

Anne Burns

Teaching speaking using genre-based pedagogy

Introduction

Genre-based pedagogy, based on social and functional theories of language and language learning, developed from and has been widely used in the teaching of writing. However, the notion of genre and the principles of genre-based pedagogy are also powerful tools for the teaching of speaking to second language learners. In this paper, I present theoretical frameworks which can be used for analysing spoken language. Drawing on Australian work with adult immigrants, I also suggest pedagogical approaches which incorporate the teaching of spoken genres in adult second language programs. I focus in particular on the teaching of casual conversation, as this aspect of teaching speaking is usually more difficult and problematic for teachers and learners than more pragmatically oriented encounters.

The teaching of speaking in second language programs

Immigrants and refugees arriving in their new countries of settlement have an urgent need to communicate in the new language. Being able to communicate orally on a daily basis is the fundamental skill that will not only enable them to gain access to the language(s) they are aiming to acquire, but also to participate effectively in a new culture and society. Ironically, though, many of the materials and resources available commercially for the teaching of speaking often fail to realistically equip learners for these important goals. Here is an example of the kind of text – for asking directions – that is commonly offered in such material:

Text 1

A: Excuse me. How will I get to the North East Shopping Centre?

B: Take a number 9 bus to Westmore Street. When you reach Westmore Street, transfer to the number 34 bus at the corner of Walton Road. This bus will take you to the North East Shopping Centre.

A: How will I know when I have arrived at Westmore Street?

B: The bus driver will let you know if you ask him.

A: Thank you.

(Burns, Joyce & Gollin 1997, p. 44)

A comparison of Text 1 above with Text 2 below, which is based on a recording of authentic spoken interaction, shows a number of striking differences:

Text 2

- A: Um...give me an idea how to get to your place...I don't
cos, I don't um...know it too well round there. I'll probably
be coming by bus ... so]
- B: right, well, going towards]...French street, stay on the bus for,
oh...about...the trip takes about twenty minutes by bus]
- A: right]
- B: now you go...the bus will go out along St Katherine's Road,
well you just keep on the bus...
- A: ...mm...hm...
- B: and it'll cross over Peters Road which is a fairly major...
- A: yeah, I know Peters...
- (Burns, Joyce & Gollin 1996, p. 46)

Clearly, Text 1 is a scripted, or introspected, dialogue. It has been created for pedagogical purposes, on the assumption that it will enable learners to understand: a) how a particular grammatical structure, future tense *shall/will*, is used; and b) how to ask directions. However, it seriously misrepresents the nature of authentic interaction and the way in which speakers and listeners jointly construct spoken text. It also cannot be assumed that it would in fact enable a learner to ask for directions outside the confines of the classroom.

Text 1 is characterized by each utterance being presented as a fully formed sentence; distinct turns for each speaker with no overlaps or hesitations; similar lengths in the turns of each speaker; formal and standardized vocabulary and grammar choices; lack of account of context and shared knowledge and therefore the redundancy typical in speech. Text 2, on the other hand, contains fragmented utterances not set out as "sentences" (which are a feature of written text and do not actually exist in speech). There is variety in the choice of grammatical structure because of the need to negotiate the interaction. Turns overlap and vary considerably in length, while hesitations and backchanneling is frequent. The speakers use informal and idiomatic language. The context is implied through the speakers' assumptions about their shared knowledge, which therefore leads to speech redundancy in authentic interactions.

Developments in recording technology and descriptive linguistic and corpus-based research over the last twenty years have served to reveal

substantially how spoken language is constructed generically and lexico-grammatically. Clearly, spoken interaction simply does not occur through strings of isolated sentences, based on what is predicted by Latinate written grammars. Thus, sentence-level analyses which are the usual bases for portrayals for teaching speaking are brought seriously into question. Since English language learners want and need to learn about effective interaction, a classroom diet of scripted dialogues, and a lack of exposure to authentic speech is no longer sufficient, particularly for learners beyond beginning proficiency levels.

Theoretical perspectives on a genre-based approach to speaking

A genre-based approach takes its primary motivation from developments in sociolinguistics, discourse analysis (e.g. McCarthy 1991; McCarthy & Carter 1994), and especially systemic functional linguistics on the one hand (e.g. Halliday 1994; Martin & Rothery 1980) and from concepts of scaffolded and explicit pedagogy on the other (Callaghan & Rothery 1988; Christie & Martin 1997; Gibbons 2002; Hammond 2001). The notion of *text* is a central concept in genre-based pedagogy. Defining text within a text-based syllabus approach, Feez (1998, p. 4) states: "A text is any stretch of language which is held together cohesively through meaning". Spoken texts, therefore, are completed stretches of speech which could consist of single utterances, *Hi!* (spoken in passing to an acquaintance) or lengthy interactions, such as an extensive casual conversation or a political speech.

Various theorists (e.g. Brown & Yule 1983; McCarthy 1991) have suggested that spoken interaction is driven by two major types of motivation: *transactional*, or pragmatic, interaction and *interactional*, or interpersonal, interaction. Transactional texts involve the exchange of goods and services, as for example, in business meetings, service encounters or job interviews. Interactional interactions concern the creation and maintenance of personal relationships – they 'oil the social wheels' of daily life. Telephone calls to family members, casual conversations at the workplace or personal story telling between friends at a dinner party are examples. These categorizations are helpful for language teaching, although it should also be remembered that any spoken interaction could be a hybrid of both types: it would be unusual for example, for business meetings (primarily transactional) not to contain elements of interpersonal interaction. Similarly, a casual conversation might contain segments where speakers turn to transactional matters, such as asking advice about a financial problem or a discussing a situation involving purchasing goods.

Egins (1990 p. 7), drawing on systemic functional linguistics, and particularly Poynton's (1985) discussion of how interpersonal, or tenor, relationships are expressed linguistically in speech, devised a model which provides a very useful typology for classifying spoken texts for second language teaching purposes. As might be expected, as a generalised model it cannot capture the shades of the interpersonal relationships that might exist in any one text, but it does provide an explanatory base for making decisions about pedagogical planning when teaching spoken texts (see Burns, Joyce, & Gollin 1996).

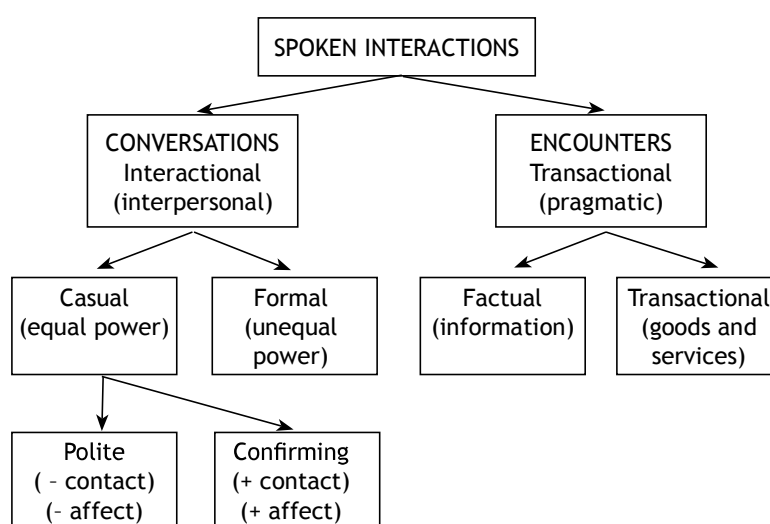


Figure 1. Functional motivation for spoken interactions
(Burns, Joyce & Gollin 1996, p. 11)

The model shows first how spoken interactions can be identified as broadly interactional or broadly transactional. Conversations in this model consist of *casual* conversations where the participants have more or less equal interpersonal power; and *formal* conversations where power is likely to be more unequal. In each case the speakers will select from the repertoire of linguistic knowledge and choices available to them according to their 'reading' of these relationships. Casual conversations are further classified as *polite* or *confirming*. Polite conversations are those where no, or only limited, previous or future contact is the case. In these conversations participants are unlikely to have developed strong psychological or emotional feelings towards one another. An example would be meeting someone at a language teaching conference and chatting politely to them on that one occasion. Confirming conversations involve those where speakers have close and continuing contacts and have developed strong

emotional feelings towards each other, such as among family members or work colleagues. An example of a formal conversation where there is unequal power could be someone in an educational context having a conversation with a lecturer or, in a work situation, with a supervisor or boss.

Encounters in Eggins' model are categorized as *factual* or *transactional*. Factual interactions are concerned with giving or seeking information. They involve interactions revolving around enquiries made in a whole range of daily social situations – educational, vocational and in the community – such as in the example above of giving and receiving directions. Transactional interactions are where speakers are negotiating goods and services, such making medical appointments and engaging in doctor's consultations or purchasing goods in a department store.

In general, transactional talk may be easier to teach in language classrooms than interactional because it is typically more predictable. Transactional genres and their text structures are usually easier to identify at the macro-level; the medical consultation genre is relatively predictable in many cultures and languages. Similarly, at the micro-level the relationships between the various stages of the text and the grammar are easier to examine. Interactional conversation is rather more difficult to teach as it is much less predictable, and is spontaneous, jointly constructed and usually highly context specific. Because of the nature of the power relations and affective factors conversations are interpersonally sensitive and more grammatically complex.

Exploring the teaching of casual conversation through genre-based pedagogy

Casual conversation is "a critical site for the maintenance and modification of our social identities" (Thornbury & Slade 2006, p. 142). It is also often the area that immigrant learners find the most difficult to negotiate in their daily encounters. Even when the focus in educational programs for immigrants is on workplace and vocational training, as it now is in adult immigrant programs in Australia and Sweden (see Burns & de Silva Joyce 2007; Lindberg & Sandwall 2007), learners are usually eager to know how to increase their ability to develop more effective interpersonal contacts. Because of the highly spontaneous, unpredictable and interpersonal nature of casual talk already discussed, jointly constructed conversations are unpredictable.

Consider the two texts that follow. In Text 3, Gillian has just arrived late at a friend's flat in Australia where people she knows well are having

coffee together. She goes into an explanation (in the form of a recount) of what held her up. Text 4 involves two Australian couples; they are upstairs in the house of one of the couples where the Sydney Harbour Bridge can be seen in the distance. Ian, whose house it is, has asked Lynne who is visiting to explain how to use a search engine on a computer.

Text 3

[G = Gillian, V = Valerie, T = Terry]

G: it's unbelievable you know I've got three ATMs at my bank, right... I'm down there today, there's one working out of three so I waited in the queue... that was all right, put my card in, keyed in my PIN, the shutters came down and ate my card

V: oh no...

G: so I had to go inside the bank where the queues are practically to the door and every other person there is a business man with you know the thousand cheques

T: [oh right...]

G: [I know, just trying to stay calm and then finally there's just me and the little old lady in front of me and I thought, well, she won't take long and then she walks up to the teller and picked up this huge shopping bag full of five cent pieces]

V: [oh no...]

G: [so I left, I felt I just couldn't [wait any longer]

T: [you didn't get your card back]

G: I didn't get my card and I didn't get my money

V: it's all right, darling, I'll lend you a dollar...

G: oh great, just don't make it in five cent pieces [laughter]

(Adapted from de Silva Joyce & Hilton 1999, p. 84)

Text 4

[A = Anna, I = Ian, L = Lynne, R = Rod]

L: Can we build on the top ((somewhere))... another little room?

R: no...

I: ...[right]

R: ...[gee, that's a very good view of the city... could you see... could you have seen the fireworks from here, Ian?]

I: ye[ah]

R: [could you...?]

I: yeah... right... internet connection

(pause) {sound of telephone connecting to internet}

I: ok

R: ok...hop in
L: ...uh...oh, I've got to earn dinner now [have I?
A: [right...so
I: have you seen these...I've been using this chair now for about
three year... do you know how to use that?
L: yes, I do... [I'd love one
I: [You won't fall off it?
L: no I won't fall off it
I: aaaagh
L: we had one at work, but it disappeared unfortunately before I
could have it
I:it's bloody brillia[nt
L: ...[it's absolutely great
A: so...
I: I had back problems before I went on this...
L:that's why I think they're great
I:you kneel on it...
L: yeah, I know
(Burns' data, 2000)

Both texts are characterised by the features of natural, spontaneous talk. The speakers take turns, interrupt, and overlap; they use backchanneling (*oh, no, mm...* etcetera) and discourse markers (*oh, so, right*). There are hesitations, incompletions, false starts, fillers, and repetitions. The vocabulary is informal and the speakers use numerous high frequency words as well as evaluative, or appraisal (Martin & White 2005) language (*unbelievable, unfortunately, oh great*). However, whereas the first has more structured and monological segments, where Gillian is the main speaker, the second text consists of highly interactive turns by multiple speakers.

These different characteristics of natural talk can be thought of as *chat* and *chunk* sequences (Egins & Slade 1997; Thornbury & Slade 2006). Chat segments are "...highly interactive sequences of spoken language characterised by a rapid transfer of turns from one speaker to the other" (Egins & Slade 1997, p. 227). In chat segments, as shown in Text 4, the conversation is spontaneous and informal, speakers exchange turns frequently, there is high competition for turns and structure is managed locally turn-by-turn. For these reasons, and because they are also highly context-embedded and very sensitive to the relationships between the speakers, chat sequences are difficult to teach.

Chunk segments, on the other hand, are "...those aspects of conversation that have a global or macro-structure where the structure

beyond the exchange is more predictable" (Eggins & Slade 1997, p.230). One participant takes the floor for an extended period and becomes the principal speaker, there is a recognisable chunk of interaction interwoven into the overall conversation, the chunk appears to move through predictable stages and speakers use their turn to tell a story, to joke, to gossip or to give an opinion. These longer stretches of talk, even though they are still interactive in the sense that other speakers also play a role, are more amenable to being analysed as spoken genres or text types. They are much easier to teach than chat as they have their own internal structures that are motivated by different social purposes and show identifiable patterns of language. Recognising that there are key 'story-telling' genres of casual conversation is very valuable for the purposes of planning and teaching casual conversation. Drawing on Slade (1997), the table below identifies key genres typical of spontaneous talk and the main features of their generic structure – that is the various stages the text goes through in order to be classified as a particular genre.

Table 1. Common story-telling genres in casual spoken interaction

Genre	Generic Structure
Narrative (facing and resolving a problematic experience)	(Abstract) ^ Orientation ^ Complication ^ Evaluation ^ Resolution ^ (Coda)
Anecdote (experiencing a remarkable event)	(Abstract) ^ Orientation ^ Remarkable Event ^ Reaction ^ (Coda)
Exemplum (highlighting a moral point)	(Abstract) ^ (Orientation) ^ Incident ^ Interpretation ^ (Coda)
Recount (experiencing a sequence of events)	(Abstract) ^ Orientation ^ Record of Events ^ (Coda)

[^ = followed by; () = optional stages

A genre-based approach to teaching a recount

This section look more closely at an example of how teachers can use these theoretical frameworks to teach a spoken recount, a common way in which people retell their experiences and maintain personal relationship through casual talk. First, I discuss in more detail the generic patterns that are identifiable in the recount at the macro and micro-levels. Then I introduce the key notion in genre pedagogy of the teaching learning cycle.

Using this cycle as a base, several suggestions are then made for developing classroom activities that can facilitate the teaching of the recount.

In the table above the generic structure of a recount is seen to be:

(Abstract):	used to signal that a recount is about to begin. It is an optional stage as not all recounts begin by signalling what is to come
Orientation:	orients the listener to the places, events, circumstances and people involved (who, what, why, where, when)
Record of events:	outlines events in sequence with ongoing evaluations of the meaning/significance of the events
(Coda, or Evaluation):	comments on the overall story and brings it back to the present. The Coda serves to round off and signal the end of the recount and provides an opportunity for other speakers to begin a shift of topic

Turning again to Gillian's recount of the bank events, the generic or macro-analysis of this text breaks down as outlined below:

Text 5

Abstract

G: it's unbelievable you know

Orientation

I've got three ATMs at my bank, right...I'm down there today, there's one working out of three

Record of events

so I waited in the queue...that was all right, put my card in, keyed in my PIN, the shutters came down and ate my card

V: oh no...

G: so I had to go inside the bank where the queues are practically to the door and every other person there is a business man with you know the thousand cheques

T: [oh right...

G: [I know, just trying to stay calm and then finally there's just me and the little old lady in front of me and I thought, well, she won't take long and then she walks up to the teller and picked up this huge shopping bag full of five cent pieces

V: [oh no...

G: so I left, I felt I just couldn't [wait any longer
 T: [you didn't get your card back

Coda

G: I didn't get my card and I didn't get my money
 V: it's all right, darling, I'll lend you a dollar...
 G: oh great, just don't make it in five cent pieces [laughter]

Taking each of these stages in turn, it is possible now to analyse the grammatical features and patterns at the micro-level and to look at the patterns of vocabulary and grammatical choices the main speaker makes as the text unfolds.

Table 2. *Lexicogrammatical patterns at the micro-level*

Generic stage	Language features and patterns
(Abstract) Signals the story is about to begin and establishes the point of the story	generalised <i>you</i> (general relevance of story) attitudinal vocabulary (<i>unbelievable</i> – point of story)
Orientation Orients listeners to events (who, what, why, where, when)	references to specific people involved (<i>I</i>) references to time/place (<i>at my bank, down there, today</i>)
Record of Events Outlines events in sequence with ongoing evaluations	past tense verbs (<i>was, waited</i>) use of nouns/pronouns for participants (<i>I, business man, a little old lady, she</i>) events sequenced in time (<i>finally</i>) past action verbs (<i>put, keyed, picked up</i>) past in present and reported speech for dramatic effect (<i>every other person there is a business man; finally there's just me and the little old lady</i>)
(Coda) Comments on overall events and bring back to present	evaluation of whole story (<i>I didn't get my card...</i>) vocabulary expressing speaker's attitude (<i>oh, great</i>) return to present (<i>It's all right, darling, I'll lend you a dollar</i>)

Having an insight into the grammatical patterns that characterise the text allows teachers to begin to plan activities to strengthen learners' skills in these areas. It also means that, unlike in the introspected dialogue in Text 1, the emerging patterns identified are those actually used in natural speech, rather than ones that are used as a *vehicle* to 'invent' the text (Burns, Joyce & Gollin 1996).

Before looking at specific activities that can be used to teach the recount presented here, we will consider another theoretical model related to genre pedagogy. A teaching-learning cycle is often used in this approach to scaffold and support learning through various stages as learners work towards understanding and producing a particular text. In this cycle texts are explored in terms of their social and cultural, as well as their functional and linguistic purposes. The classroom talk that occurs between teacher and learners is a crucial aspect of: 1) building knowledge, skills and understanding; 2) learning the language needed to successfully control the text; 3) learning about the language and how it works in the text. Halliday (1979/80) refers to these three aspects as learning through language, learning language, and learning about language.

The cycle outlined below (Burns & Joyce 1991, in Hammond et al. 1992) is one that was adapted for adult learners of English as a second language from earlier work by Callaghan and Rothery (1988).

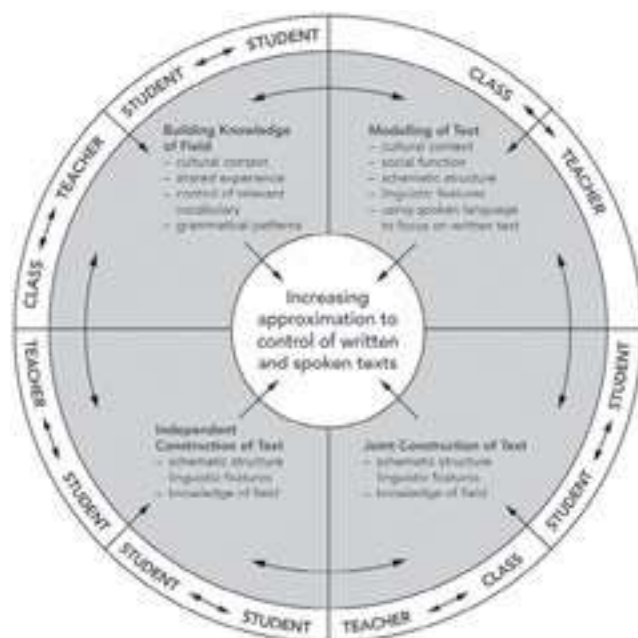


Figure 2. The teaching-learning cycle

The cycle consists of four interrelated phases which progressively build towards a knowledge base that allows learners to gain greater control of the target text type or genre. *Building Knowledge of the Field* involves exploring and developing cultural knowledge in relation to the text. In the case of adult immigrants this could mean making cultural comparisons of texts; showing understanding of similarities and differences among texts produced in their new country and in their cultures; developing knowledge of key contexts where texts are produced; understanding their purposes within those contexts; considering the kinds of relationships that might be involved between those who use the texts; researching information on the content; and developing key language skills (e.g. vocabulary) required to produce and negotiate the target texts. The *Modelling* stage involves the teacher in providing sample texts of the target genre so that learners can build up knowledge of their purpose in the cultural and social context, the generic structure and text staging, the key vocabulary, and the patterns of the grammatical structures.

At the *Joint Construction* stage, the teacher spends time working collaboratively with the learners to co-construct a text within the target genre. This stage typically involves drawing on the learners' new knowledge of text models to assist them to construct a similar text. It is also a stage where teachers might diagnose what further work needs to be done to consolidate the language skills learners need to have to manage the text. The final stage, *Independent Construction*, occurs when learners reach a point where they have enough knowledge to work independently on construction of the text. In a spoken text it means being able to take up appropriate roles as a speaker and/or listener, to handle the vocabulary and grammatical structures required to produce the text, and to facilitate the flow of the text by using effective discourse strategies such as turn taking, backchanneling, clarification requests and other features that prevent breakdown of communication.

The cyclical nature of this model means that it is not meant to be used in a lock-step sequence but as a conceptual framework for planning the processes of genre-based pedagogy. Potentially, teachers could begin a unit of work on a particular genre at any point in the cycle. For example, asking intermediate learners first to independently construct a text can be a form of needs analysis which allows teachers to diagnose how well learners can already manage a text, or what areas the teacher needs to explicitly teach. The key to using the cycle is not to see it as a prescriptive teaching approach, but more as a means of guidance and support for learning that will lead to successful achievements for learners.

Within the framework of the teaching learning cycle, various activities

can be introduced to support and scaffold the production of a spoken recount such as Text 5. In the activities discussed below this text is used to give examples of how a teacher could develop the students' skills to participate in similar texts. De Silva Joyce and Burns (1999, p. 103–106) propose four different types of activities that could be used (see de Silva Joyce & Hilton 1999 for a full range of activities for spoken genres).

1. Preparation activities

These are activities that prepare learners for the type of spoken interaction they will be focusing on. They focus attention on the cultural and social context of the interaction and the purpose of the text, and encourage learners to draw on their previous knowledge and experiences of similar spoken interactions. These kinds of activities might well be included at the *Building the Field* stage of the teaching-learning cycle.

Example: Preparing to listen

- a) Gillian tells a recount about going to the bank. Before you listen, answer these questions:
- Why do you think Gillian tells her friends about her trip to the bank?
 - How do you think she feels about her experience at the bank?
 - What might have happened to her at the bank?
 - Has anything unusual ever happened to you at the bank?
- b) List eight words which you think Gillian might use in her recount.

2. Discourse activities

These activities provide practice for learners in developing their discourse skills. They focus attention on how speakers begin, progress and end interactions. They also highlight the role of the listener in an interaction. In these activities, learners are given opportunities to listen to and recognise specific discourse features such as discourse markers, to develop knowledge of how they function in spoken texts and to practise using discourse features and strategies.

Example: Developing discourse skills

Listen and complete.

Let's look at the stages of Gillian's recount. Listen again to complete the following exercises.

- a) When we want to tell a story, we need to let our listeners know

that we want to take a turn. Write down the words which Gillian uses to take a turn.

b) Listen to the Record of Events stage of Gillian's recount and number the events in the correct order. The first one has been done for you.

3. Language activities

Language activities focus learner attention on the micro features and patterns of the genre. They provide practice in learning and using appropriate vocabulary and grammatical structures. Discourse and language activities could be used at both the Modelling and Joint Construction stage of the teaching-learning cycle.

Example: Learning about the language patterns in the text

Grammar

When we tell recounts we usually use the past tense. Underline the past tense verbs which Gillian uses:

- "so I waited in the queue...that was all right, put my card in, keyed in my PIN, the shutters came down and ate my card"

Vocabulary

Tick the correct answer:

Gillian tells her recount because she feels:

- ☐ annoyed with the old lady who had a bag of five cent pieces
- ☐ angry with the business men in the bank
- ☐ frustrated that she didn't get her money

4. Interaction activities

These are activities which support learners' ability to begin using the texts independently. They provide practice in producing spoken texts through constructing and managing interaction and/or parts of interactions. They also provide feedback on student performance and enable the teacher and learners to gauge how well they are doing in producing and controlling the text. They may also become part of teacher or learner-based assessment. Interaction activities fit well within the Independent Construction stage of the teaching-learning cycle.

Example: Producing texts independently

Now it's your turn

Gillian tells her recount because she was frustrated about her trip to the bank. Prepare a recount to tell someone about a time when you felt frustrated. Use the questions to prepare your recount.

- What could you say to show your listeners that you want a turn?
- Where did the events happen?
- When did the events happen?
- Write down five words that show how you felt.
- Write down the sequence of events.
- What could you say to show your listeners you have finished?

Conclusion

Bygate (2001, p. 14) notes that the teaching of speaking has occupied a “peculiar position” in language teaching. He attributes this situation to the fact that historically there was a lack of study of the linguistic structures and forms of natural speech, and a reliance in linguistic description underpinning language teaching on the grammatical forms and features of written language – the Latinate grammars that for so long informed the way spoken language was taught. One reason for this situation was that, until the 20th century, speech corpora were difficult to capture and therefore codify linguistically. With the rapid sophistication of technology capable of recording speech samples in more recent times, it has not only been possible for applied linguists to analyse corpora of natural speech samples and to develop grammars and descriptions of spoken language (e.g. Biber et al. 1999; Carter & McCarthy 2006), but also to consider the pedagogical implications for teaching. Developments in theoretical description through discourse analysis, systemic functional linguistics, pragmatics and conversation analysis have progressed hand in hand with applications to classroom instruction (e.g. Burns, Joyce & Gollin 1996; Burns & Joyce 1997; McCarthy 1991; O’Keeffe, McCarthy & Carter 2007; Thornbury & Slade 2006). While teaching resources produced by commercial publishers still have some way to go in basing English as a second language teaching material on natural speech (see McCarthy, McCarten & Sandiford 2005, for one exception), teachers who can develop an understanding of spoken genres and their discourse characteristics and features are better equipped to meet the challenges of teaching speaking to their learners. In particular teachers of adult immigrants and refugees must consider the urgent and pressing needs of their learners for participation in the new cultural and social worlds of the community, work, and study. The goals of effective teachers are to assist such learners to develop a repertoire of communicative knowledge and skills that will make undertaking this task more relevant and effective. Adopting a genre-based approach to the teaching of speaking may be one way to fulfill such goals.

References

- Biber, D., Johansson, S., Leech, G., Conrad, S. & Finegan, E. (1999). *Longman grammar of spoken and written English*. New York: Pearson Longman.
- Brown, G. & Yule, G. (1983). *Teaching the spoken language. An approach based on the analysis of conversational English*. Cambridge: Cambridge University Press.
- Burns, A., Joyce, H. & Gollin, S. (1996). *'I see what you mean'. Using spoken discourse in the classroom: a handbook for teachers*. Sydney: National Centre for English Language Teaching and Research.
- Burns, A. & de Silva Joyce, H. (1997). *Focus on speaking*. Sydney: National Centre for English Language Teaching and Research.
- Burns, A. & de Silva Joyce, H. (2007). Adult ESL programs in Australia. *Prospect*, 22 (3), 5–17.
- Bygate, M. (2001). Speaking. In: R. Carter & D. Nunan (Eds.), *The Cambridge guide to teaching English to speakers of other languages*. New York: Cambridge.
- Callaghan, M. & Rothery, J. (1988). *Teaching factual writing: A genre-based approach*. Report of the Disadvantaged Schools Program (DSP) Literacy Project. Sydney: NSW Department of Education, Metropolitan East Region.
- Carter, R. & McCarthy, M. (2006). *Cambridge grammar of English*. Cambridge: Cambridge University Press.
- Christie, F. & Martin, J. R. (1997). *Genres in institutions: Social processes in the workplace and school*. Herndon, VA.: Cassell Academic Press.
- de Silva Joyce, H. & Burns, A. (1999). *Focus on grammar*. Sydney: National Centre for English Language Teaching and Research.
- de Silva Joyce, H. & Hilton, D. (1999). *We are what we talk*. Sydney: NSW Adult Migrant English Service.
- Eggins, S. (1990). *An introduction to systemic functional linguistics*. London: Pinter.
- Eggins, S. & Slade, D. (1997). *Analysing casual conversation*. London: Equinox (previously published by Cassell).
- Feez, S. (1998). *Text-based syllabus design*. Sydney: National Centre for English Language Teaching and Research.
- Gibbons, P. (2002). *Scaffolding language, scaffolding learning: Working with ESL children in the mainstream elementary classroom*. London: Heinemann.
- Halliday, M. A. K. (1979/1980). Three aspects of children's language development: Learning language, learning through language, learning about language. In: Y. Goodman, M. Hauser & D. Strickland (Eds.), *Oral and written language development: Impact on schools. Proceedings from the 1979 and 1980 IMPACT Conferences*. Urbana, IL: International Reading Association and National Council of Teachers of English.
- Halliday, M.A. K. (1994). *An introduction to functional grammar*. Second edition. London: Arnold.

- Hammond, J. (Ed.). (2001). *Scaffolding: Teaching and learning in language and literacy*. Sydney: Primary English Teachers Association.
- Hammond, J., Burns, A., Joyce, H., Brosan, D. & Gerot, L. (1992). *English for social purposes. A handbook for teachers of adult literacy*. Sydney: National Centre for English Language Teaching and Research.
- Lindberg, I. & Sandwall, K. (2007). Nobody's darling? Swedish for adult immigrants: A critical perspective. *Prospect*, 22 (3), 79–95.
- Martin, J. R. & Rothery, J. (1980). *Writing project I, Working papers in linguistics*. Sydney: University of Sydney.
- Martin, J.R. & White, P.R.R., (2005). *The language of evaluation: Appraisal in English*. London & New York: Palgrave Macmillan.
- McCarthy, M. (1991). *Discourse analysis for language teachers*. Cambridge: Cambridge University Press,
- McCarthy, M. & Carter, R. (1994). *Language as discourse: Perspectives for language teachers*. Cambridge: Cambridge University Press,
- McCarthy, M., McCarten, J. & Sandiford, H. (2005). *Touchstone*. New York: Cambridge University Press.
- O'Keeffe, A., McCarthy, M. & Carter, R. (2007). *From corpus to classroom. Language use and language teaching*. New York: Cambridge University Press.
- Poynton, C. (1985). *Language and gender: Making a difference*. Geelong: Deakin University Press (republished 1990 by Oxford University Press).
- Slade, D. (1997). Stories and gossip in English: The macro-structure of casual talk. *Prospect*, 12(2), 43–71.
- Thornbury, S. & Slade, D. (2006). *Conversation: From description to pedagogy*. Cambridge: Cambridge University Press.