

LITERATURE MEETS GRAMMAR



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GRAMMAR:

an array of infinite possibilities for creating meaning

LANGUAGE

LITERATURE

LITERACY

AN EXPLICIT
KNOWLEDGE
ABOUT HOW
LANGUAGE
WORKS

AN INFORMED
APPRECIATION
OF LITERARY
WORKS

AN EXPANDING
REPERTOIRE OF
LITERACY
PRACTICES

LANGUAGE

AN EXPLICIT
KNOWLEDGE
ABOUT HOW
LANGUAGE
WORKS

EXPRESSING AND DEVELOPING IDEAS
(e.g. creating story worlds)

INTERACTING WITH OTHERS
(e.g. creating interpersonal meanings)

LANGUAGE

AN EXPLICIT
KNOWLEDGE
ABOUT HOW
LANGUAGE
WORKS

EXPRESSING AND DEVELOPING IDEAS

THE CAT SAT ON THE MAT

(and other feline literary delights)



Expressing ideas

How has language been used to create a 'literary world'?

What is going on in this world? (processes of doing, saying, thinking, feeling, etc)

Who/what are the participants in this world? How are they brought to life?

What role do the surrounding circumstances play? (eg time, place, cause, reason, comparison (eg similes))

How do the meanings operate at various levels? (eg through metaphor, irony, farce, spoof, symbolism)

Expressing ideas

Who/what
is involved?

What's
happening?

When? Where?
How? Why? etc

THE CAT

SAT

ON THE MAT

Participant

Process

Circumstance



Expressing ideas

Some basic language resources in story building:

What are the different kinds of 'doings' and 'happenings' in the story?

Who or what are involved in these doings and happenings?

Are there any further details about the activity?
(eg when? where? how? why?)

- *identify the parts of a simple sentence that represent 'What's happening?', 'Who or what is involved?' and the surrounding circumstances*

USING LANGUAGE TO EXPRESS IDEAS:

'WHAT'S HAPPENING?'

(The Processes)

Who/what
is involved?

What's
happening?

When? Where?
How? Why? etc

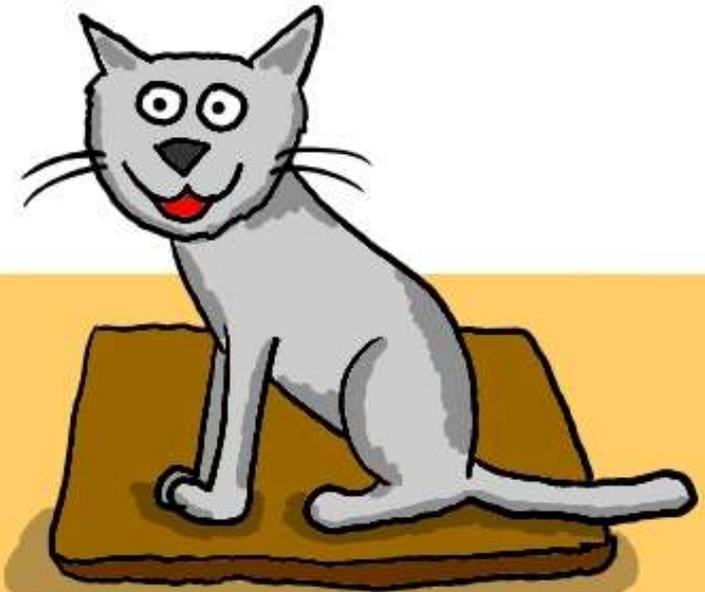
THE CAT

SAT

ON THE MAT

Getting to know
the characters by
their actions.

PERCHED
RELAXED
SQUATTED
REPOSED
LOUNGED
PERCHED
SETTLED
SPRAWLED



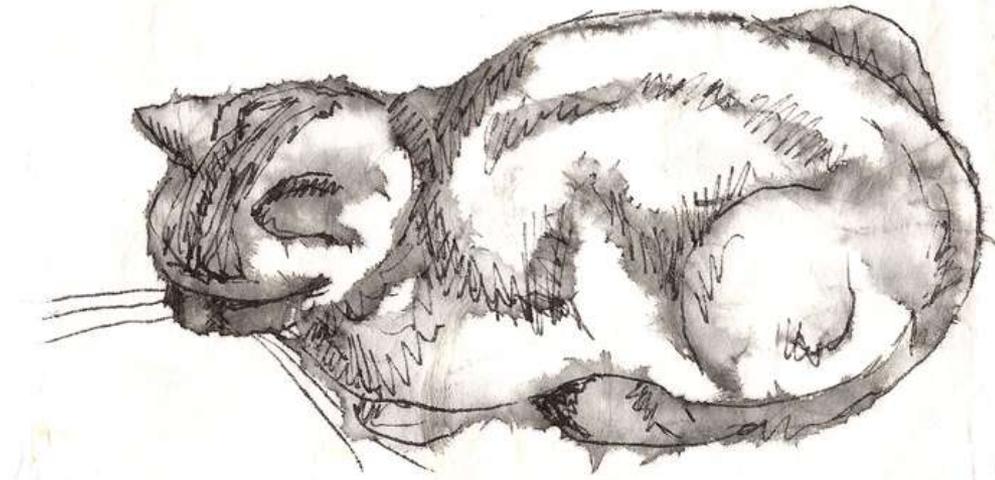
The Cat

Banjo Paterson



Expressing ideas: **action processes**

All day long the cat **loafs** about the house, **takes things easy**, **sleeps** by the fire, and **allows himself to be pestered** by the attentions of our womenfolk and annoyed by our children. To **pass the time away** he sometimes **watches** a mouse-hole for an hour or two -- just **to keep himself from dying of ennui**; and people get the idea that this sort of thing is all that life holds for the cat. But watch him as the shades of evening fall, and you see the cat as he really is.



Careful choice of expressive lexical items.

Expressing ideas: **action processes**

When the family has finished tea, and gathers round the fire to enjoy the hours of indigestion, the cat **slouches** casually out of the room and **disappears**. Life, true life, now begins for him.

He **saunters** down his own backyard, **springs** to the top of the fence with one easy bound, **drops** lightly down on the other side, **trots** across the right-of-way to a vacant allotment, and **skips** to the roof of an empty shed. As he goes, he **throws off** the effeminacy of civilisation; his gait becomes lithe and pantherlike; he looks quickly and keenly from side to side, and **moves** noiselessly, for he has so many enemies -- dogs, cabmen with whips, and small boys with stones.

Arrived on the top of the shed, the cat **arches** his back, **rakes** his claws once or twice through the soft bark of the old roof, **wheels round** and **stretches** himself a few times; just to see that every muscle is in full working order; then, **dropping** his head nearly to his paws, he sends across a league of backyards his call to his kindred -- a call to love, or war, or sport.

Expressing ideas: sensing processes



How characters experience their world through their inner processes: perceiving, hearing, seeing, smelling, feeling, desiring, knowing.



Expressing ideas: **sensing processes**

Into the Wild (Erin Hunter)

It was very dark. Rusty **could sense** something was near. The young tomcat's eyes opened wide as he **scanned** the dense undergrowth. This place was unfamiliar, but the strange scents drew him onward, deeper into the shadows. His stomach growled, reminding him of his hunger. Suddenly a flash of gray raced past him. Rusty stopped still, **listening**. It was hiding in the leaves less than two tail-lengths away. Rusty **knew** it was a mouse--he **could feel** the rapid pulsing of a tiny heart deep within his ear fur. He was downwind of the mouse. He **knew** it was not aware of him. ...

In his dream he **had felt** fresh air ruffling the soft fur where the collar usually pinched. Rusty rolled onto his back, **savoring** the dream for a few more moments. He **could still smell** mouse. From his bed he **could smell** the bland odor of his food. ... The food **felt** dry and tasteless on his tongue. Rusty reluctantly swallowed one more mouthful. ... Outside again, Rusty stretched his head forward **to take a sniff** of the damp air. His skin was warm and dry under his thick coat, but he **could feel** the weight of the raindrops that sparkled on his ginger fur. He **heard** his owners giving him one last call from the back door. ... Rusty **stared** ahead, but it was impossible **to see or smell** anything in the dark, tree-scented air.

Expressing ideas: saying processes

The role of dialogue in a story?
Choice of saying verb?
The difference between
quoting and reporting?

Getting to know
the characters by
the way they
speak.

Expressing ideas: **saying processes**

“You traitor...” the tomcat **hissed** as his dark blue eyes glared down at the dead cat. “You used to be the most loyal cat in the Clan...” He snorted, and pushed the body off of the cliff.

“What now?” the moggy **growled**.

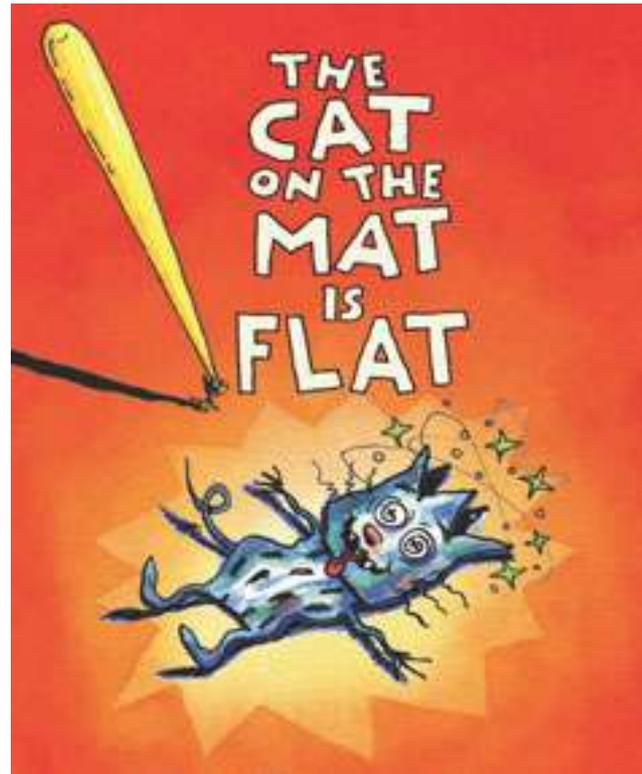
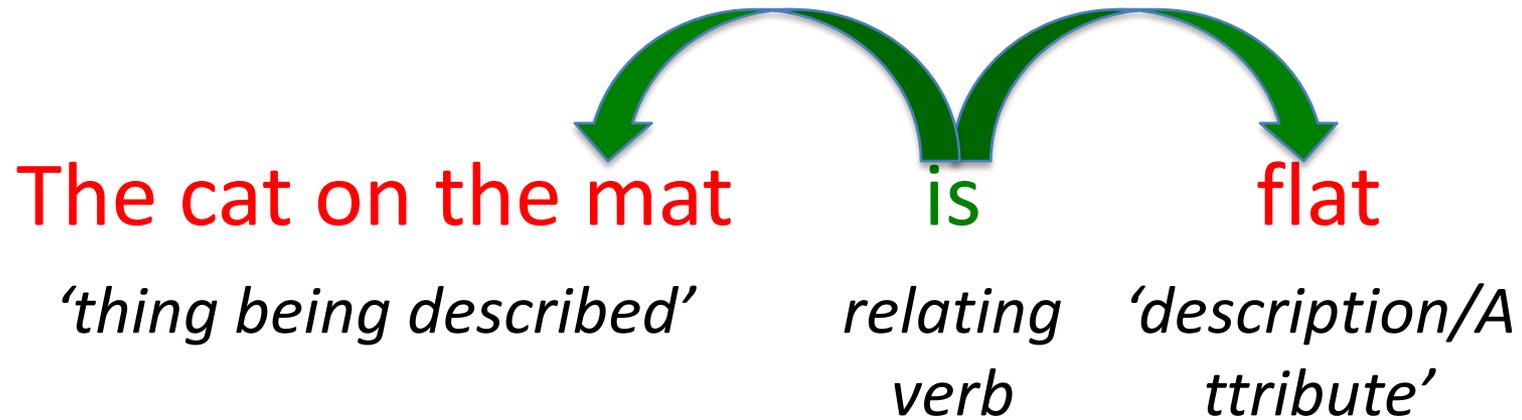
“Back to the alley,” **snarled** the tomcat.

(Anon.)



What is said? How is it said?

Expressing ideas: relating processes



Expressing ideas: relating processes

Prowlpuss is cunning and wily and sly

*'thing being
described'*

*relating
verb*

'description'

**Prowlpuss
is cunning
and wily
and sly.**

**A kingsize cat
with one ear
and one eye.**



USING LANGUAGE TO EXPRESS IDEAS:

'WHO/WHAT IS INVOLVED?'

(The Participants)

Expressing ideas: **participants**

Who/what are the participants in this world? How are they brought to life?

How does the author use language to develop the various participants (living and non-living)?

Expressing ideas: participants

Who/what
is involved?

What's
happening?

When? Where?
How? Why? etc

THE CAT

SAT

ON THE MAT



Understand **how noun groups can be expanded** in a variety of ways to **provide a fuller description** of the person, place, thing or idea

Expressing ideas: participants

A grey and rather dirty cat
sat on a rather grotty mat
watching a rather timid mouse
who'd made her home within the house.



a **mouse**

a timid **mouse**

a rather timid **mouse**

a rather timid **mouse** who'd made her home within the house

Expanding the Participant: pre- and post-.

We had birds, gold-fish, a fine dog, rabbits, a small monkey, and *a cat*. This latter was **a remarkably large and beautiful animal that was entirely black, and sagacious to an astonishing degree.**

animal

beautiful animal

large and beautiful animal

a remarkably large and beautiful animal

a remarkably large and beautiful animal



that was entirely black, and sagacious to an astonishing degree

Edgar Allan Poe, The Black Cat

Expanding the Participant: pre- and post-.

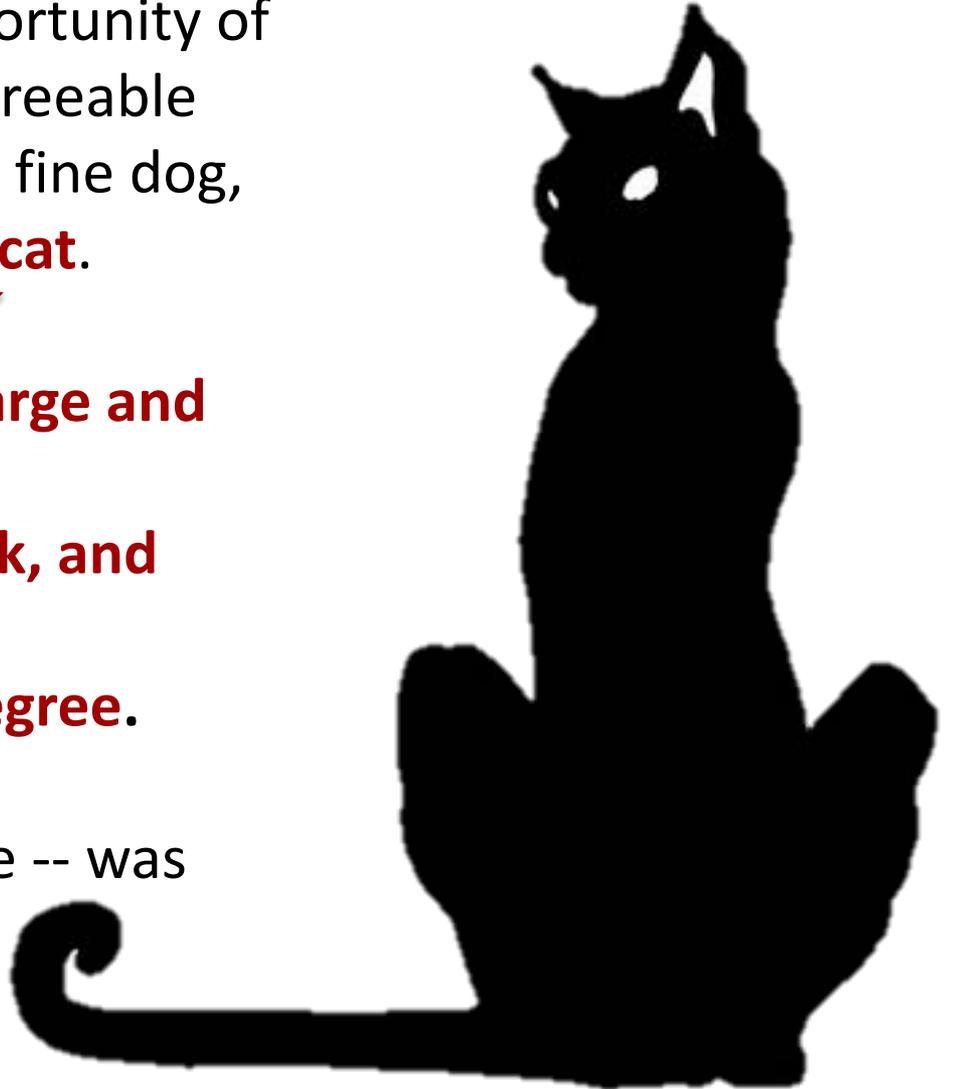
TRACKING THE PARTICIPANTS THROUGH THE TEXT



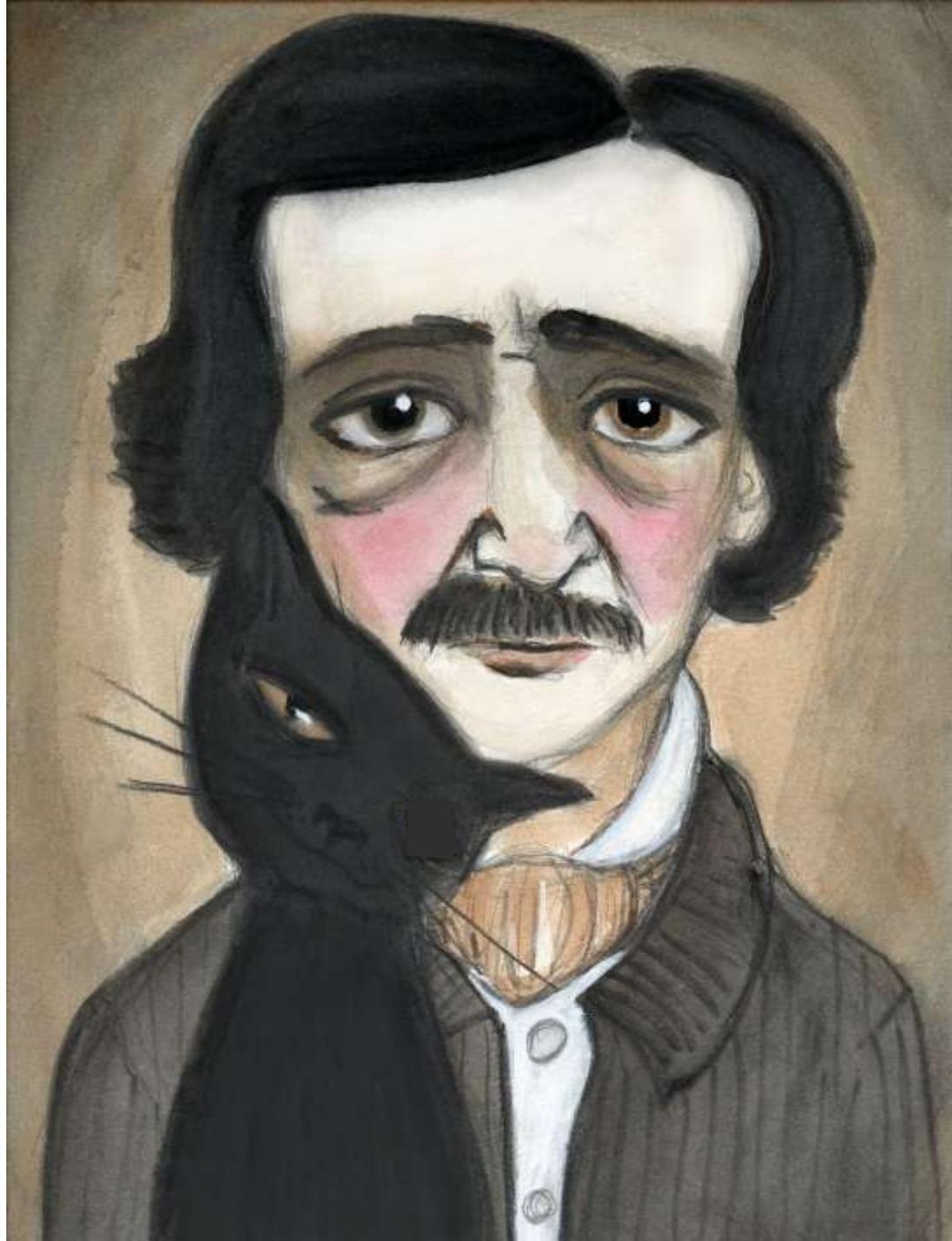
I married early, and was happy to find in my wife a disposition not uncongenial with my own. Observing my partiality for domestic pets, she lost no opportunity of procuring those of the most agreeable kind. We had birds, gold-fish, a fine dog, rabbits, a small monkey, and **a cat**.

This latter was **a remarkably large and beautiful animal, entirely black, and sagacious to an astonishing degree.**

Pluto -- this was **the cat's** name -- was **my favorite pet and playmate.**



In the meantime **the cat** slowly recovered. The socket of the lost eye presented, it is true, a frightful appearance, but he no longer appeared to suffer any pain. He went about the house as usual, but, as might be expected, fled in extreme terror at my approach. I had so much of my old heart left, as to be at first grieved by this evident dislike on the part of **a creature which had once so loved me.**



It was this unfathomable longing of the soul to vex itself -- to offer violence to its own nature -- to do wrong for the wrong's sake only -- that urged me to continue and finally to consummate the injury I had inflicted upon **the unoffending brute.**



One night as I sat, half stupified, in a den of more than infamy, my attention was suddenly drawn to **some black object**, reposing upon the head of one of the immense hogsheads of Gin, or of Rum, which constituted the chief furniture of the apartment. It was **a black cat -- a very large one** -- fully as large as **Pluto**, and closely resembling him in every respect but one. Pluto had not a white hair upon any portion of his body; but this cat had a large, although indefinite splotch of white, covering nearly the whole region of the breast.



Upon my touching him, he immediately arose, purred loudly, rubbed against my hand, and appeared delighted with my notice. This, then, **was the very creature of which I was in search.** I continued my caresses, and, when I prepared to go home, the animal evinced a disposition to accompany me. I permitted it to do so; occasionally stooping and patting it as I proceeded. When it reached the house it domesticated itself at once, and became immediately **a great favorite with my wife.**



At such times, although I longed to destroy it with a blow, I was yet withheld from so doing, partly by a memory of my former crime, but chiefly -- let me confess it at once -- by absolute *dread* of **the beast**.



And now was I indeed wretched beyond the wretchedness of mere Humanity. And **a brute beast** -- whose fellow I had contemptuously destroyed -- **a brute beast** to work out for me -- for me a man, fashioned in the image of the High God -- so much of insufferable wo! Alas! neither by day nor by night knew I the blessing of Rest any more! During the former **the creature** left me no moment alone; and, in the latter, I started, hourly, from dreams of unutterable fear, to find the hot breath of **the thing** upon my face, and its vast weight

-- **an incarnate Night-Mare** that I had no power to shake off -- incumbent eternally upon my heart !

My next step was to look for **the beast** which had been the cause of so much wretchedness; for I had, at length, firmly resolved to put it to death. Had I been able to meet with it, at the moment, there could have been no doubt of its fate; but it appeared that **the crafty animal** had been alarmed at the violence of my previous anger, and forebore to present itself in my present mood. It is impossible to describe, or to imagine, the deep, the blissful sense of relief which the absence of **the detested creature** occasioned in my bosom.



The second and the third day passed, and still **my tormentor** came not. Once again I breathed as a freeman. **The monster**, in terror, had fled the premises forever! I should behold it no more!



Of my own thoughts it is folly to speak. Swooning, I staggered to the opposite wall. For one instant the party upon the stairs remained motionless, through extremity of terror and of awe. In the next, a dozen stout arms were toiling at the wall. It fell bodily. The corpse, already greatly decayed and clotted with gore, stood erect before the eyes of the spectators. Upon , with red extended mouth and solitary eye of fire, its headsat **the hideous beast whose craft had seduced me into murder, and whose informing voice had consigned me to the hangman.**



USING LANGUAGE TO EXPRESS IDEAS:

'SURROUNDING DETAILS?'

(The Circumstances)

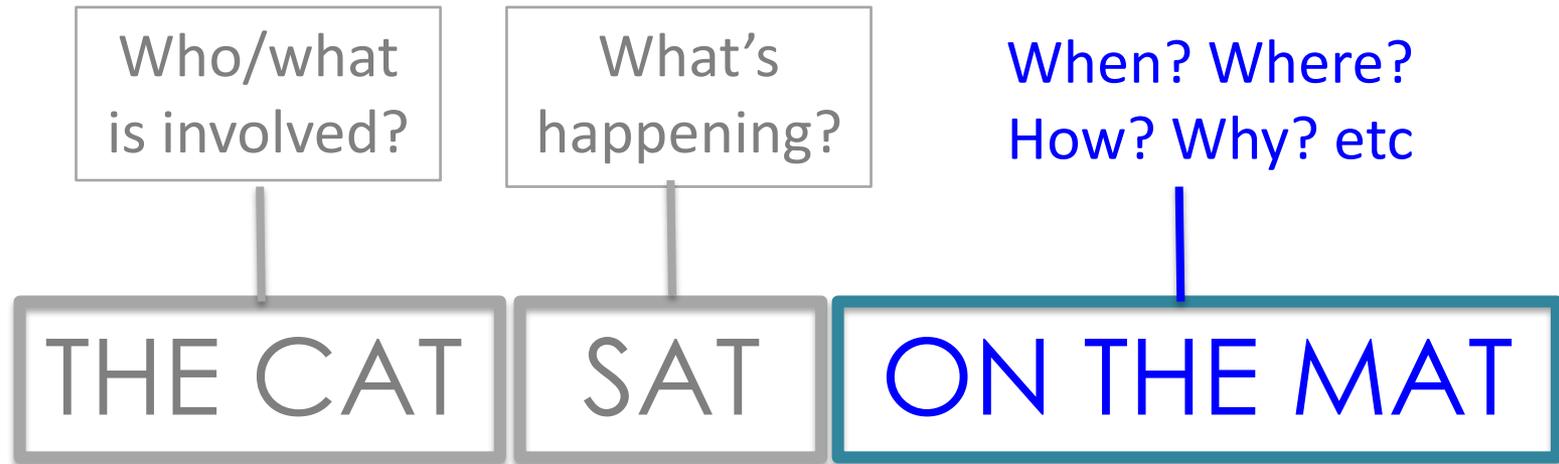
Expressing ideas: **Circumstances**

Understand how adverb groups/phrases and prepositional phrases work in different ways to provide **circumstantial details** about an activity

Expressing ideas: Circumstances

How does the author depict the circumstances surrounding the activity?
(eg place, time, reason, manner)

Expressing ideas: Circumstances



'WHERE?'

When the family has finished tea, and gathers **round the fire** to enjoy the hours of indigestion, the cat **slouches** casually **out of the room** and **disappears**. Life, true life, now begins for him.

He **saunters down his own backyard**, **springs to the top of the fence** with one easy bound, **drops** lightly **down on the other side**, **trots across the right-of-way to a vacant allotment**, and **skips to the roof of an empty shed...**

Arrived **on the top of the shed**, the cat **arches** his back, **rakes** his claws once or twice **through the soft bark of the old roof**, **wheels round** and **stretches** himself a few times; just to see that every muscle is in full working order; then, **dropping** his head nearly to his paws, he sends **across a league of backyards** his call to his kindred -- a call to love, or war, or sport.

Expressing ideas: Circumstances

Explain how authors experiment with the structures of sentences and clauses to create particular effects.

Analyse and evaluate the effectiveness of a wide range of sentence and clause structures as authors design and craft texts

Elaborations

- recognising how emphasis in sentences can be changed by reordering parts of clauses (for example, 'The horses raced up from the valley' as compared with 'Up from the valley raced the horses')

When? Where?
How? Why? etc

What's
happening?

Who/what
is involved?

ON THE MAT

SAT

THE CAT



High in a tree
at the alley's end,
Right at the top
so no one
can get her
Or fret her
or pet her,
Lives one little cat

Delayed
'do-er'



'Fronting' the Circumstance for emphasis.

Expressing ideas: Circumstances (time)



'WHEN?'

- But **to-morrow** I die, and **to-day** I would unburthen my soul.
- **From my infancy** I was noted for the docility and humanity of my disposition.
- **In my manhood**, I derived from it one of my principal sources of pleasure.
- I married **early**, and was happy to find in my wife a disposition not uncongenial with my own.
- Our friendship lasted, in this manner, **for several years**.
- I grew, **day by day**, more moody, more irritable, more regardless of the feelings of others.
- **One night**, returning home, much intoxicated, from one of my haunts about town, I fancied that the cat avoided my presence.
- **One morning**, in cool blood, I slipped a noose about its neck and hung it to the limb of a tree.
- **On the night of the day on which this cruel deed was done**, I was aroused from sleep by the cry of fire.
- **On the day succeeding the fire**, I visited the ruins.

'WHEN?'

- **One day** she accompanied me, upon some household errand, into the cellar of the old building which our poverty compelled us to inhabit.
- **At one period** I thought of cutting the corpse into minute fragments, and destroying them by fire. **At another**, I resolved to dig a grave for it in the floor of the cellar. **Again**, I deliberated about casting it in the well in the yard -- about packing it in a box, as if merchandize, with the usual arrangements, and so getting a porter to take it from the house. **Finally** I hit upon what I considered a far better expedient than either of these.
- The second and the third day passed, and still my tormentor came not. **Once again** I breathed as a freeman.
- **Upon the fourth day of the assassination**, a party of the police came, very unexpectedly, into the house.
- At length, **for the third or fourth time**, they descended into the cellar.
- **For one instant** the party upon the stairs remained motionless, through extremity of terror and of awe. **In the next**, a dozen stout arms were toiling at the wall.

'HOW?'

When the family has finished tea, and gathers round the fire to enjoy the hours of indigestion, the cat **slouches casually** out of the room and **disappears**. Life, true life, now begins for him. He **saunters** down his own backyard, **springs** to the top of the fence **with one easy bound**, **drops lightly** down on the other side, **trots** across the right-of-way to a vacant allotment, and skips to the roof of an empty shed. As he goes, he **throws off** the effeminacy of civilisation; his gait becomes lithe and pantherlike; he **looks quickly and keenly from side to side**, and **moves noiselessly**, for he has so many enemies -- dogs, cabmen with whips, and small boys with stones.

LANGUAGE

AN EXPLICIT
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(e.g. creating story worlds)

INTERACTING WITH OTHERS
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VOICE

IDENTITY

EMOTIONS

EMPATHY

NEGOTIATION

OPINIONS

PERSUASION

ROLES

RELATIONSHIPS

PERSPECTIVE

Interacting with others

Australian Curriculum: English

*“Students of all ages need to be taught explicitly **how language enables people to interact effectively, to build and maintain relationships and to interpret, express and exchange attitudes, feelings and opinions with others.**”*

Interacting with others

How do the characters interact with each other?

How does the author/narrator interact with the reader?

How are the theme, mood and tone developed?

How are feelings, opinions, and judgements expressed?

How are they intensified or softened?

How is 'point of view' constructed?

How are spaces created for different possibilities?

Interacting with others: negotiation

How do the characters interact with each other?

Resources for interaction:

- Statements
- Questions
- Commands
- Exclamations

Who asks the questions?

Who gives the commands?

What does this tell us about their relationship?

How does the interaction unfold?

Interacting with others: negotiation

- How do we get to know the characters by the way they interact?
- What roles are they playing?
- Do these roles change over the course of the story?
- How are the language choices influenced by factors such as:
 - age? status? familiarity? expertise?

Interacting with others: reader/writer

How do the characters interact with each other?

How does the author/narrator interact with the actual or intended reader?

How are the theme, mood and tone developed?
How are feelings, opinions, and judgements expressed?

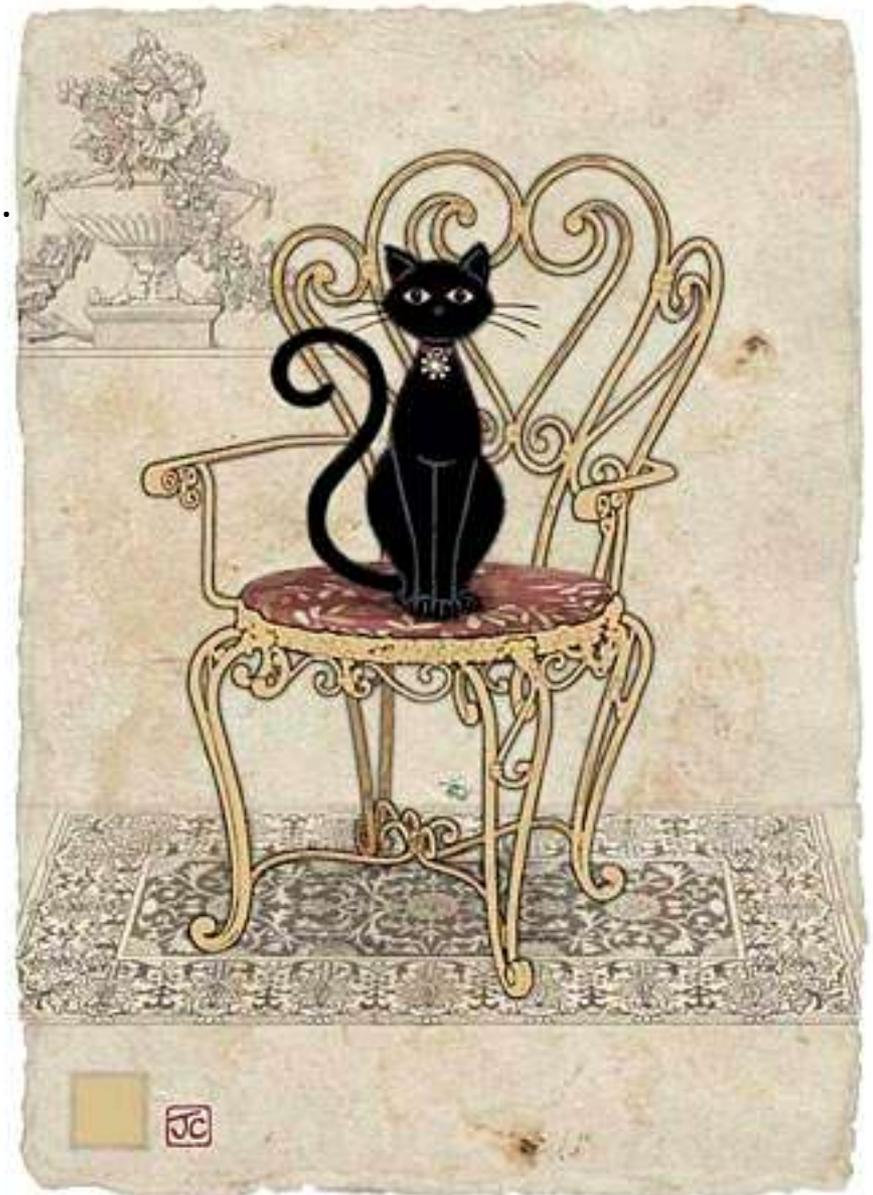
How are they intensified or softened?

How is 'point of view' constructed?

How are spaces created for different possibilities?

Interacting with others: 'I/you'

This is my chair.
Go away and sit somewhere else.
This one is all my own.
It is the only thing in your house that I possess.
And insist upon possessing.
Everything else therein is yours.
My dish,
My toys,
My basket,
My scratching post and my Ping-Pong ball;
You provided them for me.
This chair I selected for myself.
I like it,
It suits me.
You have the sofa,
The stuffed chair
And the footstool.
I don't go and sit on them do I?
Then why cannot you leave me mine,
And let us have no further argument?



Paul Gallico

Interacting with others: relationships

LE CARRÉ

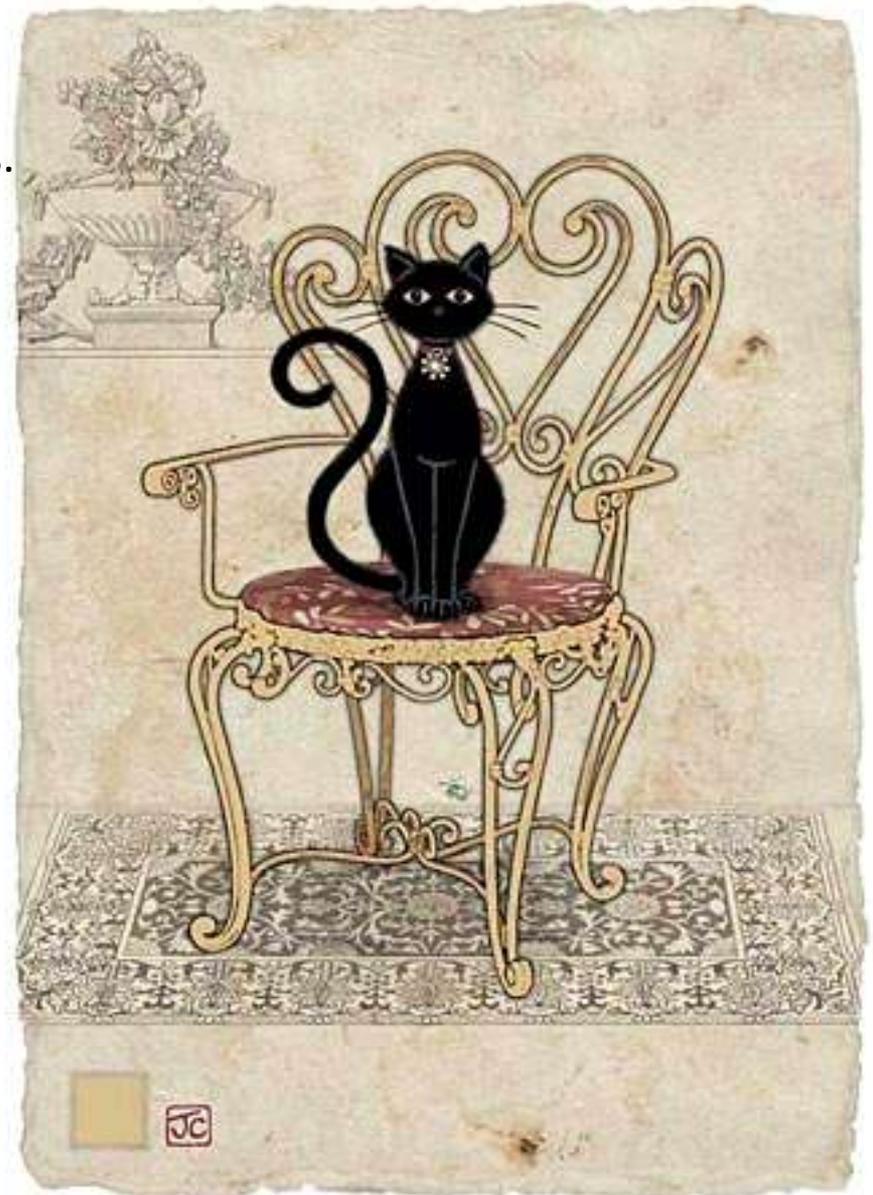
The process is empathy, fear and dramatization. ... “The cat sat on the mat” is not the beginning of a story, but “the cat sat on **the dog’s** mat” *is*.



Interacting with others: relationships

This is **my** chair.
Go away and sit somewhere else.
This one is all **my own**.
It is the only thing in **your** house that I possess.
And insist upon possessing.
Everything else therein is **yours**.
My dish,
My toys,
My basket,
My scratching post and **my** Ping-Pong ball;
You provided them for me.
This chair I selected for myself.
I like it,
It suits me.
You have the sofa,
The stuffed chair
And the footstool.
I don't go and sit on them do I?
Then why cannot you leave me **mine**,
And let us have no further argument?

Paul Gallico



Interacting with others

How do the characters interact with each other?

How does the author/narrator interact with the reader?

How are the theme, mood and tone developed?

How are attitudes expressed (feelings, opinions, and judgements)?

How are they intensified or softened?

How is 'point of view' constructed?

How are spaces created for different possibilities?

Interacting with others: attitudes

How are attitudes expressed?

- emotions
- judgements of behaviour
- appreciation of qualities/attributes

Interacting with others: emotion

How are attitudes expressed?

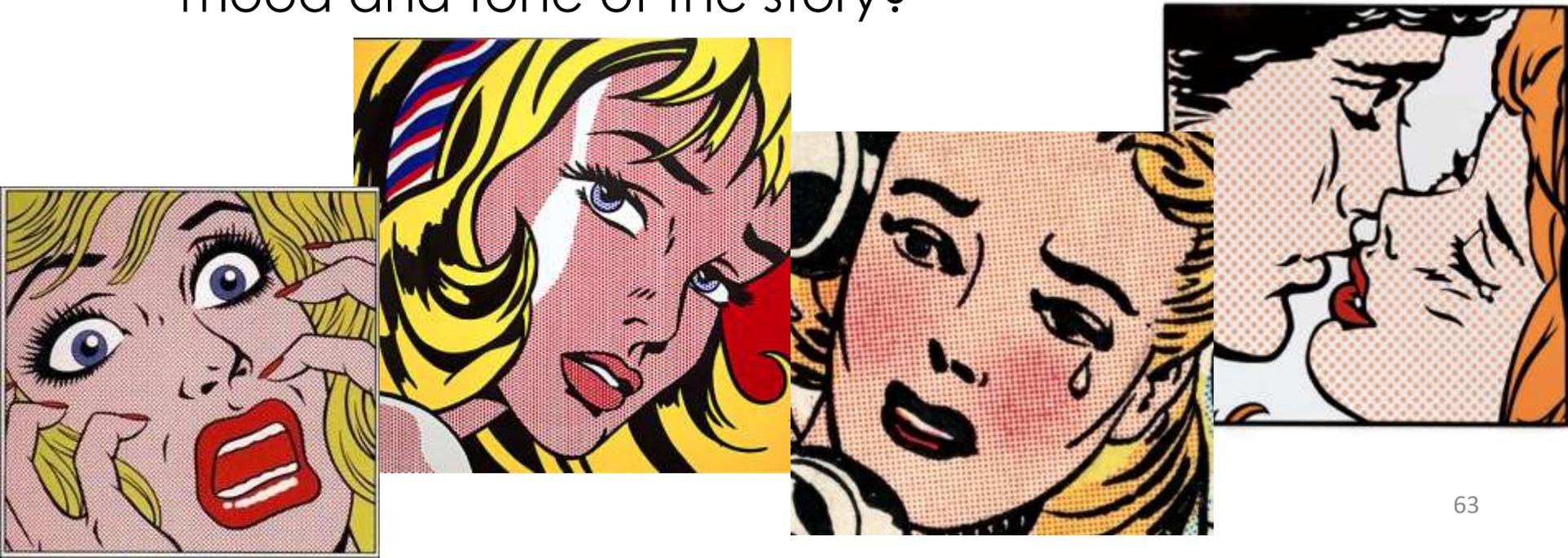
- **Emotions**
(+ intensification)



AC:E LITERACY

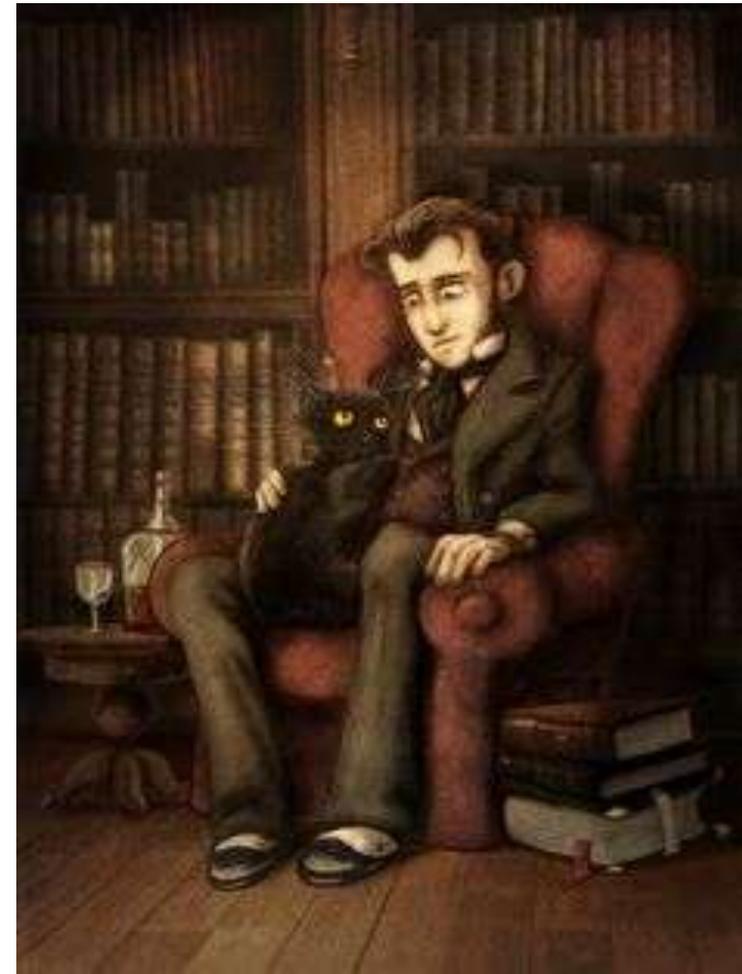
To build an emotive and persuasive vocabulary in order to develop sensitivity to feelings and perspectives

- What is the role of emotions in the story?
- Do they build up and change through the story?
- Are they positive or negative?
- Directly stated or suggested?
- How intense are they?
- How do they help to develop the characters?
- How do they contribute towards suspense/tension?
- Are they implicated in developing the theme, mood and tone of the story?



From my infancy I was noted for the docility and humanity of my disposition. My **tenderness of heart** was even so conspicuous as to make me the jest of my companions. I was **especially fond of animals**, and was indulged by my parents with a great variety of pets.

With these I spent most of my time, and **never was so happy as when feeding and caressing them**. This peculiarity of character grew with my growth, and, in my manhood, I derived from it one of my principal sources of pleasure. To those who have cherished **an affection for a faithful and sagacious dog**, I need hardly be at the trouble of explaining the nature or **the intensity of the gratification** thus derivable.



One morning, **in cool blood**, I slipped a noose about its neck and hung it to the limb of a tree; -- hung it **with the tears streaming from my eyes**, and with **the bitterest remorse** at my heart.



For my own part, I soon found **a dislike** to it arising within me. This was just the reverse of what I had anticipated; but -- I know not how or why it was -- **its evident fondness for myself** rather **disgusted and annoyed**. By slow degrees, **these feelings of disgust and annoyance** rose into **the bitterness of hatred**.

I avoided the creature; **a certain sense of shame**, and the remembrance of my former deed of cruelty, preventing me from physically abusing it. I did not, for some weeks, strike, or otherwise violently ill use it; but gradually -- very gradually -- I came to look upon it **with unutterable loathing**, and to flee silently from **its odious presence**, as from the breath of a pestilence.



I **longed to destroy it** with a blow, I was yet withheld from so doing, partly by a memory of my former crime, but chiefly -- let me confess it at once -- by **absolute dread of the beast**.

This dread was **not exactly a dread of physical evil** -- and yet I should be at a loss how otherwise to define it. I am **almost ashamed** to own -- yes, even in this felon's cell, I am **almost ashamed** to own -- that **the terror and horror** with which the animal inspired me, had been heightened by one of the merest chimæras it would be possible to conceive.



The **moodiness of my usual temper** increased to **hatred of all things and of all mankind**; while, from **the sudden, frequent, and ungovernable outbursts of a fury to which I now blindly abandoned myself**, my uncomplaining wife, alas! was the most usual and the most patient of sufferers.



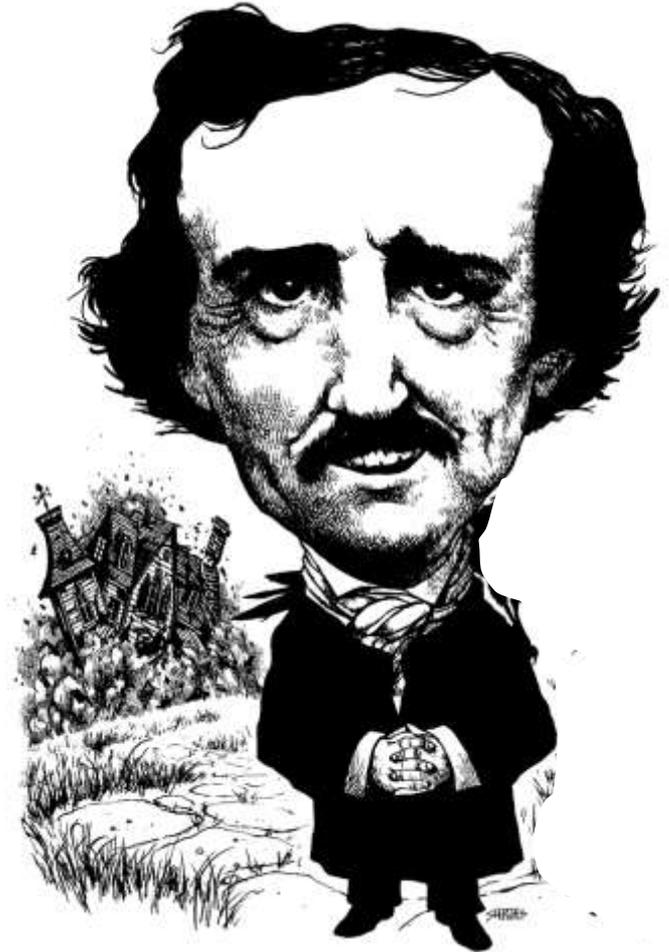
Uplifting an axe, and forgetting, **in my wrath, the childish dread** which had hitherto stayed my hand, I aimed a blow at the animal which, of course, would have proved instantly fatal had it descended as I wished. But this blow was arrested by the hand of my wife.

Goaded, by the interference, into a rage more than demoniacal, I withdrew my arm from her grasp and buried the axe in her brain. She fell dead upon the spot, without a groan.



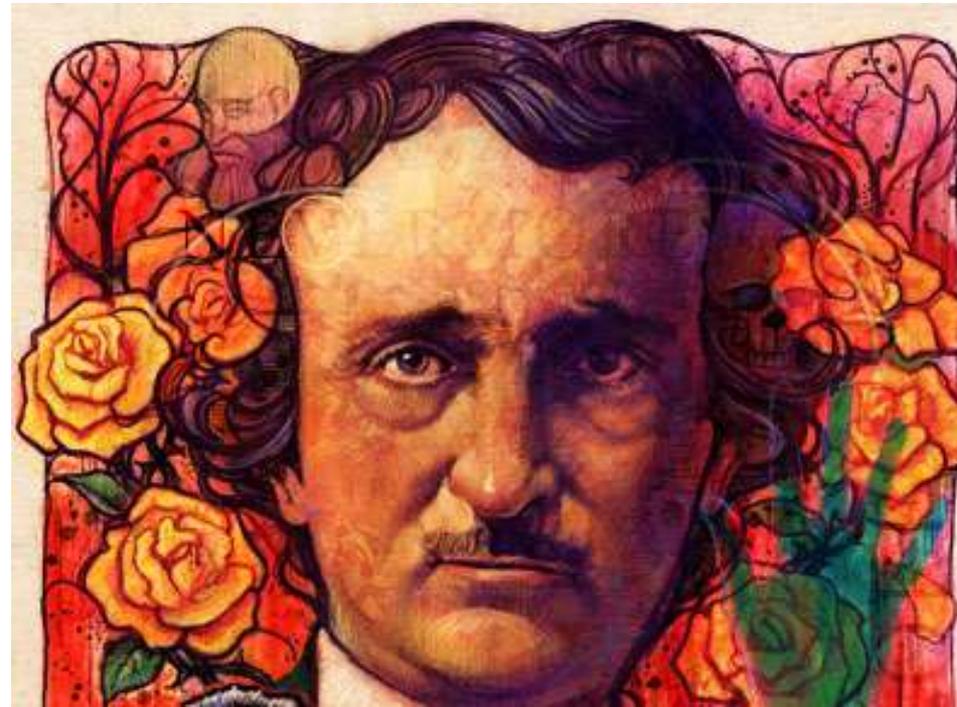
It is impossible to describe, or to imagine, **the deep, the blissful sense of relief** which the absence of **the detested creature** occasioned in my bosom.

Once again I breathed as a freeman. The monster, in terror, had fled the premises forever! I should behold it no more! **My happiness was supreme! The guilt of my dark deed disturbed me but little.** Some few inquiries had been made, but these had been readily answered. Even a search had been instituted -- but of course nothing was to be discovered. I looked upon **my future felicity** as secured.



Upon the fourth day of the assassination, a party of the police came, very unexpectedly, into the house, and proceeded again to make rigorous investigation of the premises. Secure, however, in the inscrutability of my place of concealment, **I felt no embarrassment whatever.** The officers bade me accompany them in their search. They left no nook or corner unexplored. At length, for the third or fourth time, they descended into the cellar. **I quivered not in a muscle.**

My heart beat calmly as that of one who slumbers in innocence. I walked the cellar from end to end. I folded my arms upon my bosom, and roamed easily to and fro. The police were thoroughly satisfied and prepared to depart. **The glee at my heart was too strong to be restrained.**



Interacting with others: attitude

How are attitudes expressed?

- **judgements of behaviour**



Capacity?
Tenacity?
Normality?
Morality?
Legality?
Veracity?
Social esteem?



AC:E LANGUAGE

Use vocabulary to make judgments about people's behaviour, such as their courage, ability and character

AC:E LITERATURE

Evaluate the social, moral and ethical positions represented in texts.

- What judgements are made of human behaviour (e.g moral/ethical, legal, social esteem)?
- Do they change throughout the story?
- Are they positive or negative?
- Directly stated or suggested?
- How intense are they?
- How do they help to build up the characters?
- Are they implicated in developing the theme of the story?

<p>My original soul seemed, at once, to take its flight from my body; and a more than fiendish malevolence, gin-nurtured, thrilled every fibre of my frame.</p> <p>I took from my waistcoat-pocket a pen-knife, opened it, grasped the poor beast by the throat, and deliberately cut one of its eyes from the socket !</p> <p>I blush, I burn, I shudder, while I pen the damnable atrocity.</p>	Source of judgement?	<i>Narrator/self</i>
	Target of judgement?	<i>Self</i>
	Positive or negative?	<i>Negative</i>
	Directly stated? Indirectly?	<i>Both</i>
	Degree of intensity?	<i>Extremely high</i>
	Moral/ethical? Legal? Social esteem?	<i>Moral</i>

This hideous murder accomplished, I set myself forthwith, and **with entire deliberation**, to the task of concealing the body. For a purpose such as this the cellar was well adapted. Its walls were loosely constructed, and had lately been plastered throughout with a rough plaster, which the dampness of the atmosphere had prevented from hardening. By means of a crow-bar I easily dislodged the bricks, and, having carefully deposited the body against the inner wall, I propped it in that position, while, with little trouble, I re-laid the whole structure as it originally stood. Having procured mortar, sand, and hair, with every possible precaution, I prepared a plaster which could not be distinguished from the old, and with this I very carefully went over the new brick-work. **When I had finished, I felt satisfied that all was right. I looked around triumphantly, and said to myself -- "Here at least, then, my labor has not been in vain." ... My heart beat calmly as that of one who slumbers in innocence.** I walked the cellar from end to end.

Source of judgement?	<i>Narrator/self</i>
Target of judgement?	<i>Self</i>
Positive or negative?	<i>Positive?</i>
Directly stated? Indirectly?	<i>Indirectly stated</i>
Degree of intensity?	<i>Mid</i>
Moral/ethical? Legal? Social esteem?	<i>Moral</i>

Interacting with others: Engagement

How do the characters interact with each other?

How does the author interact with the reader?

How are the theme, mood and tone developed?

How are attitudes expressed (feelings, opinions, and judgements)?

How are they intensified or softened?

How is 'point of view' constructed?

How are spaces created for different possibilities and perspectives?

Interacting with others: Engagement

AC:E LANGUAGE

Various grammatical, visual, and non-verbal linguistic resources can be used to introduce an alternative argument or point of view

Interacting with others (‘engaging with other viewpoints’)

The Cat Sat On The Mat (Rory Hudson)

A grey and rather dirty cat
sat on a rather grotty mat
watching a rather timid mouse
who’d made her home within the house.

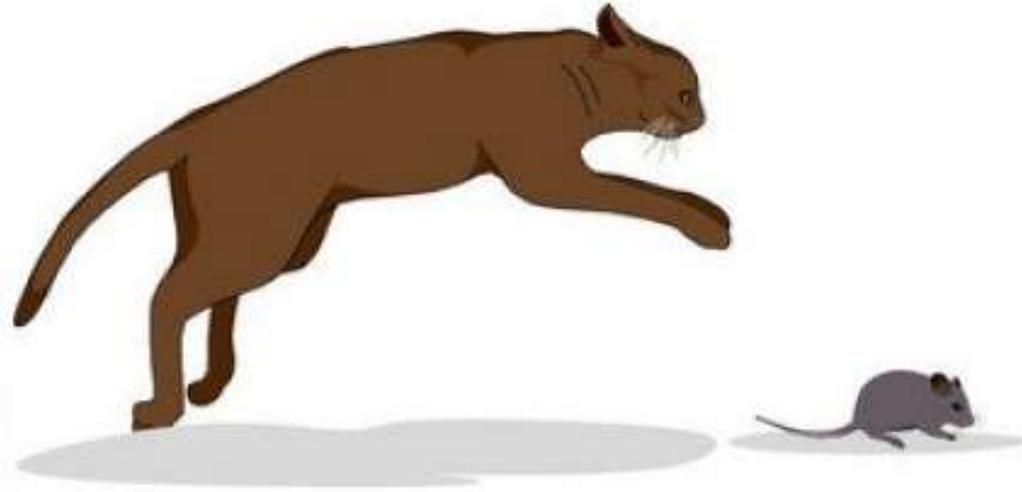
“A boring scene, ” you’ll no doubt say,
“the kind you see most every day,
which in the scheme of things is naught,
as sages have forever taught.”



Yet to the mouse 'twas not like that:
She saw a monstrous fearsome cat
who'd murder her and all her brood,
tearing them up for ready food.



The cat itself had to survive
on food whether dead or alive -
its instincts drove it to the kill
as part of some eternal will.



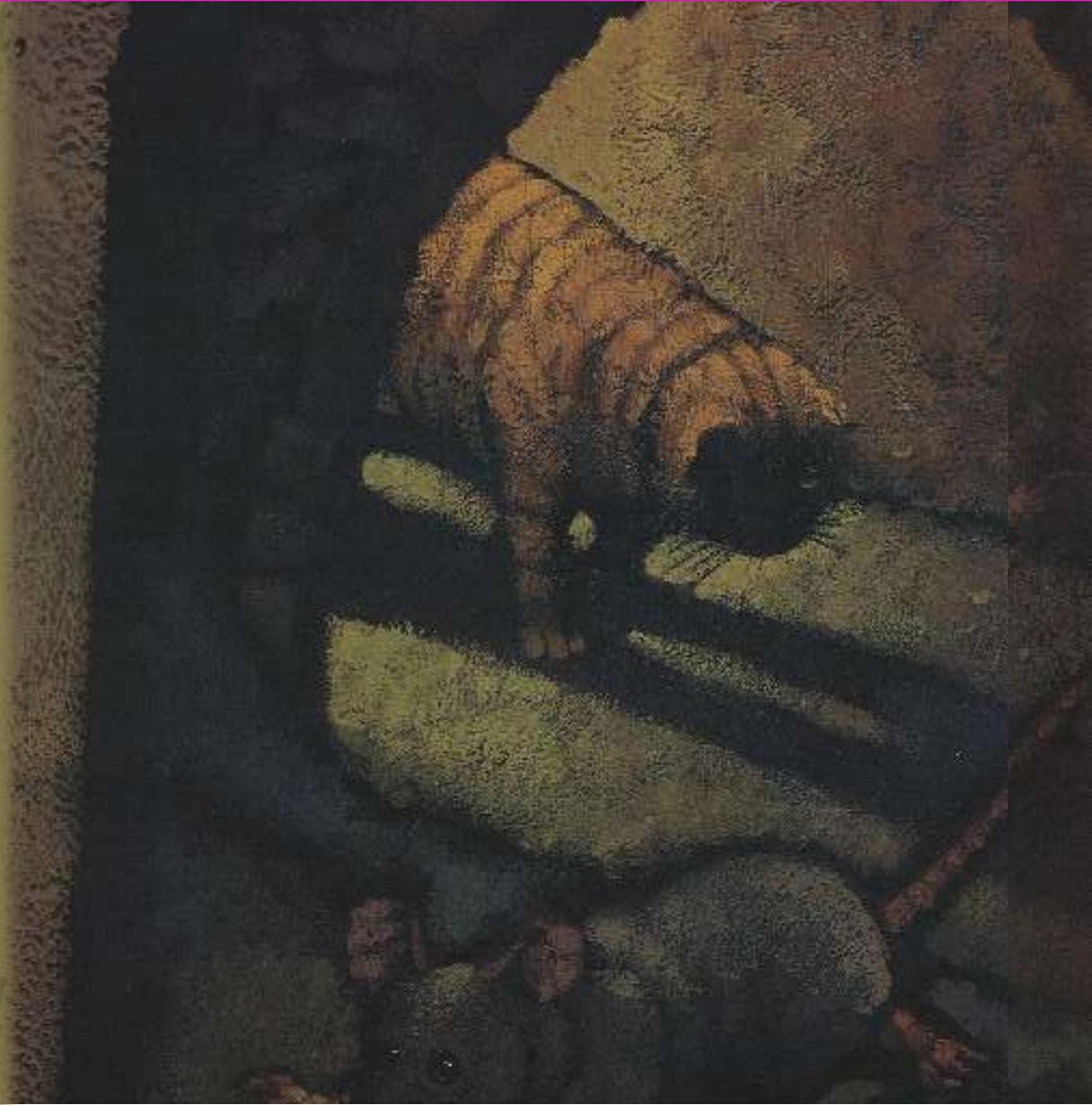
The mat had lain for many years
witness to many hopes and fears,
ignored by all, covered in dirt,
yet knowing how the world could hurt.



Interacting with others (‘engaging with different viewpoints’)

**He’s not a lap cat,
a cuddle-up-
for-a-chat cat,
No, he’s not!**

**He’s not a sit-in-
the-window-
and-stare cat.
He’s an I-WAS-
THERE! Cat.**





**“That’s Prowly come home!
That’s my jowly Prowly!
My sweet Prowly-wowly!
My sleep-all-the-day cat,
My let-the-mice-play cat,
My what-did-you-say? cat,
My soft and dozy,
Oh-so-cosy,
Tickle-my-toes-y,
Stroke-my-nose-y
Prowlpuss.”**

Interacting with others

How do the characters interact with each other?

How does the author interact with the reader?

How are the theme, mood and tone developed?

How are attitudes expressed (feelings, opinions, and judgements)?

How are they intensified or softened?

How is 'point of view' constructed?

How are spaces created for different possibilities?

MOVING FROM A BARE ASSERTION,

e.g.:

The Rum Tum Tugger is a terrible bore.

TOWARDS OPENING UP SPACES

FOR NEGOTIATION, e.g.:

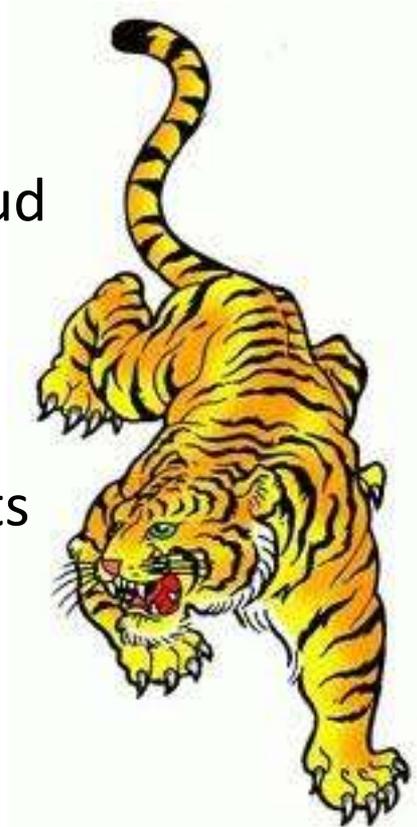
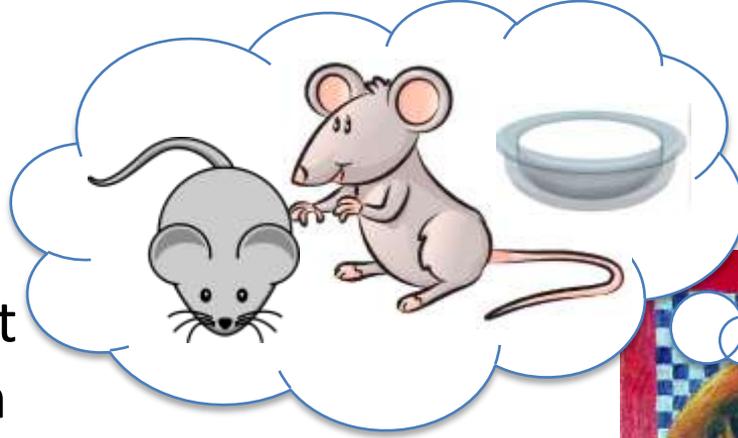
*The Rum Tum Tugger is **probably** a terrible bore.*

***They say** the Rum Tum Tugger is a terrible bore.*

***Although** the Rum Tum Tugger is a terrible bore...*

Cat (J.R.R. Tolkien)

The fat cat on the mat
may seem to dream
of nice mice that suffice
for him, or cream;
but he free, **maybe**,
walks in thought
unbowed, proud, where loud
roared and fought
his kin, lean and slim,
or deep in den
in the East feasted on beasts
and tender men.



Hamlet's Cat

To go outside, and there perchance to stay
Or to remain within: that is the question.
Whether 'tis better for a cat to suffer
The cuffs and buffets of inclement weather
That Nature rains on those who roam abroad,
Or take a nap upon a scrap of carpet,
And so by dozing melt the solid hours
That clog the clock's bright gears with sullen time
And stall the dinner bell.



To sit, to stare
Outdoors, and by a stare to seem to state
A wish to venture forth without delay,
Then when the portal's opened up, to stand
As if transfixed by doubt.

To prowl; to sleep;
To choose not knowing when we may once more
Our re-admittance gain: aye, there's the hairball;
For if a paw were shaped to turn a knob,
Or work a lock or slip a window-catch
And going out and coming in were made
As simple as the breaking of a bowl.



What cat would bear the household's petty plagues,
The cook's well-practiced kicks, the butler's broom,
The infant's careless pokes, the tickled ears,
The trampled tail, and all the daily shocks
That fur is heir to, when of his own free will,
He might his exodus or entrance make with a mere
mitten?



Who would spaniels fear,
Or strays trespassing from a neighbor's yard,
But that the dread of our unheeded cries
And scratches at a barricaded door
No claw can open up, dispels our nerve
And makes us rather bear our humans' faults
Than run away to un-guessed miseries?



Thus caution doth make house cats of us all;
And thus the bristling hair of resolution
Is softened up with the pale brush of thought
And since our choices hinge on weighty things,
We pause upon the threshold of decision.

Author Unknown

