, when the scaffolding has been released.

Appropriation also implies that language has in some way been 'internalized.' Issues related to the internalization of language are problematic in this research. Consequently, while appropriation is considered to be an important issue in the learning process, a separate analysis for the concept of appropriation has not been included in the thesis.

In summary, contingency has been important in the process of handing over responsibility for text construction to the children. The children were ultimately able to independently construct each of the five genres, therefore it can be argued that the father's use of contingency has been successful. It has been based on a complex, decision-making process. The father has been responsible for judging the need and quality of assistance, which he feels has or has not been required by the children. Providing assistance for the learners, then removing the scaffolding and allowing them to be fully responsible, has been a challenging task for the father. It is also a challenging task for all teachers. Even though making decisions such as these appear to be fundamental to the job of teaching, the data in this study suggests that contingency is clearly a complex, non-linear process, involving skill, sensitivity, timing and judgment, on the part of the teacher. The skill behind this kind of decision-making emphasizes how important the teacher is to the learning process. Thus contingency has pedagogical implications for teaching approaches and for learning outcomes that will be discussed further in section 7.4.2 of this chapter.

7.3.4: The role of the teacher

The fourth and final research question relating to the learning process is: What is the role of the teacher in the children's learning?

In this thesis, the father has functioned as the teacher. From the discussions on scaffolding, mediation and contingency, it can be seen that the father has been responsible for modeling the generic structure, introducing the key language items, making decisions about the need and quality of assistance, judging when and how to hand over responsibility to the children, building linguistic bridges between what the children can do alone and what they need to do to complete the task, and making explicit the main phases of the learning cycle for the children. As a teacher, the father

has used his knowledge and experience to make explicit how texts work, and to show the children what they have to do in order to construct the five texts of casual conversation. As such, it is argued that the father, as the teacher, has played an essential and complex role in both the development of the children's conversational language skills, and in making explicit the key processes involved in the children's learning.

In addition, it can be argued that the father, in his role as the teacher, has been responsible for the children working within their zone of proximal development (ZPD). In other words, he has been responsible for bridging the cognitive gap between what the children know and what they need to know, in order to construct the target genres of conversation. This has involved challenging the children to achieve something they previously could not do on their own, yet providing adequate assistance for them to achieve their goal. The father has done this by making the language and the learning process explicit. He has modeled the texts, and has then given the children the opportunity to construct their own texts with the help of the 'skilled expert', before eventually removing the support and allowing the children to do it on their own. It can be argued that this balance of challenge and support has kept the children working within their ZPD. This has highlighted the need for the teacher to have certain skills, and not just to rely on intuition or anecdotal views of language and learning. But perhaps most of all, it has illustrated the important role of the teacher in the children's ZPD, as well as in the broader learning process. The teacher has acted as a mediator between what learners can do on their own, and what they can achieve with the aid of a 'skilled expert'.

As a parent, the father has had to demonstrate a degree of sensitivity in his teaching approach. While explicit teaching has been conducted, the tasks were designed to be as non-threatening and as 'natural' as possible within the home context. As previously mentioned, the recount and opinion genres, discussed during 'dinner time talk', focused on the day's events. 'Bed time talk' focused on the storytelling genres. It is considered to be a very common activity for parents and children in many families to sit around and discuss stories or the day's events. The main difference here was that the children were explicitly focusing on the different genre-types, the way they are structured, and the social purpose each represents.

From the data, the teacher has played an important role in developing the children's conversational skills, as well as in facilitating the children's learning. He has explicitly scaffolded both the language and the learning process, so that the children can understand what they need to do and how they need to do it, in order to achieve their goals. This has implications for the role of the teacher in the learning process, relevant to the field of second and foreign language education, which will be discussed in section 7.4.2. In addition to this, in his role as a parent, the father has been important in setting up a semi-formal but non-threatening learning situation at home, which appears to have implications for bilingualism. These will be discussed in section 7.4.3.

In summary, the main conclusions of the thesis relevant to the children's learning processes have been discussed in section 7.3. These have been examined in relation to the four research questions, focusing on the concepts of scaffolding, mediation, contingency, and the role of the teacher in the ZPD. It has been argued in this thesis that these four concepts play key roles in the broader scaffolding process, which is fundamental to learning. In order to examine the roles these concepts play in the children's learning, data from the modeling and joint negotiation phases has been analyzed within the theoretical framework of sociocultural learning theory, which has focused on the assistance required by the children to achieve their learning goals.

In the next section, the significance of the thesis will be discussed, focusing on the contributions it makes to three academic fields.

7.4: Significance of the thesis

In this section, the significance of the thesis will be examined. In section 7.4.1, the contributions the thesis makes to the field of linguistics will be examined. In section 7.4.2, the contributions to second and foreign language education will be discussed. And in section 7.4.3, the contributions of the thesis to the field of bilingualism will be examined. Although the study draws on systemic functional linguistics, it does not purport to be only a study 'in' linguistics. Through a focus on theory, it seeks to contribute to a theorization of second language pedagogy and bilingual practices, as

well as adding to the body of literature and research available in spoken linguistics. To this end, the thesis has also been informed by sociocultural learning theory. From these two different but complementary theoretical perspectives, implications can be drawn from the data that are relevant to each of these academic fields.

7.4.1: Contributions to linguistics

Over the last 30 years, there seems to have been an increasing interest in researching spoken language. However, Bygate (1998) points out that relatively little research has been done in the area of spoken language compared to written. More recently, Carter (2007a; 2007b), states that spoken language has been largely under-described and under-theorized within linguistics, and accordingly, teachers of English have lacked adequate models (2007a). Furthermore, research into the linguistic needs of young, second language learners is often neglected (Gibbons, 2006). These issues are considered to be relevant to this thesis. By addressing some of these issues, it is argued that the thesis contributes to the field of linguistics. Each of the four main contributions of the thesis to linguistics will be discussed in this section.

In this study, research in the broad area of SFL of Halliday (1985a; 1985b, 1994, 2004), Halliday and Hasan (1985, 1989, 1991), Martin (1984a; 1985, 1989; 1992), and Martin & Rose (2003, 2004), has been drawn on and integrated with research specifically addressing the issue of casual conversation, by researchers such as Plum (1988), Horvath & Eggins (1995), Slade (1996), and Eggins & Slade (1997, 2004). These views of language have informed the theoretical framework of this research. However, most of the work of these researchers in casual conversation has focused on either adult speakers or speakers in native English speaking contexts. In this study, the theoretical framework of SFL has been applied to children learning conversational English in a foreign language context. This, in itself, is regarded as significant. It is argued that by providing descriptions of the children's casual conversations in a foreign language context, the thesis contributes to an area of linguistic research that has been largely under-described and under-theorized (Carter 2007a; 2007b).

One of the main contributions the thesis makes to linguistics is to illustrate the importance of linguistic theory to pedagogical practice. This illustrates the relevance

of merging theory with practice, and basing teaching practices on informed theories of language, rather than anecdotal views. This has implications for the linguistic theory used in this research. The views of language in this research have been drawn from the theoretical framework of SFL. One of the main research goals of the thesis has been to examine the extent to which the children can independently construct five genres of casual conversation. To this end, it is argued that the SFL theoretical framework has played a key role in providing the linguistic tools necessary to describe and analyze the children's conversational language. In addition to this, the theoretical framework has provided adequate models of language for the children to analyze and discuss, by informing the father's and the children's views of language and how it 'works'. From an SFL analysis of the data, the children have been able to independently construct the five genres of casual conversation, at both a macrostructural level in terms of generic structure, as well as a microstructural level in terms of mood and appraisal resources. This appears to be significant for linguistics, as such descriptions of conversations based on informed theories of language are often under-described and under-theorized (Carter 2007a; 2007b), particularly in foreign language contexts. Moving beyond the sentence level to construct texts in English conversation in foreign language contexts, at such an early age, is often considered by many teachers to be too difficult or simply not necessary. This view is reinforced by many EFL textbooks, who portray casual conversation as a spoken version of writing (Burns & Joyce, 1997), occurring in grammatically correct sentences, usually arranged in 'safe' sequences of questions and answers (Wajnryb, 1997). These models of language seem to be based on anecdotal views, and represent inadequate models for English teachers to theorize from, and hence to develop appropriate teaching strategies. Few descriptions of second language children's conversation texts have been researched, and many of these are based on anecdotal or partial views of language (Thornbury & Slade, 2006). This seems to be the case particularly in foreign language contexts (Lucantonio 2004, 2006a, 2006b). Hence, it is argued that the linguistic theory in this research has played an essential role in describing the children's conversation skills, as well as providing adequate models from which the children could learn.

Another contribution the thesis makes to linguistics is that it assists in providing a language to 'talk about' casual conversation. This is significant for researchers in

linguistics, as well as for teachers in second and foreign language education. For researchers, it provides a language to describe and analyze the chunks of casual conversation. For teachers and second/foreign language learners, it makes explicit the macrostructure and microstructure of casual conversation, which can be used as an important teaching/learning tool.

The language to 'talk about texts' in this thesis has been based on existing SFL research in casual conversation, and then applied to the construction of the children's texts. Sometimes this has been followed exactly according to the literature, while sometimes it has been adapted somewhat from the existing research, as can be seen in the generic structure used in this thesis to describe the children's opinion texts. The data in this research has foregrounded the role of generic structure, illustrating the macrostructure of conversation texts (Slade, 1996). The data has reinforced the view that the 'chunks' of casual conversation do have a macrostructure that can be described and analyzed (Plum, 1988; Horvath & Eggins, 1995; Eggins & Slade 1997, 2004). It is neither formless nor erratic. As has been seen from the data analysis, knowledge of this structure can be extremely useful for researchers, teachers and learners of English alike, providing a better understanding of how texts work, and a better understanding of the nature of casual conversation. Furthermore, at a microstructural level, when people give and exchange information, as well as take a stance in casual conversation, the focus is on the role of the interpersonal resources of mood and appraisal. Hence, by foregrounding the role of these interpersonal resources, the thesis is not only adding to our understanding of the system of casual conversation, but is providing us with a common language to talk about and discuss the nature of casual conversation at a macrostructural and microstructural level of analysis.

Yet another contribution the thesis makes to linguistics is that it adds to the existing literature and research into casual conversation, based on informed views of natural language. As has been previously mentioned, Carter (2007a; 2007b) states that spoken language has been largely under-theorized and under-described. The description of the children's conversations in this thesis addresses this issue, and in so doing adds to the existing literature. Most of the prior descriptions of casual conversation have often presented only partial views of the nature of casual spoken language (Thornbury &

Slade, 2006). Casual conversation is more than a spoken version of writing (Burns & Joyce, 1997) or a language function (Wilkins, 1976) in some artificially contrived context, a view that is often portrayed by many textbooks in foreign language learning contexts (Gardner & Slade, 1993; Wajnryb, 1997). It involves a systematic description of the interpersonal metafunction of language. It involves segments of both chat and chunk. By describing and analyzing the children's conversation texts within a theoretical framework that makes explicit the interpersonal metafunction of language, at both a macrostructural and microstructural level of analysis, the thesis contributes to linguistics by providing a systematic and dynamic description of the casual conversation of second language children.

A final contribution of the thesis to linguistics is that it highlights the importance of an integrated theoretical approach to descriptions of language and learning. In this thesis, two different but complementary theoretical frameworks have been used to describe and analyze the language and the learning of the children. In this thesis, language and learning are viewed as being interrelated processes. However, given the complexities of describing language and accounting for the learning process, a multidisciplinary perspective is especially relevant to a study which attempts to demonstrate how theory and practice in second language education can inform each other (Gibbons, 2006).

One theoretical framework, sociocultural learning theory, has been used to highlight the key issues involved in the children's learning. Here, the focus has been on the scaffolding process, which is argued to be fundamental to learning. Through the theoretical lens of SCT, a rich and systematic description of the key issues involved in the scaffolding process has been gained. The other theoretical model, systemic functional linguistics, has been used as the framework to describe and analyze the conversational language the children have independently produced, after the scaffolding has been removed. That is, it has been used to describe the language the children have actually learned. While the two theoretical positions are different, they are nonetheless complementary, producing a socio-cultural view of language and learning. These differing perspectives allow language and learning to be viewed from more than one angle, illustrating different aspects of the two processes. It is argued that by combining these two theoretical positions, a rich and systematic description of

the children's the language skills and key learning processes has been obtained, by bringing together different but complementary insights into the two, interrelated phenomena (Edwards & Westgate, 1994). Again, this is particularly beneficial for research into second and foreign language education, illustrating the advantages of an integrated theoretical approach into the discourses of foreign language learning.

In summary, it is argued that the thesis adds to the dimension of linguistic research into spoken language. It provides linguistic insights into the nature of casual conversation by examining it as a cultural process, which can be described and learned in a foreign language context. Descriptions of casual conversation are central to the further development of our theoretical understanding of language, regardless of whether they occur in native speaking or non-native speaking contexts. Halliday (1985b) illustrates the importance of casual conversation, by saying:

It is in spontaneous, operational speech that the grammatical system is most fully exploited, such that its semantic frontiers expand and its potential for meaning is enhanced (Halliday 1985b, 1994, 2004:xxiv).

It is argued that by analyzing the children's conversation texts at a macrostructural and microstructural level of analysis, the thesis adds to the descriptions and understanding of the nature and role of casual conversation in linguistics. This is particularly important in a foreign language context, where it cannot be assumed that people are necessarily familiar with the social and cultural norms that shape casual spoken language. Thus, it is argued that the thesis contributes to the field of linguistics by illustrating the role of linguistic theory in pedagogical practice, by providing a language to talk about casual conversation, by adding to the existing literature and research into casual conversation, and by highlighting the importance of an integrated theoretical approach to data analysis.

In the next section, the contributions the study makes to second and foreign language pedagogy will be examined.

7.4.2: Contributions to second and foreign language education

In this section, the contributions of the thesis to second and foreign language education will be discussed. These are discussed in terms of the implications the study has for second and foreign language education.

In describing the development of the children's conversational skills, a major concern of the thesis has been to account for how the learning has taken place. In other words, one of the main goals of the thesis has been to describe the children's key learning processes involved in their construction of the five genres of casual conversation. This section aims to examine the implications of these learning processes for second and foreign language pedagogy.

The differences between second language and foreign language education are not considered to be a significant issue in this section of the thesis. It is not meant to imply that these two educational contexts are the same. In fact, it is argued that they are not. Second language learners using English in English speaking contexts, such as school education in Australia, are considered to be very different to foreign language learners, using English in non-English speaking contexts, such as in Japan. Clearly, the status of the language, exposure to the language, and opportunity to use the language, are different in both cases. However, in terms of the pedagogical contributions of the thesis, it is argued that these are relevant to both second and foreign language education, for both children and adults.

The main implications of the study for second and foreign language education have been summarized below. While some of these conclusions and implications may not be new to second language education and research, particularly in Australia, many of these are still relatively new issues in the field of foreign language education, in contexts such as Japan, where this study is situated. Therefore, it is argued that the implications of the thesis add to the body of literature and research into second language learning, particularly in foreign language contexts, and so makes a contribution to the broad field of language education.

a. Independent text construction: Whole texts

An important pedagogical implication of this thesis is that pre-school children in foreign language contexts are capable of independently constructing genres of casual conversation. Given the right kind of support, they are capable of moving beyond the level of a sentence into constructing whole texts. This is supported by the data in this study. While this issue may not seem surprising in an English speaking context, it is often considered to be problematic in a foreign language context, with many parents and teachers feeling the task of constructing 'whole texts' is too difficult for young learners (Lucantonio 2004, 2006a, 2006b). This tends to be reinforced by teaching approaches that focus on sentence level grammar, and by the many EFL course books for children that focus on playing games. These textbooks and teaching approaches tend to reinforce a safe, secure and 'fun' view of the world (Wajnryb, 1997). The teaching focus tends to be based on the view that learning a foreign language means to manipulate lists of language functions (Wilkins, 1976), or learn the vocabulary and syntactical grammar of the language, or manipulate adjacency pairs of question and answer, which have been constructed around artificially contrived dialogs (Gardner & Slade, 1993; Wajnryb, 1997), or as a vehicle for translation back into the mother tongue. Clearly, from the results of this data, young learners in foreign language contexts who are given natural models of language and effective pedagogical assistance, are capable of independently producing whole texts.

In this thesis, the construction of texts has been seen as an important research issue. Meaning has been viewed as occurring at the level of a text (Halliday & Hasan 1985, 1989, 1991; Martin 1984a, 1985, 1992; Martin & Rose 2003, 2004). Hence, the construction of texts is considered essential to the development of learners' conversational skills. The pedagogical implication of this for EFL contexts is that learners are capable of constructing 'whole' texts, and that these models of language need to be made explicit and incorporated into the design of spoken language programs.

b. Making the system explicit:

It seems that from the data of this thesis, the children are capable of recognizing that spoken language has a system, and that the system can be described and learned. Therefore, spoken language is regarded as neither formless nor erratic by the children,

but rather as something that has a particular pattern that is connected to the speaking purpose. The pedagogical implication of this is that if this system is made explicit to learners, as has been the case in this thesis, they are then capable of recognizing what the system is and what they have to do in order to achieve their oral communication goals. The system has been made explicit in this thesis by focusing on the generic structure of the text in the modeling and joint negotiation phases of the learning cycle. It is argued that this is likely to make the children better learners, which is a significant implication of the thesis for foreign language education in general.

c. Generic structure and speaking purpose:

Related to the previous point, the children appear to have recognized that not all speaking is the same. Indeed, speaking is not just about producing a mass of words, or questions and answers. They appear to have understood, through a focus on generic structure, that we speak in different ways in order to achieve different purposes, and that the way texts are organized is connected to the speaking purpose. Thus, through a focus on generic structure, the children seem to have realized there is a connection between the patterning of a text and speaking purpose. The implication for foreign language education here is that by making explicit the generic structure of a text, learners can be assisted into recognizing the different purposes of speaking, and what they have to do in order to achieve these different speaking purposes.

d. Language in context:

Another implication for pedagogy focuses on the language-in-context approach to teaching and learning. The children have been guided into making choices at a linguistic and metalinguistic level within the context of the text; in other words, the context of situation (register) and the context of culture (genre) within which they are using language. The children have been guided into text construction by choosing language resources that are appropriate within the context of a specific text. For example, the children appear to have learned that certain kinds of textual adjuncts, such as 'next', 'then', and 'after that', are more appropriate in storytelling genres than in opinion genres, which tend to use other kinds of markers, such as 'because' and 'so'. These resources have been taught in relation to the context of the text within which they have occurred. They have been explained according to the functions they fulfill in a particular context. They have not been taught in isolation. In the context of

another text, the same item might have a different function and therefore a different meaning. The implication of this for second and foreign pedagogy is that language should be taught in context, as a way of constructing meanings in context rather than syntactical rules. Meanings are derived from context. If the context changes, then so too can the meaning change. This reinforces a functional view of language, and focuses on the role of context in the meaning making process.

e. Metalanguage and textual adjuncts in the teaching of generic structure:

As has been pointed out in this study, an explicit knowledge of generic structure has played an important role in the children's construction of texts. For many teachers, however, making the generic structure explicit to young learners is considered to be a difficult task, perhaps too difficult, particularly in relation to the metalanguage of a text. However, in this thesis, through the use of mediation strategies, difficult and unnecessary metalanguage has been changed into everyday language that is understandable to the children. The implication is that technical metalanguage does not have to be used with learners to gain an understanding of generic structure. Metalanguage can be taught functionally, by recasting it into everyday language, more understandable to foreign language learners. Another implication is that metalanguage can be dealt with by a teaching approach that focuses on explicit, functional markers, such as those provided by conjunctive textual adjuncts. From the data, these appear to have provided the children with a descriptive framework that has been significant in the children's understanding of generic structure in the different spoken genres. The pedagogical implication is that teachers can use these markers at a metalinguistic level, as well as a linguistic one, to make explicit the descriptive 'framework' of a text's generic structure, within the context of a particular text-type. Teachers need to make these adjuncts explicit to learners, and through the use of mediation strategies, recast the difficult metalanguage into everyday terms that are more understandable to the learners.

f. Teacher's knowledge of texts:

In making the language resources of a text explicit, another implication for pedagogy is that teachers need to have some knowledge of texts, and how they 'work'. In this thesis, this has focused on the role of generic structure. This knowledge should be based on informed views of language from linguistics and research, not anecdotal

views. In this thesis, the father has played a dual role of teacher and parent. As a teacher, the father is a qualified and experienced language teacher. However, the issue for pedagogy is not one of teacher licensing. The issue is one of having the necessary knowledge to understand how texts work. In this thesis, this has been within the theoretical framework of SFL, in particular genre theory. The implication here has been that, if teachers want learners to construct different types of texts, it is important that they know how texts work. To this end, knowledge of genre theory has been essential in this thesis. This could be attained through formal teacher training programs. However, it could also be attained through one's own reading. There is now non-technical literature commercially available in this area, designed for the professional development of those with or without formal training in linguistic theory (Derewianka 1990, 1994). The degree of knowledge needed to teach generic structure, for example, can vary depending on the needs of the learners. Some teachers (and parents) might benefit at a superficial level, by simply being able to identify the social purpose and generic structure of an opinion or the different types of stories. However, in more formal teaching situations, a deeper knowledge would be required, involving more formal training. The teacher's knowledge of generic structure depends on the situation and the needs of the learners. However, the implication is that the teacher does need more than an anecdotal knowledge of language to be an effective language teacher, and that this knowledge should be based on informed views from linguistics and research. In this research, it has involved knowledge of genre and how texts work.

g. From spoken to written language:

Another implication of this research is that a learner's knowledge of generic structure can assist them in moving from spoken to written language. While the mode continuum affects choices of lexico-grammar (Halliday, 1985a), it does not necessarily affect the generic structure of the same genre (Martin 1984a, 1985). For example, the generic structure of a spoken narrative (Slade, 1996; Eggins & Slade 1997, 2004) is essentially the same as the generic structure of a written one (Derewianka 1990, 1994); the generic structure of a spoken opinion (Horvath & Eggins, 1995; Eggins & Slade 1997, 2004) is essentially the same as a written one (Derewianka 1990, 1994). Thus, it can be argued that the generic structure of the five spoken genres in this research is essentially the same as the written ones. Hence,

knowledge of generic structure can be used as a kind of platform, providing a metalinguistic bridge to move from spoken to written language.

To illustrate this point, an analysis of some of the children's written texts in appendix C (see texts 1 ~ 4) suggests they have drawn from their knowledge of generic structure of spoken texts, in order to construct written ones of the same or similar genre. This is evident from an analysis of the written texts' generic structure (highlighted in **bold**) and the role of textual adjuncts (highlighted in *italics*), used to explicitly signal the generic staging of the texts (see appendix C, texts 1 ~ 4). These are very similar to the spoken texts analyzed in the thesis. It appears that the children's knowledge of generic structure has provided a metalinguistic bridge for the children to help them in their transition from the spoken to the written language.

This has important pedagogical implications for all foreign language learners, not just the children in this study. Learners can be assisted to move from spoken to written language at a macrostructural level by drawing from knowledge of generic structure. It helps them recognize that written language, like spoken, has a structure. While language choices at a linguistic level are affected by the mode continuum, the generic structure of spoken and written texts of the same genre remains essentially the same. Hence, generic structure can be used as a metalinguistic bridge, linking spoken to written language.

h. The role of scaffolding:

One of the main contributions of the thesis to second and foreign language education has been to provide an expanded notion of the term 'scaffolding'. The implication is that teachers and researchers should broaden their understanding of scaffolding, beyond that of 'steps' of assistance or various kinds of pedagogical tasks. While scaffolding does include the steps of assistance, it is argued that scaffolding should also include the concepts of mediation, contingency and the ZPD. These interrelated concepts from sociocultural learning theory are viewed as part of the broader scaffolding process, which in this thesis is considered fundamental to learning.

In this section, the discussion will focus on the steps of scaffolding. Mediation, contingency, and the ZPD, as part of the scaffolding process, will be dealt with in the following sections.

The scaffolding steps in this thesis have focused on the three phases of the pedagogical cycle – the modeling, joint negotiation and independent construction phases. The implication here is that the pedagogical approach needs to be complementary to the theories of language and learning chosen by the teacher, as it can play an important role in the learning outcomes. In this thesis, the children have received assistance from the modeling and joint negotiation phases, facilitating them in their move from dependent to independent learning.

Learners need to be provided with certain kinds of assistance, not just any assistance, and that this assistance needs to be temporary. Gradually, responsibility for the task should be handed over from the teacher to the learners, as the degree of scaffolding is reduced, and the learners move toward independent language learning. Within the framework of SCT, the steps of scaffolding in this thesis have focused on the roles of modeling, explicit teaching of language and about language, and the co-construction of learning. Through the scaffolding steps, as part of the broader scaffolding process, the language learning tasks have been made explicit. The scaffolding process has broken down the complexity of the task, preparing learners for eventual independent learning. Through the scaffolding steps, as part of the scaffolding process, learners can better understand what they need to and how they need to approach the learning tasks, in order to achieve their language goals.

One of the practical implications of the scaffolding process is that learners can work on the same task but can produce different qualitative outcomes, depending on the need and the nature of the assistance provided. That is, they do not need to work on the same tasks in the same way, at the same time. Rather, by working in groups and pairs, the scaffolding process allows for different rates and paces of learning, as well as different qualitative outcomes, within the same learning context. In this thesis, both sisters have successfully achieved their speaking goals, yet have produced language at different levels of qualitative outcomes. This would appear to have pedagogical

benefits for foreign language learners, particularly in contexts involving larger groups of students.

Another implication is that scaffolding should address both the linguistic and metalinguistic levels for it to be effective. The linguistic level has been referred to as the linguistic choices that learners make, such as appropriate choices of lexico-grammar. This has been mainly done in this research by the use of mediation strategies. By mediating language, focus has been placed at a linguistic level on 'how you say it' (Gibbons, 1999). By mediating about language at the metalinguistic level, focus has been placed on the need to talk about the structure of texts, and how they work. This has been glossed in this thesis as 'how you talk about it' (Gibbons, 1999). Thus, one of the important implications here is that the scaffolding of language should address both the linguistic and metalinguistic levels for it to be effective in providing the assistance necessary to construct whole texts.

The main pedagogical implication of the broader scaffolding process is that the key learning issues need to be made explicit. In this thesis, this has been done through examining the steps of scaffolding, as well as the interrelated concepts of contingency, mediation, and the role of the teacher in the ZPD. By making the learning process explicit, it is argued that learners better understand how the learning process works, which in turn makes them more effective learners. The concepts of mediation, contingency and the ZPD, are regarded as an integral part the scaffolding process in this thesis. These will now be discussed individually, in relation to their role in the children's learning.

i. The role of mediation:

In this thesis, the teacher's role has been that of a 'go-between' in the learning process, building 'bridges' between what the learners can do on their own, and what they can achieve with the assistance of a skilled expert. This issue relates to the role of mediation in the learning process. One of the main implications of this for learning is that it illustrates the importance of teachers building bridges to 'mediate about language' at a metalinguistic level, as well as 'mediate language' at a linguistic level, in order to facilitate the independent construction of texts.

In the thesis, the teacher has been mediating about language at a metalinguistic level by focusing on the role of generic structure. Using everyday recasts in the modeling phase, the teacher has been focusing on the role of text markers in explicitly signaling the different stages of a text's generic structure. From the data, this seems to have played a key role in the children's understanding of generic structure, in relation to the construction of their own texts. He has also been mediating language by focusing on appropriate word choices, as well as the meanings of key linguistic items. Mediating language and mediating about language often seemed to occur simultaneously, particularly in relation to text markers. However, it is doubtful that the children would have understood the generic structure of each of the five genres, if the teacher had only mediated language at a linguistic level in the text. That is, providing suitable word choices or explaining difficult lexical items at a linguistic level would not have been enough to give the learners an understanding of generic structure, and prepare them for text construction. It was important for the generic structure to be explicitly modeled and mediated by the teacher, focusing on the role of linguistic items at the level of text organization. Clearly, from the data this has played a key role in the children's learning how to construct texts. It is argued that the implication of this for pedagogy is that it illustrates the importance of mediation at a metalinguistic level, as well as a linguistic one, in order to effectively assist learners in text construction.

In this thesis, every day recasts and reformulations have been used as 'tools' to teach difficult but important language at linguistic and metalinguistic levels. Reformulation strategies have been used to assist mainly in error correction, reformulating more appropriate examples back to the children at both linguistic and metalinguistic levels. These mediation strategies not only provide general assistance to help learners achieve their goals, but also provide useful and effective teaching strategies to help learners 'stay' in the target language, without having to continually resort to mother tongue translation. This would appear to be beneficial for pedagogy, particularly in foreign language education, where teaching practices involving translation methods still appear to be widespread (Lucantonio, 2003). Teachers need to employ certain kinds of teaching/learning strategies in order to effectively mediate the learner's cognitive gaps in the ZPD. From the data, recast and reformulation strategies have

played an important role as tools used by the teacher to bridge these gaps, in a way that has been effective yet non-threatening for the young learners.

The main implication of the thesis for mediation is to illustrate the importance for text construction of mediating about language at a metalinguistic level, as well as mediating language at a linguistic one. From the data, this is regarded as an important contribution the thesis makes to second and foreign language education. Furthermore, it highlights the role of mediation strategies in the learning process, such as recast and reformulation, which are used as 'tools' to bridge the linguistic and metalinguistic gaps between what the learners know, and what they need to know with the aid of a skilled expert.

j. The role of appropriation and contingency

In this thesis, appropriation has largely been integrated with the concept of contingency in the data findings. It is argued that both concepts are interrelated and affect the language produced by the learners. It has therefore been judged not necessary to include appropriation as a separate category in the children's learning. In this thesis, appropriation has been viewed in the broad sense as language the children have learned, after the scaffolding has been removed. Hence, appropriation has been dealt with in terms of the language produced by the children in the independent construction phase. This language has been described within the framework of SFL. Also, as appropriation is concerned with the internalization of language, it is considered to be largely beyond the scope of this thesis. Hence, the role of contingency in the learning process has been viewed as more relevant to the aims of the thesis, and will be discussed here.

From the data, there are two main implications of contingency for second and foreign language education. The first is that teachers need to 'hand over' responsibility to learners for their own learning, and the process involved in this is a non-linear one. This view has been reinforced by the data in this study. The second implication is that the decision-making process involved in the handing over is a complex one, and can be affected by the teaching approach adopted.

In this thesis, the role of contingency has been viewed essentially as a decision-making process, focusing on the eventual handing over of responsibility for the learning to the learner. From the data, it has been controlled by the teacher. In this process, the teacher has judged when assistance has been required, and the kind of the assistance that has been required. From the data, the responsibility for control of text construction has shifted backwards and forwards between dad (as the teacher) and the children. This is significant in that it highlights the non-linear nature of the decision-making process. Often, the father seems ready to remove the scaffolding and hand over greater responsibility to the children, only to take it back again, presumably judging they are not yet ready. However, it also illustrates the power and authoritative role of the teacher in the learning process. According to the view of learning taken in this thesis, the teacher must be ready to hand over full control to the learners, for the learning to be judged as successful. Clearly, from the data the general implications are that teachers need to hand over control to students, and that the decision-making to relinquish responsibility is a complex one, non-linear one that it is affected by various factors in the learning process.

It seems that the 'handing over' process is affected by the pedagogical approach taken by the teacher. This can produce very different learning outcomes. For example, in more teacher-centered approaches, teachers may be less likely to hand over greater control to learners. In such classrooms, the teacher is chiefly responsible for the learning. Typically, the students are more dependent upon and reliant upon the teacher for what they need to know. Greater teacher control is viewed positively, and as a way of giving learners more time to practice and to acquire the knowledge they need from the teacher. Errors are often viewed as a sign that the learning has been unsuccessful. Therefore, the scaffolding remains high and the decisions to remove it are less likely to be made (if at all) until the teacher feels that the students will be error-free. However, in approaches that are more student-focused, teachers are more likely to hand over a greater degree of control much sooner. In such classrooms, the goal is for the learners to be chiefly responsible for their own learning. This is reinforced by the teaching materials, which encourage a more central role for learners in making decisions about what and how they learn. Typically, the students are more independent learners, and are encouraged to take greater responsibility for their own learning. Removing the scaffolding is seen positively; not to do so, is seen as 'holding

learners back', which causes conflict in the learning process. Student errors are viewed positively, and are seen as necessary steps in learners taking more responsibility for their learning. In such classrooms, the scaffolding is more likely to be removed much earlier than in teacher-fronted classrooms.

In this way, the type of teaching approach and the kind of learning goals can affect the handing over process. This is considered an important implication for second and foreign language pedagogy. The need and quality of assistance judged to be required can change according to the teaching approach. While this type of decision-making is considered to be a basic and fundamental requirement of teaching, it emphasizes the complex nature of the handing over process, which is considered an integral part of learning in this thesis.

k. The role of the teacher and the ZPD:

In this thesis, dad as the teacher has played a crucial role in the children's learning. This has important implications for the role of the teacher in the learning process. By making the key processes explicit, it has been revealed that the learning process is indeed a complex one, and that the teacher needs certain skills to help the learners achieve their goals. In student-centered approaches, considered typical of the 1980s (Nunan, 1988), the role of the teacher was often relegated to a position of secondary importance, with the learners adopting a self-directed style of learning. Such styles often lacked any form of explicit modeling by the teacher or direct teacher intervention in the learning process. However, in this thesis, the importance of a 'skilled' teacher in the learning process has been made explicit and is regarded as being central to effective learning.

In this thesis, the role of the zone of proximal development (ZPD) in the children's learning has illustrated the importance of the teacher in the learning process. Bridging the linguistic and metalinguistic gap between what the learners can do cognitively without the aid of the teacher, and what they need to do with the aid of the teacher to achieve their task, has mainly been the domain of dad, in his role as the teacher. He has been responsible for setting the learning goals in response to what he thinks the children need, and designing the learning tasks based on these goals to mediate the children's learning. By setting goals that are appropriate yet challenging, the teacher

is ensuring the learners are working within their ZPD. From the data, this requires both skill and sensitivity.

In this thesis, the teacher's role as the skilled expert was seen in many different ways. The teacher needed to possess certain knowledge of language, as well as certain kinds of teaching skills. The knowledge of language in this thesis focused on the linguistic and metalinguistic levels, within the theoretical framework SFL. This meant knowledge of text-types and generic structure at a macrostructural level, as well as knowledge of the interpersonal resources of casual conversation at a microstructural level. The teaching skills focused on how dad as the teacher modeled texts, made explicit the generic structure and key linguistic items, and how he made decisions that led to the gradual removal of the scaffolding, eventually handing over full responsibility to the children for the construction of their own texts. Throughout the children's learning, dad as the teacher built linguistic bridges by mediating the language and mediating about the language, making decisions about the need and quality of assistance required. These teaching issues required considerable skills. As has been seen from the data, these are complex issues that require a skilled teacher. Hence, it is argued that a skilled teacher is central to the learning process. This represents a major implication of this thesis for second and foreign language education.

For parents teaching their children 'informally' in the home context, the issue of the teacher as a 'skilled expert' reflects the need to have some knowledge of how language works, as well as some basic knowledge of learning theory. Too often in foreign language contexts, these seem to be based on anecdotal views that do not reflect natural language (Gardner & Slade, 1993). For professional teachers in formal teaching contexts, it reflects the need to acquire recognized and updated qualifications in language education, and to engage in professional development. This is particularly important in foreign language contexts, where the teaching of spoken language is often viewed as 'less academic' and somewhat inferior to that of written language, and where relevant qualifications in language education are often viewed as unnecessary (Lucantonio, 2003).

From the data, it can be seen that the teacher has played an essential role in addressing the complexities of the children's learning. This reinforces the view from sociocultural learning theory of the importance of the teacher as a 'skilled expert' to the learning process. It is argued that teachers need to acquire these kinds of skills for the learning process to be effective. This is considered to be an important pedagogical implication of the thesis, and an important contribution the study makes to second and foreign language education in broad terms, not just for the children in this thesis.

In summary, the concepts of the scaffolding steps, mediation, contingency and the teacher's role in the ZPD, are regarded in this thesis as key elements of the scaffolding process. From the data, this process has played a crucial role in the children's learning process. As such, it is argued that the scaffolding process is fundamental to effective learning.

In this section, the contributions of the thesis have been discussed in terms of its implications for second and foreign language education. In the next section, section 7.4.3, the contributions of the thesis to the field of bilingualism will be examined.

7.4.3: Contributions to bilingualism

In this section, the contributions of the study to the field of bilingualism will be discussed. The thesis argues for the benefits of a multidisciplinary approach to the fields of linguistic theory, second and foreign language pedagogy, and bilingualism, emphasizing the overlap that exists between the three fields of study. The purpose of the thesis is not to present a study 'in' bilingualism. Indeed, the purpose of the thesis has only been to examine the development of one language, the children's English, not their Japanese. Therefore, it is not the purpose of the thesis to make definitive statements about issues relating to bilingualism. The views presented here are meant to highlight the potential implications of the study for bilingualism. The children are living, growing and learning in a bilingual family environment. This environment is essentially represented by the use of English and Japanese at home, and by Japanese outside of the home. Thus, many of the implications of the research for second and foreign language pedagogy, which were discussed in the previous section, are also considered to be relevant to the development of the children's bilingualism. These

focus on the importance of linguistic theory, explicit teaching, and the construction of texts in the development of bilingual skills. Rather than restate these again, the discussion here will focus mainly on the issue of providing positive role models in developing bilingual identity.

In this study, the children's first language is Japanese. While the father is mostly responsible for the children's English language learning, he has little or no direct role to play in the development of their Japanese. In the home context, this is chiefly the responsibility of the mother. The mother is not a trained language teacher. However, through her language dealings with her husband and her children, she has developed a basic understanding of the nature of texts, their social purpose and the way they work in both English and Japanese. Based on her linguistic knowledge and experience as a language learner, the mother's goal is to focus on texts, their structure and their purpose, when explicitly teaching the children Japanese. The mother feels that this is a useful approach to the teaching/learning of both spoken and written Japanese. She also feels that the text-based approach is very different to the way Japanese is taught in native speaking contexts by most parents at home, as well as by most teachers at school in Japan.

The way in which the girls have learned English with their father seems to have influenced their approach to learning Japanese with their mother. The children often make comments about Japanese texts, such as "the (Japanese) story has a message" or "the story does not have a message;" or that "the pattern in Japanese is the same as in English," or "the pattern is different from English" (see appendix C, texts 5 and 6). In these texts, Keiko and dad are talking about the similarities and differences between English and Japanese recounts. These comments suggest that the children are developing an awareness of texts in Japanese, as well as in English. They seem to be developing an awareness that Japanese language needs to be organized in a particular way in order to achieve the different social purposes of speaking and writing; not just English. Sometimes it is the same as in English (for example, recounts); sometimes it is different (for example, opinions). Making texts explicit to these bilingual children seems to have made them more aware of what they need to do in order to operate successfully in both languages.

One of the main contributions of the thesis to bilingualism is illustrating the importance of providing positive role models in developing the language identity of bilingual children. In this study, this is done primarily through the dual language role of the mother. According to Brown (2007), Japanese often have difficulty in seeing themselves as bilingual or speakers of English, and their motivation suffers as a result. He states that typically Japanese learners of English have low self efficacy (or pre-determined notions of their levels of success), lack socially defined linguistic self confidence, and are demotivated by their low self confidence and the image that English is either too difficult or irrelevant for them (Brown, 2007). These are viewed as three of the key issues of motivation in this study. They tend to have high language learning anxiety (Yamashiro & McLaughlin, 2000). Feeling that English is largely irrelevant for them (Miyazato, 2001), they enter English classes at school and university lacking the motivation to learn English (Koizumi & Matsuo, 1993; Falout & Maruyama, 2004). The attitude that “we are Japanese and we don’t speak English” is not unusual amongst Japanese learners of English and in Japanese society in general (Hadley, Jeffrey & Warwick, 2002). Consequently, many learners feel that English is something that is either ‘American or British’, and could never really be a language for Japanese people (Bayne, Usui & Watanabe, 2002). Drawing on this research, Brown (2007) argues the importance of creating positive perceptions in helping to master English in the Japanese context, whether it be in a formal classroom or in a bilingual context at home. Furthermore, he argues that one of the most effective ways to achieve this is by exposing them to other Japanese speaking in English.

While the concept of motivation is a complex one, it is argued that socially determined factors such as self efficacy, linguistic self confidence, and socio-cultural attitudes towards a language, play an important role in mastering a language in a bilingual context.

In this thesis, the mother has a dual role in the development of the children’s bilingual skills. That is, she is responsible for using both languages with the children at home, that being Japanese and English, not just one. While it is a family policy to avoid code mixing, (Cummins 1984, 1996, 2000), code switching plays an important part in the mother’s interactions with the children. In this study, code mixing is referred to as the

mixing of two languages together (English and Japanese), in order to express different parts of the same meaning. However, code switching is referred to as using one language to express one meaning, and another language to express another meaning. The data in this study has focused on the father as the main teacher of English. The mother has been chiefly responsible for the development of the children's Japanese. However, it appears that she has also played a significant role in the development of the children's English. As previously mentioned, when the father is present, the language in the home context tends to be mainly English. Because he is regarded by society as being a foreigner in Japan, the children seem to expect the father to only speak English. However, they expect the mother to use both languages; to communicate with their dad in English, and to communicate with everybody else, including themselves, in Japanese. This means the mother is responsible for talking to the children mainly in Japanese when their father is not present, and mainly in English when he is. She does not maintain a 'one language only' policy, as is usually the case with the father. It is considered to be normal for their father to speak one language (English) at home, yet it is considered to be just as 'natural' for their mother to speak two languages. Consequently, the children think it is usual and 'natural' for them to speak two languages as well. It is not regarded as a strange or unusual activity. It is argued that, by using both languages, the mother projects positive social and linguistic attitudes towards both languages. This appears to be highly motivating for the children, in terms of self efficacy (Brown, 2007), linguistic self confidence, and positive socio-cultural attitudes. The mother's positive attitude towards both languages, quite apart from the father's explicit teaching, appears to have strongly influenced the children from birth. The mother's dual language role seems to have acted as a role model for the children, who regard the use of two languages as being natural for themselves, as well as for their mother. These positive attitudes of the children toward both languages exist up to the present.

In section 7.4.3, the main contributions of the thesis to bilingualism have been examined. While mention has been made of the interdisciplinary benefits of linguistic theory, explicit teaching, and text construction, the discussion in this section has focused mainly on the importance of providing positive models in developing language identity. It has been argued that the mother's dual language role has illustrated the importance of this for the two children. This represents an important

implication of the thesis, and is regarded as a significant contribution the thesis makes to the field of bilingualism.

In summary, sections 7.4.1, 7.4.2, and 7.4.3 have examined the significance of the thesis. This has been discussed in relation to the multidisciplinary contributions it makes to the fields of linguistics, second and foreign language education, and bilingualism. In section 7.5, the conclusions of chapter 7 will be summarized and discussed.

7.5: Conclusion of chapter 7

In this chapter, the conclusions and the significance of the thesis have been presented and discussed.

In section 7.2, the main conclusions drawn from the analysis of the children's language data have been examined. These have been discussed in relation to the aims of the thesis and the research questions related to the children's language skills. In particular, the discussion focused on the following issues: the construction of genres; the connection between generic structure and speaking purpose; using mood resources to give and exchange information; and using appraisal resources to express attitudes and take a stance. It has been argued that the children were able to use these language resources appropriately, albeit at different levels of sophistication, which has significant implications for the areas of language, learning and research.

In section 7.3, the main conclusions of the children's key learning processes have been examined. These have been discussed in relation to explicit teaching and the scaffolding process, which is regarded as fundamental to learning. In particular, the discussion focused on the following issues: the role of scaffolding as steps of assistance, as well as an overall process of learning; mediation; contingency; the role of the teacher and the ZPD. It has been argued that each of these interrelated issues has played an essential role in the learning process, which also has important implications for language, learning and research.

In section 7.4, the significance of the thesis has been examined. It has been argued that the significance of the thesis is illustrated by the contributions it makes to the fields of linguistics, second and foreign language education, and bilingualism. These are reviewed below.

In section 7.4.1, it has been argued that the thesis contributes to the field of linguistics in four main ways: it illustrates the importance of linguistic theory in pedagogical practices; it provides a language to talk about casual conversation; it adds to the body of research into descriptions of casual conversation; and it highlights the importance of an integrated theoretical approach to data analysis.

In section 7.4.2, the contributions of the thesis have been discussed in relation to its implications for second and foreign language education. The main issues include: constructing whole texts; making language explicit; generic structure and speaking purpose; language in context; metalanguage; the importance of linguistic knowledge; moving from spoken to written language; scaffolding; mediation; contingency; and the role of the teacher and the ZPD. It has been argued that these issues represent important implications of the thesis for second and foreign language education.

In section 7.4.3, the contributions of the thesis to bilingualism have been examined. This focused mainly on providing positive models for the development of language identity. It has been argued that this represents an important interdisciplinary implication of the thesis, which is relevant to the field of bilingualism.

In this chapter, the main conclusions drawn from the study have been discussed in relation to the aims and research questions of the thesis. It is argued that the thesis makes multidisciplinary contribution to each of these fields, which are relevant to language, learning and research.

7.6: Conclusion of the thesis

Through casual conversation, access to the interpersonal function of language is realized. This is important in general communication, as well as the broader role it plays in helping to shape and inform our daily lives. As such, it has been argued in

this thesis that casual conversation is an important tool for second and foreign language learners to acquire. Yet, casual conversation and spoken language in general, seems to have been under-described and under-theorized (Carter 2007a, 2007b), and consequently teachers of English have lacked adequate models from which to theorize (Carter, 2007a). This seems to have been the case particularly in foreign language contexts. This thesis has argued for the importance of teaching casual conversation in a foreign language context, and the need to base this teaching on informed theories and models of spoken language.

The assumption in many approaches to the teaching of speaking in EFL contexts is that natural casual conversation is too erratic and too unstructured, and therefore cannot be explicitly taught to children. This view is reflected by the many artificially, contrived dialogs that are found in commercially-produced EFL textbooks (Gardner & Slade, 1993; Burns & Joyce, 1997; Wajnryb, 1997). This thesis has attempted to address this issue. It has attempted to demonstrate that a teaching approach based on anecdotal views of language and learning is flawed, and should be thus changed. It has also attempted to demonstrate that children, even those in foreign language contexts, are quite capable of constructing whole texts of casual conversation based on informed views of natural language.

In this study, focus has been placed on the role of storytelling and opinion genres in casual conversation. These are common and hence regarded as important to English casual conversation. It has been argued that children learning English as a foreign language would benefit from developing these skills of conversational English.

The use of 'authentic' or natural language has been important to this thesis. It has been argued that syllabus input, then, should use natural models of spoken language. The issue of what constitutes natural and authentic models is somewhat problematic, particularly in teaching contexts. This issue has largely been addressed in this thesis within the theoretical framework of SFL, focusing on speaking purpose, generic structure, as well as the interpersonal resources of mood and appraisal. These are authentic features of natural language. With EFL learners, authentic-like data could be used that may not be regarded as being totally 'authentic'. This could consist of using 'simplified', semi-contrived texts but containing enough features of natural language

(as mentioned above), to present learners with an appropriate model of authentic-like language. This is not considered to be problematic in this thesis. One of the weaknesses of contrived texts is that many features of natural language are removed (Gardner & Slade, 1993; Wajnryb, 1997). This view is supported by Carter (2007b), stating:

... the history of linguistics in the twentieth century has been largely a history of the study of detached written examples with many of the characteristic features of spoken discourse dismissed as peripheral (Carter 2007b:5).

While the focus in this study has been on generic structure, it is not meant to imply that this should be taught as some rigid formula, at the exclusion of other interpersonal features of language. On the contrary, generic structure should be taught as one of the natural features of a text, containing optional and compulsory elements, which play a dynamic and unfolding role in helping to determine the social purposes of speaking.

Besides the significance of adding to linguistic descriptions of casual spoken language, the thesis has also contributed to the body of research available in learning theory. Making explicit the nature of the key learning processes of the children in a foreign language context is regarded as being a significant contribution of the thesis to second language pedagogy. Starting from a close examination of the interactions, the thesis has argued that knowledge has been co-constructed through the joint collaboration of the interactants with their father as the 'teacher'. It is argued that this socially-oriented view of learning has contributed to research in sociocultural learning theory, by expanding the scope of this theoretical framework and applying it to children learning at home in a foreign language context.

The thesis sheds light on how children can be taught to develop skills of conversational English in non-English speaking contexts. The thesis has explored issues across a variety of academic areas, providing a multidisciplinary contribution to the fields of linguistics, second and foreign language education, and bilingualism. To do this, the role of theory has been foregrounded as an important issue. The data

presented in the thesis has been described and analyzed from two theoretical perspectives. By using the two different but complementary theoretical lenses of SFL and SCT to analyze the data, it is argued that more effective descriptions of the discourses of foreign language learning can be obtained. However, there remains throughout a consistent view of interaction as central to the meaning-making process.

Throughout the thesis, reference was constantly made to the theories that underpin the descriptions of language and the descriptions of learning. It has been argued that language development interacts dynamically with the sociocultural contexts within which it occurs, and cannot be analyzed or understood apart from its situational and cultural contexts. One of the major conclusions that can be drawn from this is the importance of having explicit theories. According to Slade (1996) and Thornbury & Slade (2006), there is still no fully developed description of casual conversation. Consequently, teachers of English have lacked adequate models to base their teaching practices upon, instead relying largely on anecdotal views of how language works. This thesis has sought to address this issue, arguing for the importance of theory in pedagogical practice. It is argued that teaching programs need to be based on an informed understanding of the nature of language, as well as the nature of the learning process. The findings of the thesis support claims regarding the value of articulating and theorizing our understandings of linguistic knowledge, and merging these with informed views from research, resulting in more effective teaching and learning practices. It is argued that this thesis contributes to this task, raising multidisciplinary questions along the way for the roles of theory and practice across academic contexts. In this way, the significance of the thesis can be gauged.

Summary of Transcription Conventions

The transcript uses normal American English orthography and spelling. It is presented without alterations and so spontaneity phenomena such as false starts, repetitions, incomplete utterances and fillers are all transcribed. In all transcripts, turn numbers are shown in Arabic numerals (for example, 1, 2, 3) and moves within each turn are shown in small letters (for example, a, b, c). Non-verbal turns are indicated by NV.

Other transcription devices used are:

a. Full-stops

Full-stops indicate completion, usually realized by falling intonation.

b. Commas

Commas are used to make utterances readable and separate phrases or clauses where completion is not signaled. These are often, therefore, segments delivered with non-final intonation and typically correspond to silent beats in the rhythm.

c. Question marks

Question marks indicate questions, usually associated with rising intonation or WH- questions.

d. Exclamation marks

Exclamation marks are used conservatively to indicate the expression of surprise, shock or amazement.

e. Words in capital letters

Words in capital letters are used conservatively to show emphatic syllables.

f. Quotation marks

Double quotation marks are used to signal that the speaker is directly quoting speech.

g. Single quotation marks

Single quotation marks are used to signal that the speaker is saying what they or somebody else thought.

h. Non-transcribable segments of talk

Non-transcribable segments of talk are indicated by empty parentheses ()

i. Uncertain transcriptions

Uncertain transcriptions are indicated by words within parentheses showing the transcriber's guess. For example: (taken)

j. Paralinguistic and non-verbal information

Paralinguistic and non-verbal behavior is given within square brackets []. Such information is only included where it is judged important in making sense of the interaction.

k. Hesitations and utterances

Hesitations and utterances are transcribed by 3 dots ...

1. Intervals between turns

Intervals between turns are shown by square brackets, indicating a length of pause has occurred between turns longer than 2 seconds. For example: [pause: 4 secs]

m. Overlap phenomena and simultaneous talking

Overlap phenomena and simultaneous talking refers to two different speakers' utterances overlapping. The symbol of a double equals sign = = is used to represent overlap phenomena and simultaneous talking. The symbol = = is placed before each of the simultaneous turns / utterances. For example, from the narrative text 4.4:

1 1 Dad: OK, ... do you think “Hairy Maclary’s Bone” has a
message?

2 2 Keiko: == No!
3 3 Rie: == No!
4 4 Dad: Oh, OK ...

Here, we are indicating that Keiko and Rie answered Dad's question simultaneously.

n. Japanese language

Any Japanese language used in the transcripts is written in the English alphabet in *italics*. For example: *oji-chan's* house.

Appendix A:

Broad Transcriptions

Text 4.1: Recount: Keiko: Her day's activities: Independent construction phase

Participants: Keiko & Dad

Context: Recounting the day's activities

Setting: Dinner time

Transcription Length: 2 minutes and 17 seconds

Dad: OK, Keiko, ... can you tell us about your day?

Keiko: Yeah. ... wake up in the morning and have a breakfast.

Dad: Huh hah.

Keiko: And I washed my face and ... brushed my teeth.

Dad: Mm.

Keiko: And I, ah, ... changed and said 'good morning' to dad.

Dad: Mm. yes, yes you did.

Keiko: And, umm, I went downstairs.

Dad: Yeah.

Keiko: And today, ... I am trying to spell "will" and "well".

Dad: Oh good.

Keiko: Um, and I went to ... um, kindy.

Dad: Hah huh.

Keiko: After that, I, I, I make something...glasses.

Dad: Glasses? [Gesture].

Keiko: Yeah. ... And then, it was time to do dance.

Dad: Hah huh. That sounds good.

Keiko: And, and it was time to do sports. Yeah. I was *oengakari* on the *taiko*.

Dad: Sorry, what?

Keiko: *Oengakari*. What is it in English ...?

Dad: Oh, ... um, cheer leader.

Keiko: Yeah yeah cheer leader, ... I was cheer leader. And, it's time to go home.

And mummy picked me up and we stayed for a while.

Dad: Hah huh.

Keiko: And, um, ... I played with my friends.

Dad: Good. And what did you do next?

Keiko: Um, after that, ... and I have lunch.

Dad: Mm.

Keiko: And daddy and mummy and Rie and me went ... went to the swimming pool.

Dad: Mm. That's nice.

Keiko: Yeah! And, after the swimming pool, ... we have ice cream.

Dad: Ho ho! You must've been a good girl!

Keiko: Yes. ... And we went back home and I, I ... practiced the piano.

Dad: That's good. Oh, you're busy, busy, busy!

Keiko: And daddy picked me up and we went downstairs...

Dad: ... yes I did.

Keiko: ... um, and finally, ... daddy picked me up and we went downstairs.

Dad: Good. Well done, Keiko.

Text 4.2: Recount: Rie: Her day's activities: Independent construction phase

Participants: Rie and Dad

Context: Recounting the day's activities

Setting: Dinner time

Transcript Length: 2 minutes and 40 seconds

Dad: Ok, my little rabbit. Tell me about your day.

Rie: Okay. Ah, ... I wake up in the morning and I ah, have breakfast with Keiko.

Dad: Hah huh.

Rie: Um, And after breakfast, I, um, ... changed and washed my face.

Dad: Good girl.

Rie: And after that, ... after that I ... studied English with mummy. Mm, ... the letter "S".

Dad: Hah huh. Was it hard?

Rie: No. And then, ... let's see, ... I studied Japanese with Yukie.

Dad: With Yukie! ... ha h huh.

Rie: Yes. And then, ... I pick up Keiko with mummy. ... I be careful with my hair.

Dad: Oh, that's good.

Rie: ...And I went with Keiko after kindly.

Dad: Mm. ... And then?

Rie: ... And then, ... it's time to go home.

Dad: Hah huh.

Rie: ... First of all, ... ah, Keiko and Mummy and me ... go to the swimming pool, and last, ... Daddy go to the other way. [gesture] [laughter]. And then, and then, at the swimming pool, ... daddy watched me. And then, we have ice cream. [laughter] And then, ... it's time to go home.

Dad: Ohh! What did you do then?

Rie: And then, ... we come back in *oji-chan's* house.

Dad: *Oji-chan's* house, eh?

Rie: And daddy, well, ... went downstairs and do some work.

Dad: Yes, I did.

Rie: ... And I go upstairs; it was night. ... um ... And then I drew some *omen* and Keiko draw some television.

Dad: Some what? ... What did you draw?

Rie: I don't know how to say in English. (She shows dad what she drew).

Dad: Oh, ... a mask!

Rie: Yes, a mask. ... And then, I go, go, downstairs and I ... I watched "Sleeping Beauty".

Dad: Oh, that's good.

Rie: Yeah. And finally, ... we eat food.

Dad: Great, Rie. Well done, baby.

Text 4.3: Narrative: Keiko: "Hairy Maclary's Bone:" A bed time story:

Independent construction phase

Participants: Keiko

Context: Telling the story of "Hairy Maclary's Bone" to Rie, Mum and Dad

Setting: Bed time

Transcription Length: 1 minute and 18 seconds

Keiko: First the man give Hairy Maclary a very big, tasty bone. And all the dogs

looking at Hairy Maclary's bone. Like today I looked at mummy's scones [gesture]. And then, ... the dogs all chasing after Hairy Maclary's bone. And first, Hercules Morse. But he was big so he can't get in the big hole ... And now, they go to the road. ... And the spotty dog, Bottomly Potts, he got stuck on the rope. And, ... it was the skinny dog. And he have a big, big trouble. And, ... and the rocks was all tumbling ... And last, the low tum-tum dog ... can't get in the wall. In the end, he got safe...Hairy Maclary got the bone. He was a lucky dog! ... He is luckier than Polly!

Text 4.4: Narrative: No message: Keiko & Rie: Joint negotiation phase

Participants: Keiko, Rie and Dad

Context: Recognizing the purpose and generic structure of a narrative: "Hairy Maclary's Bone," a bed time story

Setting: Bed time

Transcription Length: 35 seconds

Dad: OK, ... do you think "Hairy Maclary's Bone" has a message?

Keiko: == No!

Rie: == No!

Dad: Oh, OK ...

Rie: ... don't think so.

Keiko: Wait, Rie, my turn. He's ... Rie, ... he's just lucky to have a bone ...

Rie: ... don't chase after my bone ...

Keiko: Not a message. They just want to eat it.

Text 4.5: Narrative: Definite ending: Keiko & Rie: Joint negotiation phase

Participants: Keiko, Rie and Dad

Context: Recognizing the purpose and generic structure of a narrative: "Hairy Maclary's Bone," a bed time story

Setting: Bed time

Transcription Length: 28 seconds

Dad: In the end, are you sure that Hairy Maclary got the bone?

Keiko: == Yeah!

Rie: == Yeah!

Dad: Are you very sure?

Keiko: == Yeah!

Rie: == Yeah!

Dad: OK, how do you know?

Rie: Everybody get stucked!

Dad: Hah huh. Good answer. How about you, Keiko.

Keiko: Mm, ... I'm the same as Rie.

Text 4.6: Narrative: Dad: Modelling phase

Participants: Keiko, Rie and Dad

Context: Dad modeling the purpose & generic structure of a narrative for Keiko & Rie

Setting: Weekend study time

Transcription Length: 7 minutes and 43 seconds

Dad: Ok, girls, now today what I want you to do is um ... tell me your own story.
Ok.

Keiko: Ok.

Dad: Now, I don't want you to tell me a summary.

Rie: Mm ...

Dad: Or I don't want you to tell me a report.

I want you to tell me a story.

Now, as you know, a story has got a kind of a pattern. Alright.

Keiko: Ok.

Rie: Ok.

Dad: So, first of all, it should have, you know, background information.

Remember we use the word background information?

Keiko: Yeah.

Dad: We use that with a ... um ... diaries.
 You know when you write some background information like: 'Today it was fun.'
 But when you tell a story, background information should be like: 'Let me tell you about bla bla bla bla bla ...'
 So you could say: 'Let me tell you about, um ... the time I went fishing.'
 'Let me tell you about um ... the time I went surfing.'
 Or 'Let me tell you about the time I saw a big whale.'
 Ok, so this is a kind of introduction.
 This is the kind of start to the story,
 where we tell the person who's listening, we tell them about um ... what ... the story is about ... who is in the story, ...
 where is the story is, and maybe when the story happened.
 So, we could say something like: 'Let me tell you the time I saw a whale.
 I was surfing with my brothers down at Bodalla, about 300 km south of Sydney. We were out surfing and having a good time.'
 Now that would be daddy's background information,
 because I'm telling you a little bit about who is in the story, what the story is about ... surfing, who is in the story ... daddy and his brothers.
 Where? ... down at Bodalla.
 Ok, well this time we don't need 'when.'
 Ok, after the background, you then have the events.
 Now the events are the things that happened ... the main things.
 Now, we know that we usually use words like 'First, then, next, um ... after that, but then ... and finally.' Ok?

Keiko: Ok.

Dad: But it's a little bit different.
 Ok, Rie?

Rie: Ok.

Dad: Ok. It's different to say a summary.
 Because, when you tell a story, it has to be interesting.

Rie: Yeah.

Dad: So it has to go up to the top [gesture].
 To the exciting point. We say the climax ...

That's the exciting part of the story.

Rie: Ah ...

Dad: Ok.

Rie: Mm.

Dad: So it's not just like a straight line [gesture].

'First, then next, finally [gesture].'

That would be a pretty boring story, wouldn't it?

Rie: Yeah.

Dad: Yeah. Ok, so ... we might say ... so, daddy's story's about the whale.

Surfing with the whale.

'First, we were out catching some waves, from about one hundred meters off the shore. Then, we saw a big black patch.

It look like seaweed coming towards us ... After that, the back patch shot the water up the air. But then, we realized the back patch wasn't seaweed. It was whale. Well after that, we swam as quick as we could, and got back to shore.'

So, well, mm ... after that, that was the end of the story.

So, first of all, we were surfing.

Then, we saw a whale.

Mm ... Then, we ... then ... we saw the big back patch.

Then, we realised the big patch wasn't seaweed. It was a whale!

So, we swam into the shore as quick as we could.

And, that was the end. So, the exciting point was it was a whale.

Exciting point was that we realized ... we saw ... it was a whale.

So my story's high point, exciting point, was when we saw that was a whale.

In the end, or finally, we swam back into shore.

That was the conclusion.

The conclusion is the end. Ok?

Keiko: Ok.

Rie: Ok.

Dad: Alright, now. Mm ... as we know, stories don't usually just end there with 'we swam back into shore.'

Sometimes, they've got a final comment.

Ok, now a final comment would be: 'Wow, ... we were very lucky!'

'Wow, we were scared when we saw it was whale!'

Um ... or it might be something like: 'ah ... now, wow, ... um ... it was ... it was so ... so much fun to ... to see a whale.'

So, ... 'It was fun.' 'We were lucky.'

'Wow!' ... These things are final comments at the end.

And that's when usually we finish the story.

But, even then, that's not the end.

Sometimes we have a message.

Alright, so a message like, you know, the Three Little Pigs.

'... If you work hard, then you'll be successful!'

You know, Little Red Riding Hood's got a message, hasn't it.

Little Red Riding Hood, so, you know ...

Rie: um ...

Dad: If you make ...

Rie: ().

Dad: Sorry, Rie? What's the message with Little Red Riding Hood?

Rie: Don't stop and talk to anybody.

Dad: Nice and loud, please. ... Loud..

Rie: Don't stop and talk to anybody.

Dad: Don't stop and talk to anybody.

That's right. So, some stories have got a message. Ok.

Rie: Ok.

Dad: And some don't.

So, my story, ... well, the story about the whale, probably doesn't have a message. But the other stories do, like Little Red Riding Hood.

Like, Three Little Pigs. So, if you have a message, then you can tell your message. And the message is: 'Don't stop and talk to anybody.'

And the message is, well ... 'be careful if you go surfing.'

That could be the message for daddy's story.

Keiko: Mm ...

Dad: Ok.

Rie: Ok.

Keiko: Ok.

Dad: Alright. Now, what I want you to do is follow this pattern and give me some background information. Tell me a little bit about, ... you know, what the

story is about, ... who is in the story. Where the story is.

Then tell me the things that happened and they are called the events.

And there has got to be a kind of exciting point. Ok.

Rie: Ok.

Dad: And then, there is an end. But, after the end, we usually have a final comment.

Keiko: Ok.

Dad: 'Wow! ... You know, it was exciting.'

'Wow, it was fun! And then, sometimes, we have a message. Alright?

Keiko: Ok.

Rie: Ok.

Dad: Ok, so, what I want you to do now is um ... have a think about your own story. Follow this pattern, and then we'll have a practice together. Ok?

Keiko: Ok.

Rie: Ok.

Dad: Alright then.

Text 4.7: Narrative: "Bug Catcher:" Rie: Joint negotiation phase

Participants: Rie, Keiko and Dad

Context: Rie telling Keiko & dad her original narrative: practice

Setting: Weekend study time

Transcription Length: 3 minutes and 23 seconds

Dad: Alright. Now, Rie, what's the name of your story.

Rie: The Banana Catcher.

Dad: The Banana Catcher.

Rie: No, the Banana Bug Catcher.

Dad: The Banana Bug Catcher. Ok. ... Alright. Well, you can start off by saying again: 'Let me tell you about The Banana Bug Catcher.'

Rie: 'Let me tell you about The, ... The Bug Catcher.'

Dad: The Bug Catcher?

Rie: Mm, ...

Dad: The Banana Bug?

Rie: ... Catcher ...

Dad: Which one is it? Bug Catcher or Banana?

Rie: Bug Catcher.

Dad: Sorry ...

Rie: Bug Catcher.

Dad: One more time ... 'Let me ...'

Rie: 'Let me tell about The Bug Catcher.'

Dad: The Bug Catcher. Ok ... Ok, now, who is in the story?

Rie: Who is in the story is the crazy bug catcher.

Dad: The crazy bug catcher, ahah ...

Keiko: Ahah.

Rie: Hah ... is ... want to catch a banana bug.

Keiko: Ok.

Dad: Mm ...

Rie: And ...

Dad: Ok, so what ... what are the things that he did. What is the first thing that happened?

Rie: 'First, he wanted to catch a banana bug.'

Keiko: Ok.

Dad: Mm ...

Rie: 'Then, ... then he saw a banana bug and he was trying to catch it, ... but he missed it.'

Dad: Ahah ...

Keiko: Ok.

Rie: 'Next, ... next the banana bug was in the lake.'

Dad: Wow!

Keiko: Ahah ...

Rie: 'And, ... one big hit, ... but he missed it.'

Dad: Aha..

Keiko: Aha..

Rie: ' ... Slipped.'

Dad: Mm Hm ...

Keiko: Mm Hm ...

Rie: 'And after that, ...'

Dad: Yeah.

Keiko: Ok.

Rie: 'The banana bug did ... was over the cliff!'

Keiko: Ok.

Dad: Ahah ...

Rie: 'So, he ... he ran and ran, and he trying to catch it, but the banana bug slipped again.'

Keiko: == Mm ...

Dad: == Mm ...

Rie: 'And finally, he decided, ... he decided to catch pink spotty bees.'

Keiko: Ok.

Dad: Pink spotty bees [laughter]!

Rie: [Laughter]

Dad: Ah ... Ok. Have you got a final comment? 'Wow! ...'

Rie: Like, 'Wow, ... that was a great story!'

Dad: Mm ... Yeah, you can say that: 'Wow, that was a great story!'

Or, maybe, ... you know, the banana bug ... something like ... 'Wow, the banana bug was too hard for the bug catcher to catch!'

Something like that. Gone on, Rie. ' ... Wow, ...'

Rie: 'Wow, ... the banana bug is very hard to catch!'

Dad: Mm ...

Keiko: Mm ... yes.

Dad: Ok, do you think your story's got a message?

Rie: No.

Dad: No message, there, too?

Rie: No.

Dad: Ok. Alright. Very good, girls. Well done.

Text 4.8: Narrative: "Bug Catcher:" Rie: Independent construction phase

Participants: Rie, Keiko and Dad

Context: Rie telling Keiko & dad her original narrative: final

Setting: Weekend study time

Transcription Length: 1 minute and 56 seconds

Dad: Ok, now, Rie, you tell Keiko your story ... and, well, ... you tell your story.
Go ahead.

Rie: 'First, ... let me tell you about the crazy bug catcher.'

Dad: Ahah ...

Keiko: Ahah ...

Rie: 'First, he wanted to catch a cute bug called a banana bug.'

Dad: Ho ...

Keiko: Ahah ...

Rie: 'Then, ... then the banana bug was right beside him.'

Keiko: Mm Hm ...

Rie: 'So, he was trying to catch it. But he missed it.'

Keiko: Ahah.

Dad: Mm Hm ...

Rie: 'Next, the banana bug was in the lake.'

Keiko: Ahah.

Rie: 'So, ... he, ... he wanted to catch it but the banana bug slipped [gesture].'

Keiko: Ahah.

Dad: Oh ho, ... cheeky one!

Rie: 'After that, the banana bug was on the cliff.'

Keiko: Mm ...

Dad: Oho ...

Rie: 'And he was trying to catch it,
but the banana bug slipped again.'

Dad: Ahah!

Keiko: Ahah.

Rie: 'And finally, he gave up, ... and he decided to catch pink spotty bees.'

Dad: Ha ha!

Keiko: Ok.

Coda

Rie: 'Wow, ... wow, ... that banana bug is very hard to catch!'

Dad: Yeah, ... I think so, Rie. Ok, very good story. Well done, Rie.

Text 5.1: Anecdote: “Poo Poo Plant:” Keiko: Joint negotiation phase

Participants: Keiko, Rie and Dad

Context: Keiko telling Rie & dad her original narrative: practice

Setting: Weekend study time

Transcription Length: 4 minutes and 24 seconds

Dad: Ok, now girls, we're going to practice your story.

So, Keiko, what's the name of your story.

Keiko: Um ... The ... My Amazing Poo Poo Plant.

Dad: My Amazing Poo Poo Plant?

Keiko: Yeah.

Dad: Now that sounds like good story.

Ok, now ... we're going start off by you [gesture] ... you tell Rie your story.

And then Rie [gesture] can tell you her story. Ok.

Keiko: Ok.

Dad: And, of course, when you ... you know, listen, to someone speaking, ... do you just sit there quietly, Rie?

... Or do you make a comment?

Rie: Comment.

Dad: What, ... what sort of comments do you make?

Rie: 'Ahah.'

Dad: Ahah

Rie: Like that.

Dad: Like that, ... yeah ... ok.

Alright, to show that you are listening and to show that you understand. Ok?

Rie: Mm ...

Dad: Alright now so My Amazing Poo Plant that's the name of your story.

Keiko: Yes.

Dad: Alright. Now, so, first of all, maybe you start off by saying, you know. ...

'Let me tell you about my story, The Amazing Poo Plant.'

Keiko: Ok.

Dad: Ok, go ahead, Keiko.

Keiko: 'Let me tell you about my story called ah ... My Amazing Poo Poo Plant.'

Dad: Ahah ... ha ha ...

Keiko: Mm ... mm ...

Dad: Ok ... now tell me a little bit about who is in the story ... Who is in the story?

Keiko: Um ... Emma and her mum.

Dad: Or, you can just say: 'It's a story about ...'

Keiko: 'It's a story about Emma and her mum.'

Dad: Yeah.

Keiko: And all of her friends.

Dad: Ok. Very good. Ok ... now ... now, we talk about things that happened so ...

'first, then, next,' ... you know ... 'next, after that ... and then. finally.'

Keiko: Ok.

Dad: Don't forget you've got to come up to the exciting point.

Keiko: Ok.

Dad: Alright. Ok. So, go ahead, ... you tell Rie your story.

Keiko: 'One day ...'

Dad: == Ahah.

Rie: == Ahah.

Keiko: '... Emma wanted a pet.'

Rie: Ahah.

Keiko: 'But her mum likes ... but her mum didn't like pets.'

Dad: Mm ...

Keiko: 'So that's why she ... she said no.'

Dad: ==Mm ...

Rie: ==Mm ...

Keiko: 'One day, Emma's mum ... Emma's a mum ... Emma's mum gave her a pot plant.'

Rie: Mm ...

Dad: Ahah ...

Keiko: 'And the bird did the poo on it.'

Dad: Ohhh ...

Rie: Oooh ...

Keiko: 'Emma thought this would be disaster.'

Dad: Ahh ...

Rie: Ahh ...

Keiko: 'But the ... but when mum did water on it, the plant grew into flowers.'

Rie: Wow!

Dad: Wow!

Keiko: 'A poo poo flower.'

Rie: [Laughter]

Dad: [Laughter]

Keiko: 'And her ... and then tell her friends that she has a poo poo plant ... and anybody was amazed with it.'

Dad: Yeah ...

Keiko: 'One day, they had a com-pet ... competition.'

Dad: Mm ...

Keiko: 'They had a fashion pet, ...'

Rie: Mm ...

Keiko: '... good looking pet, ...'

Rie: Mm ...

Keiko: '... and the amazing pet.'

Dad: Amazing pet. Ahah ...

Keiko: 'And Emma showed her pet, the poo poo plant.'

Rie: Mm ...

Keiko: 'Anybody thought that's very strange to have a pet for a plant.'

Dad: Yeah.

Keiko: 'A plant for a pet.'

Rie: Yeah.

Keiko: 'So, ... and when Emma showed her poo poo plant, anybody was amazed.'

Dad: Yeah.

Rie: Mm ...

Keiko: 'And the teacher was amazed.'

Dad: Wow!

Rie: Wow!

Keiko: 'So, the teacher choiced her to be number1 at the competition.'

Dad: Mm ...

Rie: Wow!

Keiko: 'And that's the end of the story.'

Dad: Ok. Well, is there a message?

Keiko: No, ... ah ... I don't think so.

Dad: Ok. Good. Well, that's a ... that's a good story.

What, what about in the end? Did, ... um ... she win the competition?

Keiko: Yes.

Dad: Ok, maybe, that's the end.

Keiko: Yeah.

Dad: So, in the end, Emma won.

Keiko: Won the competition.

Dad: Wow! Ok. Alright, that's a great story, Keiko. The Poo Poo Plant.

Keiko: Ok.

Dad: The Amazing Poo Poo Plant.

Keiko: Ok.

Text 5.2: Anecdote: "Poo Poo Plant:" Keiko: Independent construction phase

Participants: Keiko, Rie and Dad

Context: Rie telling Keiko & dad her original narrative: final

Setting: Weekend study time

Transcription Length: 3 minutes and 5 seconds

Dad: Ok, Keiko, ... you ready?

Keiko: Yes.

Dad: Ok, you tell Rie your story.

Keiko: Let me tell you about the story called My Amazing Poo Poo Plant.

Dad: [Laughter]

Rie: Mm Hm ... Mm Hm.

Keiko: Ah ... it's story about Emma and her mother and all of her friends.

Dad: Good.

Rie: Mm ...

Keiko: ... And the competition.

Dad: Ahah.

Rie: Mm ...

Keiko: So, ... one day ... um ... Emma wanted to have a pet.

Dad: == Mm Hm ...

Rie: == Mm Hm ...

Keiko: But her mum said no.

Rie: Wow!

Dad: Mm ...

Keiko: Because she likes plant ... plants.

Dad: Ahah ...

Keiko: And one day, ... Em ... Emma's ... Em, Em, Emma's mum, ... Em ...

Emma's mum gave a pot. to Emma.

Rie: Ahah.

Keiko: And the bird did the poo poo on it.

Dad: [Laughter]

Rie: Mm ...

Keiko: And Emma thought this would be disaster. Disaster plant!

Dad: Aaah ...

Keiko: But when her mum put lots of water, the plant grew in the poo poo flower.

Rie: Mm ...

Dad: Hah ...

Keiko: And ahh ... any ... anybody, ... Emma told, told her friends about that too.

And anybody felt amazing ...

Dad: == Mm ...

Rie: == Mm ...

Keiko: ... about it.

Rie: Mm Hm ...

Keiko: One day, they had a competiti ... competition for pets. Fancy pets.

Or good looking pets.

Dad: Yeah.

Keiko: Those kind of stuffs.

Dad: Ok.

Keiko: And Emma showed her poo poo plant.

Dad: Wow!

Rie: Mm ...

Dad: ... In the contest?

Keiko: Yes.

Dad: Mm ...

Keiko: And anybody felt amazing, ... because it's not a cat or a dog.

Dad: Yeah.

Keiko: It's just a plant.

Dad: Yeah.

Keiko: When Emma's ... Emma's turn, the teacher was amazed!

So that's why Emma won the competition.

Dad: Wow! ... Wow!

Rie: Mm Hm.

Dad: Ok, ... Ahah ...

Keiko: An.... and ... wow ...!

Dad: Wow?

Keiko: Wow, ... it's a amazing ... the poo poo plant for a pet!

Dad: Yeah [laughter] ... I think so.

Rie: [Laughter].

Text 5.3: Exemplum: Rie: "Kessie the Magpie:" A bed-time story:

Independent construction phase

Participants: Rie

Context: Telling the story of "Kessie the Magpie" to Keiko, Mum and Dad

Setting: Bed time

Transcription Length: 2 minutes and 18 seconds

Rie: This is Jonathan; this is grandma; and this is grandpa. They live in the small house. ... At the end of the street is the magpie... in the big gum tree.

And...swish, and grandpa fell over on the bike because Kessie the magpie attack him. And when grandma went to the library, Kessie the magpie (pecked) her head. And then, Jonathan, ... the magpie tried to peck his cheek. And Jonathan went away quickly.

And, ... and how was grandpa going to the work? And how was grandma going to the library? And how was Jonathan going to school? He'll be late for

school! It's going to be dark!

And, ... they have a good idea. And then, ... grandpa going to the yard; and grandma go inside ... with Jonathan ... have a big box of drums and balloons.

And then, "tick, bom-bom, bom-bom!" [gesture]

And Kessie the magpie didn't move... she stayed in the gum tree.

And grandpa going to work, ... and grandma can go to the library ... with Jonathan, ... he can go to school.

And then Kessie the magpie said: "Waddle, giggle gargle". And, ... and she have three little babies.

And have ... (). She said: "Don't come near my eggs!"

Text 5.4: Exemplum: Any Message? Joint negotiation phase

Participants: Keiko, Rie and Dad

Context: Recognizing the purpose and generic structure of an anecdote: "Kessie the Magpie," a bed time story

Setting: Bed time

Transcription Length: 31 seconds

Dad: Well, what about "Kessie the Magpie?" Does that have any message?

Rie: Mm, maybe ... don't attack people.

Dad: Mm, don't attack people. What about you, Keiko?

Keiko: I think no. I think it's just a magpie story.

Dad: OK, well, Rie thinks yes and Keiko thinks no.

Text 5.5: Anecdote versus exemplum: Open-ended conclusion:

Joint negotiation phase

Participants: Keiko, Rie and Dad

Context: Recognizing the purpose and generic structure of an exemplum / anecdote: "Kessie the Magpie," a bed time story

Setting: Bed time

Transcription Length: 52 seconds

Dad: OK, ... what about Kessie, ... at the end, do you think Kessie stayed in the tree or flew away?

Rie: Mm, ... maybe stayed in the tree.

Dad: Are you sure? Does it tell us in the story?

Keiko: No ...

Rie: ... maybe no.

Dad: What do you think, Keiko?

Keiko: Mm, yes, because, at the end, Kessie has three little babies. She protecting her babies and, ... that's why she didn't fly away.

Rie: Maybe, I'm the same.

Dad: So, so ... you guessed that?

Keiko: Yeah.

Rie: Mm, ... yeah.

Text 5.6: Exemplum versus report: Any message? Joint negotiation phase

Participants: Keiko, Rie and Dad

Context: Recognizing the purpose and generic structure of an exemplum, "Little Red Riding Hood," versus a report, "Let's Find Out."

Setting: Bed time

Transcription Length: 1 minute and 18 seconds

Dad: OK, Rie, do you think "Little Red Riding Hood" has a message?

Rie: Yes.

Dad: Well, what do you think it is?

Rie: Mm, ... never stop and talk to anyone ... because ... you can get trouble ... hurt ... and killed!

Dad: That's very good. OK, well, what about you, Keiko? Do you agree with Rie?

Keiko: Yes ... oh, ... and one more. You must follow what your mummy and daddy tell you. Your promise is important.

Dad: Ok, very good! Well, what about the "Let's Find Out" books. Do they have a message?

Keiko: No. It's like, ... what is summer, and what is rain. Lots of stuff like that.

Rie: Report. It's a report.

Dad: Wow! Very good, Rie. Yes they are reports, and reports don't need a message, do they? Well done, girls.

Text 6.1: Opinion: Keiko: Swimming: Independent construction phase

Participants: Keiko and Dad

Context: Opinion of swimming

Setting: Dinner time

Transcript Length: 20 seconds

Dad: Keiko, so do you like going swimming?

Keiko: [Nods]. Because ... it's fun. You know, sometimes kids can't breathe and, and water is on your face.

Text 6.2: Opinion: Rie: Swimming teacher: Independent construction phase

Participants: Rie and dad

Context: Opinion of swimming teacher

Setting: Dinner time

Transcript Length: 25 seconds

Dad: Rie, do you like your swimming teacher?

Rie: Yeah! Because, because ... she's funny. And because she says "Alright!" and I laughed at her. And the other teacher was not funny.

Text 6.3: Opinion: Keiko: Kindergarten: Independent construction phase

Participants: Keiko and Dad

Context: Inquiring about kindergarten

Setting: Dinner time

Transcript Length: 45 seconds

Dad: Keiko, do you like your *yochien*?

Keiko: Oh yeah! Ah, ... because it has a swimming pool.

And, ... and because I love water. You know, sometime, ...

sometime my teacher is rough, very rough, ... but she's still a good teacher.

And because ... it has more space to play. And, ... there are lots

of tree to ... to anybody, to ... to climb, and lots of fruit. A lots of green too.

Text 6.4: Opinion: Rie: Picking up Keiko at kindergarten:

Independent construction phase

Participants: Rie and Dad

Context: Picking up Keiko at kindergarten

Setting: Dinner time

Transcript Length: 20 seconds

Dad: Rie, do you like picking up Keiko at kindy?

Rie: Oh yeah! Because I love to play. And, uh, ... I like to pick up some leaves.

And my mummy loves these leaves.

Text 6.5: Opinion: Rie's spoken opinion of a written story: "Bear's Birthday:"

Independent construction phase

Participants: Rie and Dad

Context: Rie giving dad a spoken opinion of a book she has previously read

Setting: Before school study time

Transcription Length: 45 seconds

Dad: Ho..very good Rie. Ok. Now, did you like Bear's Birthday,

Rie: Yeah!

Dad: Ok, why?

Rie: Because it like I just confuse because like when bear went to his friends'
house,

Dad: Yeah.

Rie: No one home.

Dad: Yeah.

Rie: So a little bit confusing that and everybody was then bears house.

Dad: Right.

Rie: And also it was quite interesting.

Dad: And quite interesting.

Rie: Yeah.

Dad: Yeah.

Rie: So I like Bear's Birthday.

Dad: Mm. Ok. Ok. Well, good job Rie, very good.

**Text 6.6: Opinion: Keiko's spoken opinion of a written story: Chapter 3 of
"Isador Brown:" Independent construction phase**

Participants: Keiko and Dad

Context: Keiko giving dad a spoken opinion of a chapter of a book she has
previously read

Setting: Before school study time

Transcription Length: 1 minute and 3 seconds

Dad: Ok. Oh ... Very good. Ok, well we read 3 chapters.

Keiko: Yeah.

Dad: Of 'Isador Brown's Greatest Adventure.'

Keiko: Yes.

Dad: Um ... Do you like the book so far?

Keiko: Yeah.

Dad: Ok.

Keiko: I love it.

Dad: Good! Why, why do you love it?

Keiko: Because the pirate was interesting.

Dad: Yeah.

Keiko: And because the story is interesting.

Dad: The story is interesting?

Keiko: Yeah. And because when they landed on the desert island ... it was a... very
interesting. That, um.. they, they, Isador's daddy, was was relaxed, and and

um ... yeah...

Dad: Isodor's daddy was relaxing?

Keiko: Yes ... that was very funny.

Dad: Oh ... that was funny.

Keiko: Yeah.

Dad: Oh, ... I see.

Keiko: So that's why I like 'Isodor's Adventure.'

Dad: Mm Hm ...

Appendix B:

Transcripts Divided Into Moves

Text 4.1: Recount: Keiko: Her day's activities: Independent construction phase

Participants: Keiko & Dad

Context: Recounting the day's activities

Setting: Dinner time

Transcription Length: 2 minutes and 17 seconds

Turn	Move	Speaker	Transcript
1	1	Dad:	OK, Keiko, ... can you tell us about your day?
2	2a	Keiko:	Yeah.
	2b		... wake up in the morning
	2c		and have a breakfast.
3	3	Dad:	Huh hah.
4	4a	Keiko:	And I washed my face
	4b		and ... brushed my teeth.
5	5	Dad:	Mm.
6	6a	Keiko:	And I, ah, ... changed
	6b		and said 'good morning' to dad.
7	7	Dad:	Mm. yes, yes you did.
8	8	Keiko:	And, umm, I went downstairs.
9	9	Dad:	Yeah.
10	10	Keiko:	And today, ... I am trying to spell "will" and "well".
11	11	Dad:	Oh good.
12	12	Keiko:	Um, and I went to ... um, kindy.
13	13	Dad:	Hah huh.
14	14	Keiko:	After that, I, I, I make something...glasses.
15	15	Dad:	Glasses? [Gesture].
16	16a	Keiko:	Yeah.
	16b		... And then, it was time to do dance.
17	17a	Dad:	Hah huh.
	17b		That sounds good.
18	18a	Keiko:	And, and it was time to do sports.

18b Yeah.

18c I was *oengakari* on the *taiko*.

19 19 Dad: Sorry, what?

20 20a Keiko: *Oengakari*.

 20b What is it in English ...?

21 21 Dad: Oh, ... um, cheer leader.

22 22a Keiko: Yeah yeah cheer leader

 22b ... I was cheer leader.

 22c And, it's time to go home.

 22d And mummy picked me up

 22e and we stayed for a while.

23 23 Dad: Hah huh.

24 24 Keiko: And, um, ... I played with my friends.

25 25a Dad: Good.

 25b And what did you do next?

26 26 Keiko: Um, after that, ... and I have lunch.

27 27 Dad: Mm.

28 28 Keiko: And daddy and mummy and Rie and me went ... went
to the swimming pool.

29 29a Dad: Mm.

 29b That's nice.

30 30a Keiko: Yeah!

 30b And, after the swimming pool, ... we have ice cream.

31 31a Dad: Ho ho!

 31b You must've been a good girl!

32 32a Keiko: Yes.

 32b ... And we went back home

 32c and I, I ... practiced the piano.

33 33a Dad: That's good.

 33b Oh, you're busy, busy, busy!

34 34a Keiko: And daddy picked me up

 34b and we went down==stairs...

35 35 Dad: == yes I did.

36 36a Keiko: ... um, and finally, ... daddy picked me up

	36b		and we went downstairs.
37	37a	Dad:	Good.
	37b		Well done, Keiko.

Text 4.2: Recount: Rie: Her day's activities: Independent construction phase

Participants: Rie and Dad

Context: Recounting the day's activities

Setting: Dinner time

Transcript Length: 2 minutes and 40 seconds

Turn	Move	Speaker	Transcript
1	1a	Dad:	Ok, my little rabbit.
	1b		Tell me about your day.
2	2a	Rie:	Okay.
	2b		Ah, ... I wake up in the morning
	2c		and I ah, have breakfast with Keiko.
3	3	Dad:	Hah huh.
4	4a	Rie:	Um, And after breakfast, I, um, ... changed
	4b		and washed my face.
5	5	Dad:	Good girl.
6	6a	Rie:	And after that, ... after that I ... studied English with
			mummy.
	6b		Mm, ... letter "S".
7	7a	Dad:	Hah huh.
	7b		Was it hard?
8	8a	Rie:	No.
	8b		And then, ... let's see, ... I studied Japanese with
			Yukie.
9	9a	Dad:	With Yukie!
	9b		... hah huh.
10	10a	Rie:	Yes.
	10b		And then, ... I pick up Keiko with mummy.
	10c		... I be careful with my hair.
11	11	Dad:	Oh, that's good.

12	12	Rie:	... And I went with Keiko after kindly.
13	13a	Dad:	Mm.
	13b		... And then?
14	14	Rie:	... And then, ... it's time to go home.
15	15	Dad:	Hah huh.
16	16a	Rie:	... First of all, ... ah, Keiko and Mummy and me ... go
			to the swimming pool,
	16b		and last, ... daddy go to the other way. [gesture]
			[laughter].
	16c		And then, and then, at the swimming pool, ... daddy
			watched me.
	16d		And then, we have ice cream. [laughter]
	16e		And then, ... it's time to go home.
17	17a	Dad:	Ohh!
	17b		What did you do then?
18	18	Rie:	And then, ... we come back in <i>oji-chan's</i> house.
19	19	Dad:	<i>Oji-chan's</i> house, eh?
20	20a	Rie:	And daddy, well, ... went downstairs
	20b		and do some work.
21	21	Dad:	Yes, I did.
22	22a	Rie:	... And I go upstairs; it was night. ...
	22b		um ... and then I drew some <i>omen</i>
	22c		and Keiko draw some television.
23	23a	Dad:	Some what?
	23b		... What did you draw?
24	24	Rie:	I don't know how to say in English. [She shows dad
			what she drew].
25	25	Dad:	Oh, ... a mask!
26	26a	Rie:	Yes, a mask.
	26b		... And then, I go, go, downstairs
	26c		and I ... I watched "Sleeping Beauty".
27	27	Dad:	Oh, that's good.
28	28a	Rie:	Yeah.
	28b		And finally, ... we eat food.

- 29 29a Dad: Great, Rie.
- 29b Well done, baby.

Text 4.3: Narrative: Keiko: “Hairy Maclary’s Bone:” A bed time story:

Independent construction phase

Participants: Keiko

Context: Telling the story of “Hairy Maclary’s Bone” to Rie, Mum and Dad

Setting: Bed time

Transcription Length: 1 minute and 18 seconds

Turn	Move	Speaker	Transcript
1	1a	Keiko:	First the man give Hairy Maclary a very big, tasty bone.
	1b		And all the dogs looking at Hairy Maclary’s bone.
	1c		Like today I looked at mummy’s scones [gesture].
	1d		And then, ... the dogs all chasing after Hairy Maclary’s bone.
	1e		And first, Hercules Morse.
	1f		But he was big so he can’t get in the big hole ...
	1g		And now, they go to the road.
	1h		... And the spotty dog, Bottomly Potts, he got stuck on the rope.
	1i		And, ... it was the skinny dog.
	1j		And he have a big, big trouble.
	1k		And, ... and the rocks was all tumbling ...
	1l		And last, the low tum-tum dog ... can’t get in the wall.
	1m		In the end, he got safe...
	1n		Hairy Maclary got the bone.
	1o		He was a lucky dog! ...
	1p		He is luckier than Polly!

Text 4.4: Narrative: No message: Keiko & Rie: Joint negotiation phase

Participants: Keiko, Rie and Dad

Context: Recognizing the purpose and generic structure of a narrative: “Hairy

Maclary's Bone," a bed time story

Setting: Bed time

Transcription Length: 35 seconds

Turn	Move	Speaker	Transcript
1	1	Dad:	OK, ... do you think "Hairy Maclary's Bone" has a message?
2	2	Keiko:	= = No!
3	3	Rie:	= = No!
4	4	Dad:	Oh, OK ...
5	5	Rie:	... don't think so.
6	6a	Keiko:	Wait, Rie, my turn.
	6b		He's ... Rie!
	6c		... he's just lucky to have a bone ...
7	7	Rie:	... don't chase after my bone ...
8	8a	Keiko:	Not a message.
	8b		They just want to eat it.

Text 4.5: Narrative: Definite ending: Keiko & Rie: Joint negotiation phase

Narrative: Joint negotiation phase

Participants: Keiko, Rie and Dad

Context: Recognizing the purpose and generic structure of a narrative: "Hairy Maclary's Bone," a bed time story

Setting: Bed time

Transcription Length: 28 seconds

Turn	Move	Speaker	Transcript
1	1	Dad:	In the end, are you sure that Hairy Maclary got the bone?
2	2	Keiko:	= = Yeah!
3	3	Rie:	= = Yeah!
4	4	Dad:	Are you very sure?
5	5	Keiko:	= = Yeah!
6	6	Rie:	= = Yeah!
7	7	Dad:	OK, how do you know?

8	8	Rie:	Everybody get stucked!
9	9a	Dad:	Hah huh.
	9b		Good answer.
	9c		How about you, Keiko.
10	10a	Keiko:	Mm, ...
	10b		I'm the same as Rie.

Text 4.6: Narrative: Dad: Modelling phase

Participants: Keiko, Rie and Dad

Context: Dad modeling the purpose & generic structure of a narrative for Keiko & Rie

Setting: Weekend study time

Transcription Length: 7 minutes and 43 seconds

Turn	Move	Speaker	Transcript
1	1a	Dad:	Ok,
	1b		girls, now today what I want you to do is um ... tell me your own story.
	1c		Ok.
2	2	Keiko:	Ok.
3	3a	Dad:	Now, I don't want you to tell me a summary.
4	4	Rie:	Mm ...
5	5a	Dad:	Or I don't want you to tell me a report.
	5b		I want you to tell me a story.
	5c		Now, as you know, a story has got a kind of a pattern.
	5d		Alright.
6	6	Keiko:	Ok.
7	7	Rie:	Ok.
8	8a	Dad:	So,
	8b		first of all, it should have, you know, background information.
	8c		Remember we use the word 'background information?'
9	9	Keiko:	Yeah.
10	10a	Dad:	We use that with a ... um ... diaries.

- 10b You know, when you write some background information, like: 'Today it was fun.'
- 10c But when you tell a story, background information should be like: 'Let me tell you about bla bla bla ...'
- 10d So you could say: 'Let me tell you about, um ... the time I went fishing.'
- 10e 'Let me tell you about um ... the time I went surfing.'
- 10f Or 'Let me tell you about the time I saw a big whale.'
- 10g Ok, so this is a kind of introduction.
- 10h This is the kind of start to the story,
- 10i where we tell the person who's listening, we tell them about um ... what ... the story is about ...
- 10j who is in the story, ...
- 10k where is the story is,
- 10l and maybe when the story happened.
- 10m So, we could say something like: 'Let me tell you the time I saw a whale.
- 10n I was surfing with my brothers down at Bodalla, about 300 km south of Sydney.
- 10o We were out surfing
- 10p and having a good time.'
- 10q Now that would be daddy's background information,
- 10r because I'm telling you a little bit about who is in the story,
- 10s what the story is about ... surfing,
- 10t who is in the story ... daddy and his brothers.
- 10u Where? ... down at Bodalla.
- 10v Ok,
- 10w well this time we don't need 'when.'
- 10x Ok,
- 10y after the background, you then have the events.
- 10z Now the events are the things that happened ... the main things.
- 10za Now, we know that we usually use words like 'First,

then, next, um ... after that, but then ... and finally.'

10zb Ok?

11 11 Keiko: Ok.

12 12a Dad: But it's a little bit different.

12b Ok, Rie?

13 13 Rie: Ok.

14 14a Dad: Ok.

14b It's different to, ... say, a summary.

14c Because, when you tell a story, it has to be interesting.

15 15 Rie: Yeah.

16 16a Dad: So it has to go up to the top [gesture].

16b To the exciting point.

16c We say the climax ...

16d That's the exciting part of the story.

17 17 Rie: Ah ...

18 18 Dad: Ok.

19 19 Rie: Mm.

20 20a Dad: So it's not just like a straight line [gesture].

20b 'First, then next, finally [gesture].'

20c That would be a pretty boring story, wouldn't it?

21 21 Rie: Yeah.

22 22a Dad: Yeah.

22b Ok,

22c so ... we might say ... so, daddy's story's about the whale.

22d Surfing with the whale.

22e 'First, we were out catching some waves, from about one hundred meters off the shore.

22f Then, we saw a big black patch.

22g It look like seaweed coming towards us ...

22h After that, the back patch shot the water up the air.

22i But then, we realized the back patch wasn't seaweed.

22j It was a whale.

22k Well, after that, we swam as quick as we could, and got

back to shore.'

22l So, well, mm ... after that, that was the end of the story.

22m So, first of all, we were surfing.

22n Then, we saw a whale.

22o Mm ... then, we ... then ... we saw the big back patch.

22p Then, we realised the big patch wasn't seaweed.

22q It was a whale!

22r So, we swam into the shore as quick as we could.

22s And, that was the end.

22t So, the exciting point was ... it was a whale.

22u Exciting point was that we realized ... we saw ... it was a whale.

22v So, my story's high point, exciting point, was when we saw that it was a whale.

22w In the end, or finally, we swam back into shore.

22x That was the conclusion.

22y The conclusion is the end.

22z Ok?

23 23 Keiko: Ok.

24 24 Rie: Ok.

25 25a Dad: Alright,

25b Now. mm ... as we know, stories don't usually just end there with: 'we swam back into shore.'

25c Sometimes, they've got a final comment.

25d Ok, now a final comment would be: 'Wow, ... we were very lucky!'

25e 'Wow, we were scared when we saw it was whale!'

25f Um ...

25g or it might be something like:

25h 'ah ... now, wow, ... um ... it was ... it was so ... so much fun to ... to see a whale.'

25i So, ... 'It was fun.'

25j 'We were lucky.'

25k 'Wow!' ...

25l These things are final comments at the end.

25m And that's when usually we finish the story.

25n But, even then, that's not the end.

25o Sometimes we have a message.

25p Alright,

25q so a message like, you know, the "Three Little Pigs."

25r '... If you work hard, then you'll be successful!'

25s You know, "Little Red Riding Hood's" got a message,
hasn't it.

25t "Little Red Riding Hood," so, you know ...

26 26 Rie: um ...

27 27 Dad: If you make ...

28 28 Rie: ().

29 29a Dad: Sorry, Rie?

29b What's the message with "Little Red Riding Hood?"

30 30a Rie: Don't stop

30b and talk to anybody.

31 31a Dad: Nice and loud, please. ...

31b Loud..

32 32a Rie: Don't stop

32b and talk to anybody.

33 33a Dad: Don't stop

33b and talk to anybody.

33c That's right.

33d So, some stories have got a message.

33e Ok.

34 34 Rie: Ok.

35 35a Dad: And some don't.

35b So, my story, ... well, the story about the whale,
probably doesn't have a message.

35c But the other stories do, like "Little Red Riding Hood."

35d Like, "Three Little Pigs."

35e So, if you have a message, then you can tell your
message.

35f And the message is: 'Don't stop
35g and talk to anybody.'
35h And the message is, well ... 'be careful if you go
surfing.'
35i That could be the message for daddy's story.

36 36 Keiko: Mm ...
37 37 Dad: Ok.
38 38 Rie: Ok.
39 39 Keiko: Ok.
40 40a Dad: Alright.
40b Now, what I want you to do is follow this pattern
40c and give me some background information.
40d Tell me a little bit about, ... you know, what the
story is about, ...
40e who is in the story.
40f Where the story is.
40g Then tell me the things that happened
40h and they are called the events.
40i And there has got to be a kind of exciting point.
40j Ok.

41 41 Rie: Ok.
42 42a Dad: And then, there is an end.
42b But, after the end, we usually have a final comment.

43 43 Keiko: Ok.
44 44a Dad: 'Wow! ...
44b You know, it was exciting.'
44c 'Wow, it was fun!
44d And then, sometimes, we have a message.
44e Alright?

45 45 Keiko: Ok.
46 46 Rie: Ok.
47 47a Dad: Ok,
47b so, what I want you to do now is um ... have a think
about your own story.

	47c		Follow this pattern,
	47d		and then we'll have a practice together.
	47e		Ok?
48	48	Keiko:	Ok.
49	49	Rie:	Ok.
50	50	Dad:	Alright then.

Text 4.7: Narrative: “Bug Catcher:” Rie: Joint negotiation phase

Participants: Rie, Keiko and Dad

Context: Rie telling Keiko & dad her original narrative: practice

Setting: Weekend study time

Transcription Length: 3 minutes and 23 seconds

Turn	Move	Speaker	Transcript
1	1a	Dad:	Alright.
	1b		Now, Rie, what's the name of your story?
2	2	Rie:	The Banana Catcher.
3	3	Dad:	The Banana Catcher.
4	4	Rie:	No, the Banana Bug Catcher.
5	5a	Dad:	The Banana Bug Catcher.
	5b		Ok. ...
	5c		Alright.
	5d		Well, you can start off by saying again: 'Let me tell you about The Banana Bug Catcher.'
6	6	Rie:	'Let me tell you about The, ... The Bug Catcher.'
7	7	Dad:	The Bug Catcher?
8	8	Rie:	Mm, ...
9	9	Dad:	The Banana Bug?
10	10	Rie:	... Catcher ...
11	11a	Dad:	Which one is it?
	11b		Bug Catcher or Banana?
12	12	Rie:	Bug Catcher.
13	13	Dad:	Sorry ...
14	14	Rie:	Bug Catcher.

15	15a	Dad:	One more time ...
	15b		'Let me ...'
16	16	Rie:	'Let me tell about The Bug Catcher.'
17	17a	Dad:	The Bug Catcher.
	17b		Ok ...
	17c		Ok, now, who is in the story?
18	18	Rie:	Who is in the story is the crazy bug catcher.
19	19a	Dad:	The crazy bug catcher,
	19b		ahah ...
20	20	Keiko:	Ahah.
21	21	Rie:	Ah ... is ... want to catch a banana bug.
22	22	Keiko:	Ok.
23	23	Dad:	Mm ...
24	24	Rie:	And ...
25	25a	Dad:	Ok,
	25b		so what ... what are the things that he did.
	25c		What is the first thing that happened?
26	26	Rie:	'First, he wanted to catch a banana bug.'
27	27	Keiko:	Ok.
28	28	Dad:	Mm ...
29	29a	Rie:	'Then, ... then he saw a banana bug
	29b		and he was trying to catch it, ...
	29c		but he missed it.'
30	30	Dad:	Ahah ...
31	31	Keiko:	Ok.
32	32	Rie:	'Next, ... next the banana bug was in the lake.'
33	33	Dad:	Wow!
34	34	Keiko:	Ahah ...
35	35a	Rie:	'And, ... one big hit, ...
	35b		but he missed it.'
36	36	Dad:	Aha..
37	37	Keiko:	Aha..
38	38	Rie:	' ... Slipped.'
39	39	Dad:	Mm Hm ...

40	40	Keiko:	Mm Hm ...
41	41	Rie:	'And after that, ...'
42	42	Dad:	Yeah.
43	43	Keiko:	Ok.
44	44	Rie:	'The banana bug did ... was over the cliff!'
45	45	Keiko:	Ok.
46	46	Dad:	Ahah ...
47	47a	Rie:	'So, he ... he ran
	47b		and ran,
	47c		and he trying to catch it,
	47d		but the banana bug slipped again.'
48	48	Keiko:	= = Mm ...
49	49	Dad:	= = Mm ...
50	50	Rie:	'And finally, he decided, ... he decided to catch pink spotty bees.'
51	51	Keiko:	Ok.
52	52	Dad:	Pink spotty bees [laughter]!
53	53	Rie:	[Laughter]
54	54a	Dad:	Ah ...
	54b		Ok.
	54c		Have you got a final comment?
	54d		'Wow! ...'
55	55	Rie:	Like, "Wow, ... that was a great story!"
56	56a	Dad:	Mm ...
	56b		Yeah, you can say that:
	56c		'Wow, that was a great story!'
	56d		Or, maybe, ... you know, the banana bug ... something like ...
	56e		'Wow, the banana bug was too hard for the bug catcher to catch!'
	56f		Something like that.
	56g		Gone on, Rie.
	56h		'... Wow, ...'
57	57	Rie:	'Wow, ... the banana bug is very hard to catch!'

58	58	Dad:	Mm ...
59	59a	Keiko:	Mm ...
	59b		yes.
60	60a	Dad:	Ok,
	60b		do you think your story's got a message?
61	61	Rie:	No.
62	62	Dad:	No message, there, too?
63	63	Rie:	No.
64	64a	Dad:	Ok.
	64b		Alright.
	64c		Very good, girls.
	64d		Well done.

Text 4.8: Narrative: "Bug Catcher:" Rie: Independent construction phase

Participants: Rie, Keiko and Dad

Context: Rie telling Keiko & dad her original narrative: final

Setting: Weekend study time

Transcription Length: 1 minute and 56 seconds

Turn	Move	Speaker	Transcript
1	1a	Dad:	Ok,
	1b		now, Rie, you tell Keiko your story ...
	1c		and, well, ... you tell your story.
	1d		Go ahead.
2	2	Rie:	'First, ... let me tell you about the crazy bug catcher.'
3	3	Dad:	Ahah ...
4	4	Keiko:	Ahah ...
5	5	Rie:	'First, he wanted to catch a cute bug called a banana bug.'
6	6	Dad:	Ho ...
7	7	Keiko:	Ahah ...
8	8	Rie:	'Then, ... then the banana bug was right beside him.'
9	9	Keiko:	Mm Hm ...
10	10a	Rie:	'So, he was trying to catch it.

	10b		But he missed it.'
11	11	Keiko:	Ahah.
12	12	Dad:	Mm Hm ...
13	13	Rie:	'Next, the banana bug was in the lake.'
14	14	Keiko:	Ahah.
15	15a	Rie:	'So, ... he, ... he wanted to catch it
	15b		but the banana bug slipped [gesture].'
16	16	Keiko:	Ahah.
17	17a	Dad:	Oh ho, ...
	17b		cheeky one!
18	18	Rie:	'After that, the banana bug was on the cliff.'
19	19	Keiko:	Mm ...
20	20	Dad:	Oho ...
21	21a	Rie:	'And he was trying to catch it,
	21b		but the banana bug slipped again.'
22	22	Dad:	Ahah!
23	23	Keiko:	Ahah.
24	24a	Rie:	'And finally, he gave up, ...
	24b		and he decided to catch pink spotty bees.'
25	25	Dad:	Ha ha!
26	26	Keiko:	Ok.
27	27	Rie:	'Wow, ... wow, ... that banana bug is very hard to catch!'
28	28a	Dad:	Yeah, ... I think so, Rie.
	28b		Ok,
	28c		very good story.
	28d		Well done, Rie.

Text 5.1: Anecdote: "Poo Poo Plant:" Keiko: Joint negotiation phase

Participants: Keiko, Rie and Dad

Context: Keiko telling Rie & dad her original narrative: practice

Setting: Weekend study time

Transcription Length: 4 minutes and 24 seconds

Turn	Move	Speaker	Transcript
1	1a	Dad:	Ok,
	1b		now girls, we're going to practice your story.
	1c		So, Keiko, what's the name of your story.
2	2	Keiko:	Um ... The ... My Amazing Poo Poo Plant.
3	3	Dad:	My Amazing Poo Poo Plant?
4	4	Keiko:	Yeah.
5	5a	Dad:	Now, that sounds like good story.
	5b		Ok,
	5c		now ... we're going start off by you [gesture] ... you tell Rie your story.
	5d		And then Rie [gesture] can tell you her story.
	5e		Ok.
6	6	Keiko:	Ok.
7	7a	Dad:	And, of course, when you ... you know, listen, to someone speaking, ... do you just sit there quietly, Rie?
	7b		... Or do you make a comment?
8	8	Rie:	Comment.
9	9a	Dad:	What, ... what sort of comments do you make?
10	10	Rie:	'Ahah.'
11	11	Dad:	Ahah
12	12	Rie:	Like that.
13	13a	Dad:	Like that, ... yeah ...
	13b		ok.
	13c		Alright,
	13d		to show that you are listening
	13e		and to show that you understand.
	13f		Ok?
14	14	Rie:	Mm ...
15	15a	Dad:	Alright
	15b		now so My Amazing Poo Plant
	15c		that's the name of your story.
16	16	Keiko:	Yes.
17	17a	Dad:	Alright.

	17b		Now,
	17c		so, first of all, maybe you start off by saying, you know...
	17d		'Let me tell you about my story, The Amazing Poo Plant.'
18	18	Keiko:	Ok.
19	19a	Dad:	Ok,
	19b		go ahead, Keiko.
20	20a	Keiko:	'Let me tell you about my story
	20b		called ah ... My Amazing Poo Poo Plant.'
21	21a	Dad:	Ahah ...
	21b		ha ha ...
22	22	Keiko:	Mm ... mm ...
23	23a	Dad:	Ok ...
	23b		now tell me a little bit about who is in the story ...
	23c		Who is in the story?
24	24a	Keiko:	Um ... Emma
	24b		and her mum.
25	25a	Dad:	Or, you can just say:
	25b		'It's a story about ...'
26	26a	Keiko:	'It's a story about Emma
	26b		and her mum.'
27	27	Dad:	Yeah.
28	28	Keiko:	And all of her friends.
29	29a	Dad:	Ok.
	29b		Very good.
	29c		Ok ...
	29d		now ... now, we talk about things that happened
	29e		so ... 'first, then, next,' ... you know ...
	29f		'next, after that ... and then. finally.'
30	30	Keiko:	Ok.
31	31a	Dad:	Don't forget
	31b		you've got to come up to the exciting point.
32	32	Keiko:	Ok.

33	33a	Dad:	Alright.
	33b		Ok.
	33c		So, go ahead, ...
	33d		you tell Rie your story.
34	34	Keiko:	'One day ...'
35	35	Dad:	= = Ahah.
36	36	Rie:	= = Ahah.
37	37	Keiko:	'... Emma wanted a pet.'
38	38	Rie:	Ahah.
39	39a	Keiko:	'But her mum likes ...
	39b		but her mum didn't like pets.'
40	40	Dad:	Mm ...
41	41	Keiko:	'So that's why she ... she said no.'
42	42	Dad:	= = Mm ...
43	43	Rie:	= = Mm ...
44	44	Keiko:	'One day, Emma's mum ... Emm's a mum ... Emma's mum gave her a pot plant.'
45	45	Rie:	Mm ...
46	46	Dad:	Ahah ...
47	47	Keiko:	'And the bird did the poo on it.'
48	48	Dad:	Ohhh ...
49	49	Rie:	Oooh ...
50	50	Keiko:	'Emma thought this would be disaster.'
51	51	Dad:	Ahh ...
52	52	Rie:	Ahh ...
53	53	Keiko:	'But the ... but when mum did water on it, the plant grew into flowers.'
54	54	Rie:	Wow!
55	55	Dad:	Wow!
56	56	Keiko:	'A poo poo flower.'
57	57	Rie:	[Laughter]
58	58	Dad:	[Laughter]
59	59a	Keiko:	'And her ... and then tell her friends that she has a poo poo plant ...

59b and anybody was amazed with it.'

60 60 Dad: Yeah ...

61 61 Keiko: 'One day, they had a com-pet ... competition.'

62 62 Dad: Mm ...

63 63 Keiko: 'They had a fashion pet, ...'

64 64 Rie: Mm ...

65 65 Keiko: '... good looking pet, ...'

66 66 Rie: Mm ...

67 67 Keiko: '... and the amazing pet.'

68 68 Dad: Amazing pet. Ahah ...

69 69 Keiko: 'And Emma showed her pet, the poo poo plant.'

70 70 Rie: Mm ...

71 71a Keiko: 'Anybody thought
71b that's very strange to have a pet for a plant.'

72 72 Dad: Yeah.

73 73 Keiko: 'A plant for a pet.'

74 74 Rie: Yeah.

75 75a Keiko: 'So, ...
75b and when Emma showed her poo poo plant, anybody
was amazed.

76 76 Dad: Yeah.

77 77 Rie: Mm ...

78 78 Keiko: 'And the teacher was amazed.'

79 79 Dad: Wow!

80 80 Rie: Wow!

81 81 Keiko: 'So, the teacher choiced her to be number1 at the
competition.'

82 82 Dad: Mm ...

83 83 Rie: Wow!

84 84 Keiko: 'And that's the end of the story.'

85 85a Dad: Ok.
85b Well, is there a message?

86 86a Keiko: No, ...
86b ah ... I don't think so.

87	87a	Dad:	Ok.
	87b		Good.
	87c		Well,
	87d		that's a ... that's a good story.
	87e		What, what about in the end?
	87f		Did, ... um ... she win the competition?
88	88	Keiko:	Yes.
89	89a	Dad:	Ok,
	89b		maybe, that's the end.
90	90	Keiko:	Yeah.
91	91	Dad:	So, in the end, Emma won.
92	92	Keiko:	Won the competition.
93	93a	Dad:	Wow!
	93b		Ok.
	93c		Alright,
	93d		that's a great story, Keiko.
	93e		The Poo Poo Plant.
94	94	Keiko:	Ok.
95	95	Dad:	The Amazing Poo Poo Plant.
96	96	Keiko:	Ok.

Text 5.2: Anecdote: "Poo Poo Plant:" Keiko: Independent construction phase

Participants: Keiko, Rie and Dad

Context: Rie telling Keiko & dad her original narrative: final

Setting: Weekend study time

Transcription Length: 3 minutes and 5 seconds

Turn	Move	Speaker	Transcript
1	1a	Dad:	Ok,
	1b		Keiko, ... you ready?
2	2	Keiko:	Yes.
3	3a	Dad:	Ok,
	3b		you tell Rie your story.
4	4a	Keiko:	'Let me tell you about the story

4b called My Amazing Poo Poo Plant.'

5 5 Dad: [Laughter]

6 6 Rie: Mm Hm ... Mm Hm.

7 7a Keiko: 'Ah ... it's story about Emma
7b and her mother
7c and all of her friends.'

8 8 Dad: Good.

9 9 Rie: Mm ...

10 10 Keiko: '... And the competition.'

11 11 Dad: Ahah.

12 12 Rie: Mm ...

13 13 Keiko: 'So, ... one day ... um ... Emma wanted to have a pet.'

14 14 Dad: = = Mm Hm ...

15 15 Rie: = = Mm Hm ...

16 16 Keiko: 'But her mum said no.'

17 17 Rie: Wow!

18 18 Dad: Mm ...

19 19 Keiko: 'Because she likes plant ... plants.'

20 20 Dad: Ahah ...

21 21 Keiko: 'And one day, ... Em ... Emma's ... Em, Em, Emma's
mum, ... Em ... Emma's mum gave a pot to Emma.

22 22 Rie: Ahah.

23 23 Keiko: 'And the bird did the poo poo on it.'

24 24 Dad: [Laughter]

25 25 Rie: Mm ...

26 26a Keiko: 'And Emma thought this would be disaster.
26b Disaster plant!'

27 27 Dad: Aaah ...

28 28 Keiko: 'But when her mum put lots of water, the plant grew in
the poo poo flower.'

29 29 Rie: Mm ...

30 30 Dad: Hah ...

31 31a Keiko: 'And ahh ... any ... anybody, ...
31b Emma told, told her friends about that too.

	31c		And anybody felt amazing ...'
32	32	Dad:	= = Mm ...
33	33	Rie:	= = Mm ...
34	34	Keiko:	... about it.
35	35	Rie:	Mm Hm ...
36	36a	Keiko:	'One day, they had a competi ... competition for pets.
	36b		Fancy pets.
	36c		Or good looking pets.'
37	37	Dad:	Yeah.
38	38	Keiko:	'Those kind of stuffs.'
39	39	Dad:	Ok.
40	40	Keiko:	'And Emma showed her poo poo plant.'
41	41	Dad:	Wow!
42	42	Rie:	Mm ...
43	43	Dad:	... In the contest?'
44	44	Keiko:	Yes.
45	45	Dad:	Mm ...
46	46a	Keiko:	'And anybody felt amazing, ...
	46b		because it's not a cat or a dog.'
47	47	Dad:	Yeah.
48	48	Keiko:	'It's just a plant.'
49	49	Dad:	Yeah.
50	50a	Keiko:	'When Emma's ... Emma's turn, the teacher was
			amazed!
	50b		So that's why Emma won the competition.'
51	51a	Dad:	Wow! ...
	51b		Wow!
52	52	Rie:	Mm Hm.
53	53a	Dad:	Ok, ...
	53b		Ahah ...
54	54	Keiko:	'An.... and ... wow ...!'
55	55	Dad:	Wow?
56	56a	Keiko:	'Wow, ...
	56b		it's a amazing ...

	56c		the poo poo plant for a pet!’
57	57a	Dad:	Yeah ... [laughter] ...
	57b		I think so.
58	58	Rie:	[Laughter].

Text 5.3: Exemplum: Rie: “Kessie the Magpie:” A bed-time story:

Independent construction phase

Participants: Rie

Context: Telling the story of “Kessie the Magpie” to Keiko, Mum and Dad

Setting: Bed time

Transcription Length: 2 minutes and 18 seconds

Turn	Move	Speaker	Transcript
1	1a	Rie:	This is Jonathan.
	1b		This is grandma
	1c		and this is grandpa.
	1d		They live in the small house.
	1e		... At the end of the street is the magpie... in the big gum tree.
	1f		And...swish,
	1g		and grandpa fell over on the bike
	1h		because Kessie the magpie attack him.
	1i		And when grandma went to the library, Kessie the magpie (pecked) her head.
	1j		And then, Jonathan, ... the magpie tried to peck his cheek.
	1k		And Jonathan went away quickly.
	1l		And, ... and how was grandpa going to the work?
	1m		And how was grandma going to the library?
	1n		And how was Jonathan going to school?
	1o		He'll be late for school!
	1p		It's going to be dark!
	1q		And, ... they have a good idea.
	1r		And then, ... grandpa going to the yard;

1s	and grandma go inside ... with Jonathan ... have a big box of drums and balloons.
1t	And then, "tick, bom-bom, bom-bom!" [gesture]
1u	And Kessie the magpie didn't move... she stayed in the gum tree.
1v	And grandpa going to work,
1w	... and grandma can go to the library
1x	... with Jonathan, ... he can go to school.
1y	And then Kessie the magpie said: "Waddle, giggle gargle".
1z	And, ... and she have three little babies.
1zz	And have ... ().
1zzz	She said: "Don't come near my eggs!"

Text 5.4: Exemplum: Any Message? Joint negotiation phase

Participants: Keiko, Rie and Dad

Context: Recognizing the purpose and generic structure of an anecdote: "Kessie the Magpie," a bed time story

Setting: Bed time

Transcription Length: 31 seconds

Turn	Move	Speaker	Transcript
1	1	Dad:	Well, what about "Kessie the Magpie?" Does that have any message?
2	2a	Rie:	Mm, maybe
	2b		... don't attack people.
3	3a	Dad:	Mm,
	3b		don't attack people.
	3c		What about you, Keiko?
4	4a	Keiko:	I think no.
	4b		I think it's just a magpie story.
5	5a	Dad:	OK,
	5b		well,
	5c		Rie thinks yes

Text 5.5: Anecdote vs exemplum: Open-ended conclusion:**Joint negotiation phase****Participants:** Keiko, Rie and Dad**Context:** Recognizing the purpose and generic structure of an exemplum / anecdote:

“Kessie the Magpie,” a bed time story

Setting: Bed time**Transcription Length:** 52 seconds

Turn	Move	Speaker	Transcript
1	1a	Dad:	OK, ...
	1b		what about Kessie, ... at the end,
	1c		do you think Kessie stayed in the tree
	1d		or flew away?
2	2a	Rie:	Mm,
	2b		... maybe stayed in the tree.
3	3a	Dad:	Are you sure?
	3b		Does it tell us in the story?
4	4	Keiko:	No ...
5	5	Rie:	... maybe no.
6	6	Dad:	What do you think, Keiko?
7	7a	Keiko:	Mm,
	7b		yes,
	7c		because, at the end, Kessie has three little babies.
	7d		She protecting her babies
	7e		and, ... that's why she didn't fly away.
8	8a	Rie:	Maybe,
	8b		I'm the same.
9	9	Dad:	So, so ... you guessed that?
10	10	Keiko:	Yeah.
11	11a	Rie:	Mm,
	11b		... yeah.

Text 5.6: Exemplum versus report: Any message? Joint negotiation phase

Participants: Keiko, Rie and Dad

Context: Recognizing the purpose and generic structure of an exemplum, “Little Red Riding Hood,” versus a report, “Let’s Find Out.”

Setting: Bed time

Transcription Length: 1 minute and 18 seconds

Turn	Move	Speaker	Transcript
1	1a	Dad:	OK,
	1b		Sarah, do you think “Little Red Riding Hood” has a message?
2	2	Rie:	Yes.
3	3a	Dad:	Well,
	3b		what do you think it is?
4	4a	Rie:	Mm, ...
	4b		never stop
	4c		and talk to anyone
	4d		... because ... you can get trouble ...
	4e		hurt
	4f		... and killed!
5	5a	Dad:	That’s very good.
	5b		OK,
	5c		well,
	5d		what about you, Keiko?
	5e		Do you agree with Rie?
6	6a	Keiko:	Yes ...
	6b		oh, ... and one more.
	6c		You must follow
	6d		what your mummy and daddy tell you.
	6e		Your promise is important.
7	7a	Dad:	Ok,
	7b		very good!
	7c		Well,
	7d		what about the “Let’s Find Out” books.

	7e		Do they have a message?
8	8a	Keiko:	No.
	8b		It's like, ... what is summer,
	8c		and what is rain.
	8d		Lots of stuff like that.
9	9a	Rie:	Report.
	9b		It's a report.
10	10a	Dad:	Wow!
	10b		Very good, Rie.
	10c		Yes,
	10d		they are reports,
	10e		and reports don't need a message,
	10f		do they?
	10g		Well done, girls.

Text 6.1: Opinion: Keiko: Swimming: Independent construction phase

Participants: Keiko and Dad

Context: Opinion of swimming

Setting: Dinner time

Transcript Length: 20 seconds

Turn	Move	Speaker	Transcript
1	1	Dad:	Keiko, so do you like going swimming?
2	2a	Keiko:	[Nods].
	2b		Because ... it's fun.
	2c		You know, sometimes kids can't breathe
	2d		and, and water is on your face.

Text 6.2: Opinion: Rie: Swimming teacher: Independent construction phase

Participants: Rie and dad

Context: Opinion of swimming teacher

Setting: Dinner time

Transcript Length: 25 seconds

Turn	Move	Speaker	Transcript
1	1	Dad:	Rie, do you like your swimming teacher?
2	2a	Rie:	Yeah!
	2b		Because, because ... she's funny.
	2c		And because she says " Alright!"
	2d		and I laughed at her.
	2e		And the other teacher was not funny.

Text 6.3: Opinion: Keiko: Kindergarten: Independent construction phase

Participants: Keiko and Dad

Context: Inquiring about kindergarten

Setting: Dinner time

Transcript Length: 45 seconds

Turn	Move	Speaker	Transcript
1	1	Dad:	Keiko, do you like your <i>yochien</i> ?
2	2a	Keiko:	Oh yeah!
	2b		Ah, ... because it has a swimming pool.
	2c		And, ... and because I love water.
	2d		You know, sometime, ... sometime my teacher is rough, very rough,
	2e		... but she's still a good teacher.
	2f		And because ... it has more space to play.
	2g		And, ... there are lots of tree to ... to anybody, to ... to climb,
	2h		and lots of fruit.
	2i		A lots of green too.

Text 6.4: Opinion: Rie: Picking up Keiko at kindergarten:

Independent construction phase

Participants: Rie and Dad

Context: Picking up Keiko at kindergarten

Setting: Dinner time

Transcript Length: 20 seconds

Turn	Move	Speaker	Transcript
1	1	Dad:	Rie, do you like picking up Keiko at kindy?
2	2a	Rie:	Oh yeah!
	2b		Because I love to play.
	2c		And, uh, ... I like to pick up some leaves.
	2d		And my mummy loves these leaves.

Text 6.5: Opinion: Rie's spoken opinion of a written story: "Bear's Birthday:"

Independent construction phase

Participants: Rie and Dad

Context: Rie giving dad a spoken opinion of a book she has previously read

Setting: Before school study time

Transcription Length: 45 seconds

Turn	Move	Speaker	Transcript
1	1a	Dad:	Ho..very good Rie.
	1b		Ok.
	1c		Now, did you like "Bear's Birthday?"
2	2	Rie:	Yeah!
3	3a	Dad:	Ok,
	3b		why?
4	4a	Rie:	Because it like I just confuse
	4b		because like when bear went to his friends' house,
5	5	Dad:	Yeah.
6	6	Rie:	No one home.
7	7	Dad:	Yeah.
8	8a	Rie:	So a little bit confusing that
	8b		and everybody was then bears house.
9	9	Dad:	Right.
10	10	Rie:	And also it was quite interesting.
11	11	Dad:	And quite interesting.
12	12	Rie:	Yeah.
13	13	Dad:	Yeah.

14	14	Rie:	So I like “Bear’s Birthday.”
15	15a	Dad:	Mm.
	15b		Ok. Ok.
	15c		Well, good job Rie,
	15d		very good.

Text 6.6: Opinion: Keiko’s spoken opinion of a written story:

Chapter 3 of “Isador Brown:” Independent construction phase

Participants: Keiko and Dad

Context: Keiko giving dad a spoken opinion of a chapter of a book she has previously read

Setting: Before school study time

Transcription Length: 1 minute and 3 seconds

Turn	Move	Speaker	Transcript
1	1a	Dad:	Ok.
	1b		Oh ... Very good.
	1c		Ok, well we read 3 chapters.
2	2	Keiko:	Yeah.
3	3	Dad:	Of “Isador Brown’s Greatest Adventure.”
4	4	Keiko:	Yes.
5	5a	Dad:	Um ...
	5b		Do you like the book so far?
6	6	Keiko:	Yeah.
7	7	Dad:	Ok.
8	8	Keiko:	I love it.
9	9a	Dad:	Good!
	9b		Why, why do you love it?
10	10	Keiko:	Because the pirate was interesting.
11	11	Dad:	Yeah.
12	12	Keiko:	And because the story is interesting.
13	13	Dad:	The story is interesting?
14	14a	Keiko:	Yeah.
	14b		And because when they landed on the desert island ... it

			was a... very interesting.
	14c		That, um.. they, they, Isador's daddy, was was relaxed,
	14d		and and um ... yeah...
15	15	Dad:	Isador's daddy was relaxing?
16	16a	Keiko:	Yes ...
	16b		that was very funny.
17	17a	Dad:	Oh ...
	17b		that was funny.
18	18	Keiko:	Yeah.
19	19a	Dad:	Oh, ...
	19b		I see.
20	20	Keiko:	So that's why I like "Isador's Adventure."
21	21	Dad:	Mm Hm ...

Appendix C:

Texts Analyzed for Generic Structure

1. Storytelling texts

Recount: Text 4.1: Keiko: Her day's activities: Generic structure	170
Recount: Text 4.2: Rie: Her day's activities: Generic structure	180
Narrative: Text 4.3: Keiko: "Hairy Maclary's Bone:"	
A bed time story: Generic structure	195
Narrative: Text 4.8: Rie: "Bug Catcher:" Generic structure	230
Anecdote: Text 5.2: Keiko: "Poo Poo Plant:" Generic structure	256
Exemplum: Text 5.3: Rie: "Kessie the Magpie:"	
A bed time story: Generic structure	277

2. Opinion texts

Opinion: Text 6.1: Keiko: Swimming: Generic structure	311
Opinion: Text 6.2: Rie: Swimming teacher: Generic structure	316
Opinion: Text 6.3: Keiko: Kindergarten: Generic structure	322
Opinion: Text 6.4: Rie: Picking up Keiko at kindergarten: Generic structure	329
Opinion: Text 6.5: Rie: Spoken opinion of a written story:	
"Bear's Birthday:" Generic structure	334

Opinion: Text 6.6: Keiko: Spoken opinion of a written story:

Chapter 3, "Isador Brown:" Generic structure

345

Appendix D:

Texts Analyzed for Mood

1. Storytelling Texts

Recount: Text 4.1: Keiko: Her day's activities: Mood 173

Recount: Text 4.2: Rie: Her day's activities: Mood 184

Narrative: Text 4.3: Keiko: "Hairy Maclary's Bone:"
A bed time story: Mood 198

Narrative: Text 4.8: Rie: "Bug Catcher:" Mood 233

Anecdote: Text 5.2: Keiko: "Poo Poo Plant:" Mood 262

Exemplum: Text 5.3: Rie: "Kessie the Magpie:"
A bed time story: Mood 280

2. Opinion Texts

Opinion: Text 6.1: Keiko: Swimming: Mood 313

Opinion: Text 6.2: Rie: Swimming teacher: Mood 318

Opinion: Text 6.3: Keiko: Kindergarten: Mood 324

Opinion: Text 6.4: Rie: Picking up Keiko at kindergarten: Mood 330

Opinion: Text 6.5: Rie: Spoken opinion of a written story:
"Bear's Birthday:" Mood 336

Opinion: Text 6.6: Keiko: Spoken opinion of a written story:
Chapter 3, "Isador Brown:" Mood 347

Appendix E:

Texts Analyzed for Appraisal

1. Storytelling Texts

Recount: Text 4.1: Keiko: Her day's activities: Appraisal 177

Recount: Text 4.2: Rie: Her day's activities: Appraisal 191

Narrative: Text 4.3: Keiko: "Hairy Maclary's Bone:"
A bed time story: Appraisal 203

Narrative: Text 4.8: Rie: "Bug Catcher:" Appraisal 237

Anecdote: Text 5.2: Keiko: "Poo Poo Plant:" Appraisal 269

Exemplum: Text 5.3: Rie: "Kessie the Magpie:"
A bed time story: Appraisal 286

2. Opinion Texts

Opinion: Text 6.1: Keiko: Swimming: Appraisal 315

Opinion: Text 6.2: Rie: Swimming teacher: Appraisal 320

Opinion: Text 6.3: Keiko: Kindergarten: Appraisal 327

Opinion: Text 6.4: Rie: Picking up Keiko at kindergarten: Appraisal 332

Opinion: Text 6.5: Rie: Spoken opinion of a written story:
"Bear's Birthday:" Appraisal 340

Opinion: Text 6.6: Keiko: Spoken opinion of a written story:
Chapter 3, "Isador Brown:" Appraisal 351

Appendix F:

Texts Analyzed for Sociocultural Learning Theory

Storytelling Texts

Narrative: Text 4.4: No message: Keiko & Rie: SCT analysis	207
Narrative: Text 4.5: Definite ending: Keiko & Rie: SCT analysis	209
Narrative: Text 4.6: Modelling: Dad: SCT analysis	211
Narrative: Text 4.7: “Bug Catcher:” Rie: SCT analysis	222
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Exemplum: Text 5.4: Any message?: Dad, Keiko & Rie: SCT analysis	290
Anecdote versus exemplum: Text 5.5: Open-ended conclusion: Dad, Keiko & Rie: SCT analysis	292
Exemplum versus report: Text 5.6: Any message?: Dad, Keiko & Rie: SCT analysis	295

Appendix G:

Additional Spoken and Written Texts

Text 1: Written summary: Final draft

Participants: Rie, aged 5

Context: Written summary of a story book

Setting: Before school study time

Generic structure analysis:

Orientation

This story is about

The bugcatcher .

Event 1

First, he went to the
jungle.

Event 2

Then, he wanted
to catch the banana bug.

Event 3

Next, he could not catch
it .

Event 4: Conclusion

Finally, he decided to
catch the pink spotty
bee.

Text 2: Written opinion: Draft 1

Participants: Keiko, aged 7

Context: Written opinion of a reaction to a story book

Setting: Before school study time

Key Words:

- different
- kid is smart
- a lot of things hapened
- hypnotized

Generic strucuture analysis:

Reaction

I liked Tiger Trouble.

Evidence 1

First, the book is diferent.

Support of Evidence 1

For example, Eric is smarter then his mum.

Evidence 2

Second, a lot of things hapened.

Support of Evidence 2

For example the hypnotest hypnotized Eric's Mum.

Resolution

Therefore

I liked Tiger Trouble.

Text 3: Written diary: Draft 1

Participants: Rie, aged 6

Context: Reading her diary entry

Setting: Before school study time

Generic structure analysis:

Date

Sun day, January 28, 2007.

Orientation

Today, we had some
fun.

Event 1

First, I played
out side with
Keiko.

Event 2

Then, we
went to the coffee shop.

Event 3

Next, I ate some
cake.

Event 4

After that, I
wrote my diary.

Event 5: Conclusion

Finally, I'm going to
hav a bath.

Coda

It was
grate.

Text 4: Written anecdote: Final draft

Participants: Keiko, aged 8

Context: Reading her original anecdote

Setting: Before school study time

Generic structure

Abstract

Let me tell you about at
the fair.

Orientation

One day in

May Christine went to
the fair.

Event 1

First, Christine
took a train.

Event 2

After that,
Christine got to the fair
and Christine rode on the
merry-go-round, rode on
the jetcoaster and rode
on the bump cars.

Event 3

Then,
the rain came down from
the sky and it got worse.

Event 4

So, the thunder started
to crash down.

Event 5: Remarkable Event

Christine
didn't know what to
do. *So*, Christine hurried
to the train.

Reaction

Finally,
Christine went back
home, soaking wet.

Coda

Wow! It was
unbelievable time.

Text 5: Similarities and differences of written recounts in Japanese and English

Participants: Keiko (8 years old) & dad

Context: Discussing the similarities & differences between English & Japanese
recounts

Setting: Weekend study time

Transcription Length: 2 minutes and 18 seconds

Turn	Move	Speaker	Transcript
1	1a	Dad:	Ok.
	1b		Now, I know everyday in English you tell me about your report ...
	1c		about your day.
2	2	Keiko:	Yeah.
3	3a	Dad:	You know, we say: 'First, next, after that, you know, and then,' ... and then the last step is 'finally.'
	3b		You know, everyday we say that at dinner time, don't we?
4	4	Keiko:	Yeah.
5	5	Dad:	We tell each other about our day.
6	6	Keiko:	Yeah.
7	7a	Dad:	And sometime you write a ... a report,
	7b		or like a diary,
	7c		and you do that, except in writing.
	7d		You say: 'first, next, then, after that, and finally.'
	7e		Ok.
	7f		Now this time, when you read your report out in Japanese, I noticed that you had, ... you know, ... 'first, and then, next and finally.'
8	8	Keiko:	Mm ...
9	9a	Dad:	So, is that the same in Japanese?
	9b		Is that the same, ... um ... writing a report ... in Japanese,
	9c		is it the same as in English?
10	10	Keiko:	Sometimes yes, but sometimes no.
11	11a	Dad:	Ok, ...

	11b		so, why yes?
12	12a	Keiko:	Umm ...
	12b		yes um ...
	12c		really, like um ...
	12d		like 'finally' and those kind of stuffs.
13	13	Dad:	Mm ...
14	14	Keiko:	'First and finally.'
15	15	Dad:	Mm.
16	16	Keiko:	'Next and then.'
17	17	Dad:	Mm ...
18	18a	Keiko:	'After that' ... those kind of stuffs ...
	18b		you use them a lot of times
	18c		but except key words ...
	18d		like um ... English).
19	19	Dad:	So, ... so, ... you do use them in Japanese.
20	20	Keiko:	Yes.
21	21a	Dad:	Ok.

Text 6: Written recounts in Japanese: Similarities with English:

Teacher's advice

Participants: Keiko (8 years old) & dad

Context: Discussing the similarities of English and Japanese recounts: teacher's advice

Setting: Weekend study time

Transcription Length: 32 seconds

Turn	Move	Speaker	Transcript
1	1a	Dad:	So,
	1b		Keiko, when you write a report in Japanese at school for your teacher, do you use words like ah, ... 'first, then, next, finally?'
2	2a	Keiko:	Ahh ...
	2b		yeah.

- 3 3a Dad: Yeah.
 3b Does your teacher ...
 3c what does your teacher say?
 3d Does your teacher say that's good?
 3e Does your teacher say you should use those words?
- 4 4a Keiko: My teacher, ... Tanaka-sensei, ...
 4b says I should ...
 4c we should use those words.
- 5 5a Dad: Ahah ...
 5b when you write a report in Japanese?
- 6 6 Keiko: Yeah.

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