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Using a Functional Language Approach to Engage High School English Language Learners in Academic Language Arts Content

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USING A FUNCTIONAL LANGUAGE APPROACH TO ENGAGE HIGH SCHOOL ENGLISH

LANGUAGE LEARNERS IN ACADEMIC LANGUAGE ARTS CONTENT

by

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To my Lord and Savior Jesus Christ who has graciously given me the ability to accomplish this project.

To my amazing wife, Natalie, who has always encouraged and supported me, especially during the writing of this capstone.

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TABLE OF CONTENTS

LIST OF TABLES

CHAPTER ONE: INTRODUCTION

English Language Learners (ELLs) can struggle to gain the content knowledge that is required of them in secondary content classrooms. A major reason for this is the complexity of the language found in secondary texts along with the language used in discussion, writing (Papai, 2000), and standardized tests (Schleppegrell, 2007). Until ELLs are able to grasp the academic language required of them in these classes, they will continue to struggle with the content and not gain the education they deserve. In addition to missing out on valuable content, not learning academic language can hinder ELLs from graduating high school, becoming successful in college, or progressing in the career of their choice.

Struggling Students in Core Content Classes

The issue of ELLs struggling in secondary content classes first came to my attention while I was an instructional assistant for an ELL teacher at a suburban school in Oklahoma. My role was to provide assistance to the students with their core content classes. I found the best way to assist was to actually go to the classes with them so I could see first-hand what they were learning and devise a plan to help them. Due to the size of the school and scheduling, I found myself mainly in biology, geometry, and algebra classrooms, although I did some work in other sciences and social studies.

The ELL department was highly praised and the ELL teachers were doing an excellent job. The structure was set up so that the ELL teachers taught the language classes for the ELLs. The teachers also worked on building good rapport with the content teachers throughout the school and they were well respected. The instructional assistants were the link that helped students with their core content classes along with a plethora of other roles in helping students find their way in an American school.

When I first started my job, I was also just beginning my English as a Second Language (ESL) coursework with Hamline. I did not know at first how to truly help the students or what the role of the content teacher should be in educating ELLs. As time went on, I realized that the students, especially in the sciences and social studies, did not understand the main points and were not gaining the knowledge needed to move on to higher content or perform well on tests. With my still limited knowledge of ELL education, I tried teaching vocabulary, modifying assignments, encouraging students to read, reiterating main points, and encouraging students just to get their homework turned in. I continued to see students make it through the content classes, most of the time and just barely, but still without the knowledge they had been exposed to. Their language was increasing in their ELL classes but their performance was still low in their content classes.

During this time, I had to complete a research paper for an ESL course at Hamline. I had begun to learn about Content-Based Instruction (CBI) and I wanted to know if it was an effective method. I analyzed a study from Kasper (1997) looking at the use of CBI at the university level and a study from Schleppegrell, Achugar, and

Oteiza (2004) analyzing language with a middle school social studies text. Both showed promising results. Students were able to learn language during their content classes and also grew in their understanding of the content.

Content Based Instruction

CBI teaches language and content simultaneously (Grabe & Stoller, 1997). In other words, the language needed to understand the content is taught at the same time as the content. Students come away with a deeper understanding of the content as well as increased language skills. Language is learned in meaningful ways as the students are surrounded by comprehensible content input (Krashen, 1982). The content, valuable in itself, is the vehicle used to learn language. Done well, and students should come away with the content and language needed to be successful students.

CBI provided a plausible model that could overcome the issues I had witnessed in the content classes. One aspect of CBI that I had passed over in my research was the type of language students needed to learn. Many students, who struggled with the content classes could carry on a conversation with me. What they were missing was the academic language needed to read and examine a text, carry on a conversation about the pertinent content, and relay that information in writing.

Academic Language

Academic language is more than just academic vocabulary (Townsend, Filippini, Collins, & Biancarosa, 2012). Although vocabulary is a part of academic language, it is only one part. Academic language is actually a language register in its own right (Fang, Schleppegrell, & Cox, 2006; Schleppegrell, 2012; Townsend et al.,

2012). What makes academic language unique is the use of tier-two words (general academic words), tier-three words (discipline specific words) (Beck, McKeown, & Kucan, 2013), lexical density, expanded noun groups and use of nominalization, abstraction, detachment of the author, embedded clauses (Fang et al., 2006; Townsend et al., 2012), and use of the passive voice (Zwiers 2008). ELLs enter the classroom and are struck by not only a different type of language but also a different way of using it to function. They are familiar with using their L1 or their limited English to interact with friends and family in various ways but now, the English they know must be used differently as they interact with teachers, administration and various academic texts. Students may be able to carry on conversations and communicate rather clearly in social settings but do not have the tools needed to interact with academic material or in an academic setting. It is almost as if they need to learn a second form of English.

Academic language comes even more to the forefront when dealing with secondary students. The distance between academic language and social language is much smaller when students are in elementary school (Christie, 2012; Fang & Schleppegrell, 2010). As students reach middle and high school, the texts become more abstract, dense, and have more difficult vocabulary (Christie, 2012; Fang & Schleppegrell, 2010; Martin & Rose, 2007). If students are not guided through this stage and explicitly taught academic language, they can become overwhelmed and frustrated in a sea of difficult content.

Combining Content Based Instruction and Academic Language

Assuming that CBI could be a good model to follow and knowing that academic language needs to be explicitly taught, I was curious as to the best method that combined and melded them together. The more I looked at CBI and academic language, the more I learned about taking a functional approach with language. Michael Halliday and his model of systemic functional linguistics (SFL) brought to light the theory that meaning is made based on the social context and language choices used in a language event (Christie & Macken-Horarik, 2011; Fang & Schleppegrell, 2008; Christie & Macken-Horarik, 2007). Halliday's model is the foundation for what Fang and Schleppegrell (2008) coined functional language analysis (FLA). I began to take a serious look at the method of FLA as a potential resource to help students learn academic language and content simultaneously.

Functional Language Analysis

FLA deconstructs the language of texts to learn the intended meaning created by the author. The text to be analyzed is broken down into clauses. Each clause has a participant (usually expressed as a noun group), process (usually expressed as a verb group) and optionally a circumstance (usually expressed as a prepositional phrase or adverbial) (Christie, 2012; Fang & Schleppegrell, 2010; Fang & Schleppegrell, 2008; Martin & Rose, 2007). Clauses may also include other structural elements such as adjectives and adverbs. In the following example, the noun phrase *a little tug* displays an adjective, *little*, functioning as a qualifier. See example 1:

1. *Parvana*   *gave*   *a little tug*   *on her mother's burqa.*
Participant   **Process**   **Participant**   **Circumstance**
(noun group)   (verb group)   (noun group)   (prepositional phrase)

These clauses and phrases can be connected with various conjunctions, aiding in the overall meaning of a text. Each clause has three types of meaning that are analyzed: experiential, interpersonal, and textual. These meanings are referred to as metafunctions in the FLA framework (Christie 2012). Looking at the participant, process, and circumstance guides the reader to the experiential meaning. Analyzing each clause and looking at the relationship between the author and reader, or the various characters in the text leads to the interpersonal meaning (Christie, 2012; Fang & Schleppegrell, 2010; Fang & Schleppegrell, 2008; Martin & Rose, 2007). Finally, the organization of clauses reveals the textual meaning (Christie, 2012; Fang & Schleppegrell, 2010; Fang & Schleppegrell, 2008; Martin & Rose, 2007). Specific examples of experiential, textual, and interpersonal meaning can be found in chapter 2.

Language arts, social studies, science, and math all have different types of texts with their own special aspects, but they can be broken down using the same FLA fundamentals (Christie, 2012; Fang & Schleppegrell, 2010; Fang & Schleppegrell, 2008; Martin & Rose, 2007). As students see the relationships and various meanings in the text, they can gain a deeper interpretation of what the author has written and gain an understanding of the material. Along with this, students learn the intricacies of academic language, grow in their understanding of

how it is used, and begin to learn how they can use it as they communicate academic understanding through language.

<div align="center">Need for Curriculum</div>

FLA has shown promise as an effective tool for secondary students as they learn academic language and core content. However, there seems to be room for the development of a curriculum that secondary ELL teachers can use in their classrooms.

As has been stated above, ELLs, especially at the secondary level, need to learn academic language and need to learn how that language is used within a number of core content classes. FLA provides an approach that helps the reader deconstruct a text in a number of ways, allowing them to determine the author's meaning. As students deconstruct the texts, they are made aware of the academic language used. Beyond just learning what academic language is used, they learn how it is used and how an author controls the meaning of a text based on how they choose to use the language available to them.

Students need explicit instruction as they learn how to use FLA to deconstruct texts, gaining the valuable academic language instruction needed to determine the author's intended meaning. To give students this explicit instruction, curriculum needs to be developed that provides teachers with the user-friendly tools to guide students so they can correctly apply FLA. I have created a unit curriculum that implements the experiential metafunction in order to introduce students to FLA.

Role of the Researcher

All teachers, regardless of content focus, should have the tools to effectively help ELLs with the language demands of their classroom. This is especially true at the secondary level where teachers are trained to teach a specific content area. These teachers, along with the language arts department, benefit from tools that can engage ELLs in the academic language of their content area. With the workload in education, teachers don't need another thing to do. They need effective, user-friendly tools, which help students grow in their understanding of the content they are learning.

Content teachers also need to buy into the effectiveness of the tools before they take the time to implement a new strategy. Because of the need to first show the effectiveness of a new curriculum, I have developed the curriculum around a language arts text that can be used in my classroom, allowing me to demonstrate its effectiveness.

The text I chose is *The Breadwinner* by Deborah Ellis (2000). This text is at a reading level that will challenge the ELLs in my secondary classroom but will be understood with explicit teaching. The text also has a number of participants who partake in a variety of processes that occur across many different circumstances. This lends itself to many different experiential meanings ELLs must deal with in order to fully discern the text.

Goal of the Study

The goal of this study was to create a FLA curriculum that can be incorporated in a high school ELL classroom. The curriculum focused on the

experiential metafunction and provided students with explicit instruction regarding the aspects of process, participant, and circumstance. This capstone was used to answer the following specific question.

How can a curriculum, rooted in the experiential metafunction of FLA, be developed to help secondary ELLs gain academic language needed in a language arts classroom?

I envision this study becoming a springboard in eventually providing an FLA curriculum and training for content teachers to use in their classrooms. ELLs need all teachers within a district to be language teachers and I hope this research can help me become that change agent in all of my future teaching assignments.

Summary

In chapter one I laid out my purpose and reasoning for wanting to create an FLA curriculum that can be implemented in a high school ELL classroom. Secondary students are struggling to gain the content knowledge they need in the classroom along with the academic language skills required to gain that content knowledge. FLA is an effective approach and I want to develop a learning environment where ELLs are explicitly taught how to mine the meaning in texts.

Chapter two will look at a variety of literature that investigates the use of FLA in the classroom, specifically the use of the experiential metafunction. The language that needs to be taught in classrooms is academic language, especially at the secondary level. FLA is an approach that can be used by individuals or the entire school district as a supplement to their current curriculum. FLA is used to give students the resources to break down dense academic texts and understand what

the author intended. One aspect of FLA that helps students mine the meaning of a text is the experiential metafunction. This metafunction looks at the process, participants, and circumstances found in clauses of a text. The experiential meaning of a text helps the reader analyze the meanings within a clause (Christie, 2012; Martin & Rose, 2007). There is need for a FLA curriculum, especially at the secondary level, and I will focus on the experiential metafunction, helping students analyze the process, participant, and circumstance found in clauses of a language arts text.

CHAPTER TWO: LITERATURE REVIEW

The purpose of this study is to develop a FLA curriculum that helps ELLs gain academic language in a secondary classroom setting. The following research question guided my study:

How can a curriculum, rooted in the experiential metafunction of FLA, be developed to help secondary ELLs gain academic language needed in a language arts classroom?

This literature review will look first at the importance of teaching academic language as a key component in any language education, especially at the secondary level with ELLs. I will then look at how functional language analysis can be a tool in breaking down academic text and revealing meaning among secondary content texts. Next, I will analyze how FLA can be used in a language arts text, and more specifically, look at the specifics of how the experiential metafunction dissects the meaning within a clause. Finally, I will describe the language arts text that the curriculum will be based around. Tying this research together should help provide a picture as to why academic language is critical, and give content and ELL teachers a quality tool that can enable students to gain the language they need to learn the content they need in order to reach their highest potential.

Academic Language

Students enter school, no matter their first language, using a number of registers. They may use different registers when talking with friends, immediate and extended family, people in the community or when at the grocery store. The moment they walk through the school doors they encounter a new register, academic language (Achugar, Schleppegrell, & Oteiza, 2007; Schleppegrell, 2012; Townsend et al., 2012). The language used in the classroom for instruction and discussion, along with written texts, can be intimidating and even incomprehensible. Students need to be explicitly taught academic language in order to succeed in the classroom (Zwiers, 2008).

Academic language has a number of specific components that work together to create difficulty for learners. Fang, Schleppegrell, & Cox (2006) and Snow and Uccelli (2009) identify a number of components of academic language. In academic text other than narratives, the author often holds a place of authority, may use language that detaches them from the text itself, and has the purpose of conveying information. Two other components of academic language are the amount of information packed into smaller text and the technical terms used. In a well-written text, every word is chosen carefully to convey as much information as possible. The amount of information packed into a text is more than students are accustomed to, compared with everyday conversations. The lexical choices are often content specific, precise, and abstract. All this adds to the density of the text.

Academic language also includes words not occurring in their natural parts of speech. Many times, a verb or verb phrase can be formed into a noun phrase,

allowing more information to be shared. This is called nominalization (Christie 2012; Fang & Schleppegrell, 2008; Fang et al., 2006; Martin & Rose, 2007). A sentence from *The Breadwinner* (Ellis 2000) provides an example. The verb *deliver* becomes a noun when it is turned into *delivery* and placed in the noun phrase position alongside *mail.* See example 2:

2. *Mail* **delivery** *had recently started again in Afghanistan, after years of being disrupted by the war.*

Finally, organization of academic texts is more demanding than everyday language. There are many embedded clauses and use of conjunctions, causing each sentence to carry, once again, a dense load of information. Students have to carefully follow the line of thought as it is carried through complex sentences (Schleppegrell, 2012). Each clause demands careful attention as meaning is portrayed through the various grammatical groups used to create each clause. How clauses are connected and interact with one another also necessitates awareness from the reader (Christie, 2012; Martin & Rose, 2007).

Each of these components alone can represent challenges for a learner, and when you add them all together it can become too much to handle. Students also need to be taught how to navigate academic language and given opportunities to interact in academic settings. As noted in the introduction, CBI has shown that learning language is best done within a content area, in other words, within proper context (Achugar et al., 2007; Grabe & Stoller, 1997). Kasper (1997) mentions that language is best taught within texts that point to an understanding of content versus a variety of non-intersecting texts. In addition, Richards and Rodgers (2001) discuss

language being used purposefully to transmit information. If language is used for a purpose and most effectively taught in proper context, then it is safe to say academic language should also be taught using the surrounding context where the language is used.

To drive this point home, Halliday and Matthiessen (as cited in Christie, 2012) propose that the graphology (phonology), wording (lexicogrammar), and meaning (semantics) of a text all work together. You can not have one without the other. Words are used for a purpose and cannot truly be studied outside of the context they are used in. Likewise, meaning is only possible when specific words are used in specific ways. Language learning must be done in context (Christie 2012).

As noted previously, academic language is a register that students are not using outside the classroom (Schleppegrell, 2012), so every opportunity needs to be taken in the classroom to encourage growth in academic language. FLA tackles this challenge, helping students deconstruct the academic language in texts as they discover the experiential, interpersonal, and textual meanings (Achugar et al., 2007; Christie, 2012; Fang & Schleppegrell, 2010; Fang & Schleppegrell, 2008). FLA also provides a metalanguage for students, allowing them to have academic discussions concerning dense texts (Moore & Schleppegrell, 2014; Schleppegrell, 2013).

Academic Language for Secondary Students

This is even more of an issue at the secondary level. Perie, Grigg, and Donahue (as cited in Fang & Schleppegrell, 2010, p.587) state that in 2005 there were over eight million students in grades four through twelve who struggled to comprehend academic content texts. These were students in general, not just ELLs.

Zwiers (2008) also emphasizes that upper-elementary and secondary students struggle much more in school as they face new academic demands. The "way of knowing, thinking, and communicating" is different and more challenging at the secondary level (Zwiers 2008, p. xiv). This points to a major area of concern when talking about academic language and the education of the next generation. Students may be doing fine at the elementary level but that success is not moving with them as they progress to the secondary levels (Christie, 2012; Fang & Schleppegrell, 2010).

The difference between elementary and higher grades can be attributed partly to the fact that academic language used at the elementary level resembles everyday language. Language is similar to storytelling in that it utilizes basic written sentence structure and simple vocabulary (Fang & Schleppegrell, 2010). Once students reach middle and high school they are confronted with texts no longer written in everyday language. Conversation, reading, and interaction at the secondary level becomes much more academic (Christie, 2012; Fang & Schleppegrell, 2010; Fang & Schleppegrell, 2008; Fang et al., 2006). As talked about previously, students need to have opportunities to interact with and process academic language in order to gain a deeper understanding of it.

Christie (2012) introduces the rationale of students' language learning progression as four phases. Students begin with a simple awareness and usage of English in the elementary years and progress through the phases toward a mastery of English that uses abstract language and difficult texts requiring a great deal of exegesis and examination during the late adolescents into adulthood. In other

words, students learn language over time and progress from simple texts to advanced texts as they mature. This rationale helps identify the difficulty for secondary ELL students who are in the beginning phases of learning English. According to age, they should be handling more advanced texts, but according to their language ability, they are still in the early phases. The challenge remains as to how to help secondary ELL students' progress in their language learning so they can effectively deal with the higher language demands they face in secondary content classes.

Functional Language Analysis

One method that claims to help students gain academic language skills and content knowledge simultaneously is functional language analysis (FLA) (Fang & Schleppegrell, 2010). This method does not claim to be a CBI curriculum in itself but a tool that content and ELL teachers alike can use to teach students how to deconstruct texts and correctly comprehend the meaning the author is trying to convey (Achugar et al., 2007; Christie, 2012; Fang & Schleppegrell, 2008; Martin & Rose, 2007).

FLA arose from Michael Halliday's theory of systemic functional linguistics (SFL) (Schleppegrell, 2004). SFL examines how language and context work together to form meaning. The grammatical feature of the language and why/how it is used depends on the users of the language and the context in which it is applied. In other words, grammatical features vary depending on the register being employed for various social contexts (Christie & Macken-Horarik, 2011; Schleppegrell, 2004). Another way to look at SFL is through the lens of a painter. Fang and Schleppegrell

(2008) state "We make different kinds of meaning for different purposes and contexts by drawing on the different options that language affords, just as painters use different combinations of colors from their palette to create different effects with their paintings" (p. 10,11).

SFL lays the groundwork for FLA by showing that grammatical choices function to make meaning in connection with the social context (Christie & Macken-Horarik, 2011; Schleppegrell, 2004). Schleppegrell (2007) reiterates this belief by stating that grammar is not just a set of rules but a meaning-making resource (p. 122). Language is really a set of grammatical features that are combined in various ways to produce meaning. Meaning depends on how the grammatical features are linked together in a particular context (Christie & Macken-Horarik, 2011; Christie & Macken-Horarik, 2007; Fang & Schleppegrell, 2010; Martin & Rose, 2007). If this is true, then it should be possible to look at the grammar and linguistic choices in a text, along with the social context or use that the text portrays, and unearth the intended meaning.

SFL also provides the metalanguage used by FLA to talk about language (Christie, 2012; Schleppegrell, 2013). Experiential meaning looks at what the text is about. Interpersonal meaning looks at the relationship between the speaker and hearer and their attitudes and judgments. Finally, textual meaning examines how the text is organized (Christie, 2012; Fang & Schleppegrell, 2008; Martin & Rose, 2007; Schleppegrell, 2004). Other terms used include process, participant, and circumstance. Process refers to what is happening in a clause while participants specify who is involved in the process. Circumstance covers all the other -wh

questions such as the where, when, and how of a clause (Christie, 2012; Fang & Schleppegrell, 2010; Fang & Schleppegrell, 2008; Martin & Rose, 2007). See example 3:

3. *Parvana*	*kept*	*her eyes*	*on the spot . . .*
Participant	**Process**	**Participant**	**Circumstance**

This metalanguage provides teachers and students a platform for discussing how language functions.

FLA analyzes the clause and its components along with how the clauses interact with each other. Each clause contains components of the three meanings; experiential, interpersonal, and textual. These meanings are also realized in greater depth as a group of clauses are analyzed together (Christie, 2012; Fang & Schleppegrell, 2010; Fang & Schleppegrell, 2008; Martin & Rose, 2007). Analyzing the experiential meaning of a text involves looking at the process, participant, and circumstance. The process is made up of the verb group and can be labeled as doing, sensing, being, or saying. The participant includes the noun group while the circumstance is constructed with the prepositional phrases and adverbials. Finally, the clauses are linked with a variety of conjunctions, which also play a role in experiential meaning (Christie, 2012; Fang & Schleppegrell, 2010; Fang & Schleppegrell, 2008; Martin & Rose, 2007). Conjunctions will be discussed briefly in a later section. Being able to identify these features in a text allows the reader to gain an understanding of who is involved and what is taking place. Experiential meaning provides the players for the following two meanings.

Interpersonal meaning looks at the "interaction, interpretation, attitudes, and judgments" (Fang & Schleppegrell, 2008, p. 11) of the author with the reader or characters within a text. These relationships are found by looking at the mood or modality. Mood shows interactions that are statements, ask questions, or give commands. Modality shows possibility, certainty, seriousness, and obligation often through the use of modal verbs (Christie 2012; Fang & Schleppegrell, 2010; Fang & Schleppegrell, 2008; Martin & Rose, 2007). Attitudes and judgments can also be analyzed by looking at how participants felt or what they thought (Martin & Rose, 2007), often by looking at adjectives and other qualifiers. See examples 4 and 5:

4. *Maybe I'll get to finally see what the inside of a jail looks like . . .*
   Modal verb "*maybe*" shows possibility

5. *The wonderful smell reminded Parvana how hungry she was.*
   Adjectives "wonderful" and "hungry" show what kind of smell and how Parvana felt.

Finally, as stated previously, textual meaning looks at the organization of a text. One aspect of textual meaning uses the terms theme and rheme. Theme and rheme are identified within a clause. The theme is the initial participant and any grammatical elements leading up to it. In other words, the theme is basically the subject of the clause. The rheme includes everything following the theme within the clause. Many times the theme carries information that is familiar or already known in a text. New information is often introduced within the rheme (Christie 2012; Fang & Schleppegrell, 2010; Fang & Schleppegrell, 2008, Martin & Rose, 2007). Theme and rheme often follow two progressions as information is given within the clause. The first progression follows a linear pattern using a constant theme while the

rheme continues to provide new information. For example, throughout a number of clauses, the theme may continually refer to a specific participant while the rheme provides new information about that participant (Fang & Schleppegrell, 2010; Fang & Schleppegrell, 2008). See example 6:

6. *Nooria and Maryam's eyes widened*
         Theme   **Rheme**

   when they saw the mess of Parvana's feet.
      Theme   **Rheme**

The second progression follows a serpentine pattern. The clause begins with a theme followed by the rheme, which introduces new information. The rheme will then become the theme in the following clause since that information has now been introduced. New information will then make up the new rheme. (Fang & Schleppegrell, 2010; Fang & Schleppegrell, 2008). See examples 7:

7. *. . .when they saw their mother's feet.*
        Theme   **Rheme**

   They were even more torn up and bloody than Parvana's.
      Theme   **Rheme**

A text is also organized by placing the most important information at the beginning of a clause (Christie 2012). This information may come in the form of the subject of a verb in an unmarked clause while it may take the form of a prepositional phrase or dependent clause in a marked clause. The author of a text uses various grammatical forms to display the information they want the reader to see first (Christie 2012). See examples 8 and 9:

8. *At her mother's suggestion, Parvana had bought a few pounds of dried*
                                             fruit and nuts.
     Prepositional phrase

9. *Parvana sold these from her blanket and her tray.*
   Unmarked

Another critical point in textual meaning is identifying reference, tracking how items are introduced at one point in the text and then reintroduced later, many times with the use of pronouns (Christie 2012; Martin & Rose, 2007). The reader must be able to follow how information is introduced and reintroduced at various points in the text. This allows the reader to correctly identify who or what is being talked about at a given point in the text. See examples 10 and 11:

10. *Shauzia and Parvana had not been very close in school. They had different friends.*

11. *Parvana sat there stunned, watching her old classmate blend in with the other tea boys.*

FLA uses this metalanguage as teachers and students analyze a content text. The metalanguage gives insight into the academic language used in a content text, allowing content and language to be learned simultaneously (Achugar et al., 2007; Schleppegrell, 2013). A dense academic text can be broken down into clauses. Each clause can then be examined for experiential, interpersonal, or textual meaning, depending on the purpose of the lesson. The clauses can be broken down into process, participant, and circumstance along with looking for any mood or modality. The structure and linking of the clauses can also be examined. All of these tools aid the teacher and learner as they decipher the abstraction, lexical density, technical vocabulary, nominalizations, and embedded clauses (Christie, 2012; Fang & Schleppegrell, 2008; Martin & Rose, 2007). As students use FLA, they gain a deeper understanding of the text, which in turn provides a deeper knowledge of the

content. Students are learning about the content and are gaining language skills that allow them to interpret academic texts. They are learning about the structure of texts and how meaning is construed based on the grammatical and lexical usage within specific contexts along with learning how to construct their own texts (Christie, 2012; Fang & Schleppegrell, 2010; Martin & Rose, 2007).

<div align="center">Functional Language Analysis in Language Arts</div>

Language education has evolved as a subject over the past one hundred years. The initial focus was on the basics of reading and writing with little to no emphasis placed on meaning (Christie & Macken-Horarik, 2007). Students were taught the alphabet, drilled on correctly spelling words, and the parts of speech. Simple sentences followed but not until much later (Christie & Macken-Horarik, 2011; Christie & Macken-Horarik, 2007).

Language education progessed as newer theories came into prominence. Eventually, students were being taught that langauge learning occurs through using langauge for "self expression and personal discovery" (Christie & Macken-Horarik, 2007, p. 162). Classrooms were set up so students could learn in whatever way worked best for them. Contrary to the methods of the early 20th century, students were now focused on meaning, albeit their own personal meaning, with the structure of language placed on the wayside (Christie & Macken-Horarik, 2011; Christie & Macken-Horarik, 2007; Gebhard & Martin, 2011).

Christie and Macken-Horarik (2011; 2007) make the claim that a functional language perspective, or as they have termed Functional Language Studies, bridges the gap between the theories of the past one hundred years and brings together

meaning and structure. Going back to Halliday's model of SFL, it is argued that meaning is created by a combination of the grammatical features used and the context in which they were used (Christie & Macken-Horarik, 2007; Fang & Schleppegrell, 2008). Producers of language choose the vocabulary and structure, along with sharing those choices in a specific context, creating a specific meaning (Janks, 2010). As the previous theories in subject English contended, structure and discovering meaning are important, but as Functional Langauge Studies and FLA assert, they cannot be separated (Christie & Macken-Horarik, 2011; Christie & Macken-Horarik, 2007; Fang & Schleppegrell, 2008).

 Language arts content classes use a variety of literary texts. Some literature texts may be written using everyday language that sounds as if you are having a casual conversation with a friend. Many other texts, including informational non-fiction, poetry, etc., especially in secondary language arts classrooms, may contain embedded clauses, nominalizations, and more tier two and three vocabulary, requiring understanding of academic language and the capability to interpret the authors intended meaning. Deconstructing language arts texts places importance on the interpersonal, experiential, and textual meanings (Christie, 2012; Fang & Schleppegrell, 2008; Martin & Rose, 2007).

 All three functional meanings are important in language arts texts and have been discussed above briefly, but for the sake of this paper, emphasis will be placed on experiential meaning. Experiential meaning looks at the nuts and bolts of who the participants are in the story, what they are doing, feeling, saying, or sensing, and how, when, where, and why things are happening. Deconstructing the clauses into

the meaning making units of process, participant, and circumstance allows the

reader to see who the participants are (noun groups), what is going on between

them (verb groups) and the conditions around them (prepositional phrases and

adverbials). Readers of a literary text are able to distinguish the actors' actions and

feelings along with observing the plot (Christie, 2012; Fang & Schleppegrell, 2008).

Processes are the actions and states that participants partake in and are

found by analyzing verbs and verb phrases. Processes can take on several actions

but four main types will be looked at. *Doing* is a process type that comprises of

material and some behavioral actions, showing how the participant physically acts

and behaves in the world. See example 12:

12. *Jim Braddock*   *looked*   *at his wife*
    Participant   **Process (doing)**   **Participant**

Sensing is a process type the encompasses mental and some behavioral actions,

revealing how participants think, feel, and perceive things, along with mental

behavior. See example 13:

13.   *It*   *reminded*   *him . . .*
    Participant   **Process (sensing)**   **Participant**

Third is the process of *being*. This process expresses how participants exist and

relate. See example 14:

14. *This part of Newark*   *was*   *very different from Jim's . . .*
    Participant   **Process (being)**   **Participant**

Finally, the process of *saying* displays what participants verbally say in a clause or

group of clauses (Christie, 2012; Fang & Schleppegrell, 2008). See example 15:

15.   *He*   *spoke more quietly*   *to his daughter*
    Participant   **Process (saying)**   **Participant**

Process types can flow into one another but identifying them as such allows the reader to investigate what action the participant is partaking in or how participants are interacting with one another.

As stated above, participants are the actors (person, place, or thing) in a clause that partake in some process. Participants are represented by nouns or pronominal expressions within a clause, but can also be in the form of noun phrases (Christie, 2012; Fang & Schleppegrell, 2008). Embedded clauses can also be found within the noun groups, bringing more meaning to the text (Christie 2012).

Participants can play various roles within the clause. The main participant is given the term *Medium* by Martin & Rose, (2007). The *Medium* can stand alone in a clause or it may be acted upon in some manner by another participant or *Agent*. If the *Medium* is doing the affecting of another participant, the affected participant is called the *Range* by Martin & Rose, (2007) For sake of my students, I will use the terms *Actor, Sensor, Sayer, or Described*, depending on the type of process found in the clause, to interchangeably take the place of *Agent* and a 'doing the affecting' *Medium*. The terms *Affected, What is Sensed, Description, and Message* will conversely take the place of *Range* and an 'acted upon' *Medium*.[1] Finally, a participant can also receive some effect from the process and is called the *Beneficiary*. Identifying a participant with these terms helps guide the reader as they seek to understand who the participants are and the roles they play as they interact with eachother.

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[1] Terminology for processes, participants, and circumstances vary among the experts of functional language.

Table 1:

Participant	Process	Participant
Actor	Doing	Affected
Sensor	Sensing	What is sensed
Described	Being	Description
Sayer	Saying	Message

See examples 16 and 17:

16. *The attendant . . .*   *. . . handed*   *it*   *to Parvana.*
    Actor   **Doing Process**   **Affected**   **Beneficiary**

17. *The Afghan people*   *are*   *smart and strong.*
    Described   **Being Process**   **Description[2]**

Before moving onto processes, it must be mentioned that abstraction can

occur in noun groups as everyday language can be transformed into academic

language. Noun groups are manipulated in various ways to pack a lot of information

within a clause (Christie, 2012; Fang & Schleppegrell, 2008; Fang et al., 2006; Martin

& Rose, 2007). One way noun groups become abstract and academic is through

nominalization, mentioned above briefly (see example 2 in chapter one).

Nominalization takes the meaning displayed through a verb and presents it through

a noun or noun phrase. Doing so allows the author to expand upon the meaning of

the noun or noun phrase in much greater detail than if the meaning were only

displayed through a verb (Christie, 2012; Fang & Schleppegrell, 2008; Fang et al.,

2006; Martin & Rose, 2007). Abstraction also occurs as nouns are expanded with

use of adjectives, adverbs, prepositional phrases, relative clauses, and *-ed/-ing*

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[2] *Description* participants may be qualifiers (adjectives) and not strictly nouns or
noun phrases according to the functional language experts such as Fang &
Schleppegrell, 2008.

participles (Fang et al., 2006). This allows one complex noun phrase to present the

information of many individual simple clauses. Using FLA to deconstruct abstract

noun phrases allows students to fully analyze and comprehend who the participants

are and what is going on around them (Christie, 2012; Fang & Schleppegrell, 2008;

Martin & Rose, 2007). See example 18 (Cerasini, 2008):

18. *In 1932, the country voted for a popular new president,*
                                            adjectives   noun

    Franklin Delano Roosevelt, who worked hard to solve the country's problems.
    main noun   relative clause

Circumstances are the final piece to the experiential meaning. They are

represented through prepositional phrases and some adverbials (Christie, 2012;

Fang & Schleppegrell, 2008; Martin & Rose, 2007). Circumstances basically provide

the where, when, why, and how of a clause. Circumstances will be labled *time* for

when, *place* for where, *manner* for how, and *reason* for why. This information

provides the reader with additional details that can help aid in comprehension of a

text but its meaning is not as crucial as that of the process and participants (Martin

& Rose, 2007). Depending on the process, a clause may or may not have a

circumstance (Christie 2012). If a circumstance is present, it is valuable for complete

comprehension to analyze the time, place, manner, or reason of a clause (Christie,

2012; Fang & Schleppegrell, 2008; Martin & Rose, 2007). See examples 19 and 20:

19. *Mother and Nooria   replaced   things   in the cupboard.*
      participant   process   participant   circumstance (place)

20*.   She   turned on   the tap   so that water gushed out.*
    participant   process   participant   circumstance (reason)

As alluded to above, conjunctions need to be mentioned for a complete discussion of experiential meaning. Conjuctions link phrases and dependent or independent clauses together and forms relationships of either equality or inequality (Christie 2012). For example, the term *and* in example #20 above connects two nouns, showing equality. Understanding the relationship between phrases and clauses, based on how they are joined together, reveals more of the overall meaning of a text.

<div align="center">Language Arts Text Used for Curriculum</div>

High school ELLs with limited English proficiency (LEP) need to be exposed to quality literature that challenges them but is comprehensible with explicit instruction. *The Breadwinner* by Deborah Ellis (200) is a fictional chapter book that is at the correct difficulty level for my LEP students who are at language proficiency level of two and three according to the Iowa English Language Development Assessment (IELDA) (English language learners, 2015). It is an engaging text for ELLs, especially those who are refugees, as it talks about the difficulties of life in a non-American culture. It is also a good beginning text to use for introducing FLA because there are some academic aspects but the density is not overwhelming. *The Breadwinner* allows a foundation of the tools and metalanguage of FLA to be gained before diving into more difficult texts.

The book is based in war-torn Kabul, Afghanistan, during the rise of the Taliban. Life is difficult for everyone, especially for women who are not allowed outside unless accompanied by a man. Parvana is a young girl whose parents and two other siblings have had to move several times because their previous home was

destroyed by bombs. Life becomes even more difficult when Parvana's father is

forcefully arrested, leaving the family with no income. Women are not allowed to

work but Parvana is young enough that she can pose as a boy and help the family get

by. Further events expose how difficult life is in a country ruled by terror and what

people go through to survive.

The Breadwinner, like any text, has all facets of experiential, interpersonal,

and textual meaning. It is set up well though for specific analysis of experiential

meaning. There are many different characters throughout the book that interact

with each other in different ways. There is great opportunity to examine the various

roles participants can play. See examples 21 through 23:

21. *She*   *missed*   *her father's snoring*
    Participant   **Process**   **Participant**
    (Sensor)   (Sensing)   (What is Sensed)

22. *The guards*   *ignored*   *her*
    Participant   **Process**   **Participant**
    (Actor)   (Doing)   (Affected)

23. *The militia*   *could take*   *Parvana*   *away from home*
    Participant   **Process**   **Participant**   **Circumstance**
    (Actor)   (Doing)   (Affected)

There are also a variety of participants using pronominal expressions:

24. *She*   *marched*   *straight up to the prison gates . . .*
    Participant   **Process**   **Circumstance**

and some expanded noun phrases:

25. *Most of the blisters*   *had broken . . .*
    Participant   **Process**

The text does not have many nominalizations but there are a few:

26. *Fetching water*   *took*   *a very long time.*
    Participant   **Process**   **Circumstance**

Doing, saying, sensing, and being verbs are all present in the text and allow many opportunities for analyzing what is happening in the clauses. See examples 27 through 30:

27. *Parvana*   *looked*   *into a strange face.*
    Participant   **Process**   **Circumstance**
        (Doing)

28. *Parvana*   *loved*   *the market.*
    Participant   **Process**   **Participant**
        (sensing)

29. *Mrs. Weera*   *told*   *them . . .*
    Participant   **Process**   **Participant**
        (Saying)

30. *She*   *was*   *alone*
    Participant   **Process**   **Participant**
        (Being)

There are also a number of circumstances throughout the text that show the reader the place (*on the gray wool*), time (*one afternoon*), manner (*for a meal*), and reason (*since we're living in their house*) things are happening. The book emphasizes more of the place and time, but there are instances of the manner and reason that readers need to be aware of to fully comprehend the text.

Up to this point, the importance of teaching academic language within context at the secondary level has been discussed. Through this discussion, FLA has been considered as a plausible approach to analyzing and teaching academic language in a language arts text to secondary ELLs. The specifics of the experiential

metafunction have been examined in more depth along with noting how

participants, processes, and circumstances are visible in a language arts text suitable

for level two and three high school ELLs. In order to solidify the case for FLA, our

attention needs to turn to data demonstrating how FLA has been used to effectively

teach academic language in the classroom compared to approaches that either drill

specific language forms or those that believe language can be learned mainly

through exposure to correct language forms.

<div align="center">Form Focused Instruction</div>

Audiolingual instruction was a language learning method developed in the

1960's that focused on students memorizing specific language forms and sentence

patterns (Lightbown and Spada, 2006). Patsy Lightbown performed a study,

analyzing the effectiveness of audiolingual instruction (as cited in Lightbown and

Spada, 2006, p. 141). Students aged 11-16, who received audiolingual instruction

were compared with learners who received no structured language instruction. It

was found that the audiolingual students produced the specific grammatical

structure that they had been practicing although they did produce those same

structures in excess at times. It was also found that when students began practicing

a new structure they would begin making more mistakes with the previous

structure and even reverting back to a more basic form. Finally, the study showed

that audiolingual instruction did not aid in comprehension of a text.

Sandra Savignon also conducted a study comparing students receiving solely

audiolingual instruction with those who in addition received instruction related to

culture and communication of various meaningful tasks (as cited in Lightbown and

Spada, 2006, p. 142). The results showed that students who received only

audiolingual instruction performed equally well in linguistic competence with those

who also received cultural and communicative instruction. In contrast, the students

who received only audiolingual instruction were significantly outperformed in

communicative competence to those students who also received cultural and

communicative instruction.

The above studies help us see that language instruction focused exclusively

on language form does not provide the learner with the skills they need to succeed

academically or in everyday communicative activities. Students need to understand

the meaning of academic texts, not just how they are structured. Students also need

to learn how to communicate what they are learning through speaking and writing.

Exposure Focused Instruction

Stephen Krashen has been a proponent of teaching language by exposing

learners to comprehensible input (Lightbown and Spada 2006). There is no explicit

teaching of language structure as students supposedly learn more readily through

listening to and reading language that is at, or just beyond, their level of

comprehension. The following two studies look at the effectiveness of exposure

focused instruction.

Martha Trahey and Lydia White conducted a study that investigated how

well French speaking students would learn a specific English language structure if

they were exposed to many instances of that structure in various texts (as cited in

Lightbown and Spada, 2006, p. 147). The students were exposed to the correct

placement of adverbs in English over a two-week period. Results showed that

students accepted the correct use of adverbs in English but they still accepted the incorrect use of adverbs from their native French. The results point to the idea that simply exposing students to the correct language structure may not be enough to correct the errors they are already making.

Patsy Lightbown and her colleagues studied an ELL program where primary students were taught exclusively through reading and listening to literature on tapes (as cited in Lightbown and Spada, 2006, p. 144). Teachers rarely interacted in English with the students, allowing the students to gather the meaning only through their own investigation. It is to be noted that students in this program never practiced oral use of English. These students were compared to those in a regular ELL program, instructed mainly through the use of audiolingual instruction along with some instruction in writing, speaking, and teacher feedback. Findings showed that after two years students in the reading/listening program had similar to greater language gains compared to those in the audiolingual program. They also showed similar gains in speaking. There were, however, students in the regular program that showed greater gains in writing.

The above studies suggest that aspects of exposing students to comprehensible input is beneficial but more needs to be done for students to gain the skills needed in academic language. Students need to gain proper writing skills to express academic knowledge, especially at the secondary level. Also, the students in the listening/reading program were also at the primary level. As has been argued earlier in this chapter, the language of texts at the secondary level is much more academic and can be impossible for students to understand on their own.

Data Support of Functional Language Analysis

A number of studies dealing with functional language have been carried out in recent years supporting the claim that FLA helps students learn the structure and meaning of academic language. The following studies have analyzed how teaching students using functional language affected their understanding of and ability to produce language. The findings show that explicit teaching of functional language attributes to student use of the metalanguage when discussing or comprehending a text. Explicit teaching of functional language also provides students with the ability to identify various aspects of the metafunctions, and the skills needed to create an academic text.

Moore and Schleppegrell (2014) analyzed how using SFL metalanguage, the same metalanguage used in FLA, supported the learning of academic language in classes of third through fifth grade students as they dissected the feelings of characters in a narrative and wrote a character analysis based on those feelings. The classes analyzed had a high number of ELLs with various native languages spoken. These classes were in western United States urban areas and over 90 percent of the students qualified for free and reduced lunch.

FLA metalanguage relating to interpersonal and experiential meaning was used to help students interpret the characters attitudes. Attitudes were investigated by looking to see if they were positive or negative and then exploring how choice of words affected the *force*, strength or weakness, of the attitude. Attitudes were also analyzed according to *doing/saying* processes and *being/sensing* processes. In the instance of examining attitudes through process types it was found that a *doing*

process such as *stomping* was more abstract than a *sensing* process such as *disappointed*. This metalanguage was taught within the analysis of the text and not in an isolated manner. The goal was to tie together the FLA metalanguage and the metalanguage of language arts (Moore & Schleppegrell, 2014).

The overall findings showed that implementing the FLA metalanguage helped students critically interpret the attitudes of the characters more fully, allowed a platform for active conversation about the attitudes, and enabled students to write interpretive character analyses. The teachers first used the metalanguage to guide students as they discussed the *force* of an attitude. They analyzed how changing the language can *turn up* or *turn down* the *force*. Students then began to use the metalanguage themselves as they discussed, and acted out, various ways that process types display attitude. Students would actively *stomp* around the room, demonstrating that the *doing* process of stomp lends to the attitude of *anger*. Students took what they learned in these discussions and wrote detailed character analyses. They were able to give insight as to why a character had a certain attitude and reinforce that insight with information from the text and their own experience.

Findings showed that early on in the curriculum, the teacher solely used the metalanguage to engage students in conversations about the attitudes. Eventually the students used the metalanguage in discussion with the teacher and other students while the teacher engaged students without the metalanguage. Finally students wrote detailed character analyses, using the knowledge they gained from those discussions, but without the use of the metalanguage. This demonstrates the metalanguage is not to be learned in and of itself, it is a tool to guide students as

they process academic language and gain a deeper awareness of the meaing of a text (Moore & Schleppegrell, 2014).

Williams (2005) also studied the use of FLA in the classroom setting with eleven year old students. The students, including ELLs and native English speakers, were from Sydney, Australia. Students had received explicit instruction in various areas of FLA. Data was collected based on their written work, discussions of literature, and various identification tests.

Students' written work displayed their grasp of experiential meaning. Their writings showed their insight of participants and doing processes. Students were analyzing who did what to who and how various actions affected the actors in the story. They were also able to categorize assorted participants, labeled as goals, in order to gain deeper knowledge of what the characters were doing (Williams, 2005).

Instructors also engaged students in discussions about the text, one about relational process types and the other about disecting a challenging clause's process. Both discussions demonstrated that students were able to confidently engage in the conversations. They may not have known the answer at first but they were not afraid to enter the discussion and critically talk about the potential meanings of the texts, with the goal of finding the authors intended meaning. Students were knowledgeable about functional grammar in their discussions and came to intelligent conclusions about the meaning of the text (Williams, 2005).

Students were also asked to identify various experiential meanings in different formats. For one assessment, students were given various elements from a clause and asked to identify them as a participant, process, or circumstance.

Students were also asked to find examples of experiential meanings within a longer text. Another assesment had students identify the various clauses within a longer text, along with identifying the processes. Again, students exhibited a high level of knowledge regarding the functional language. Many correctly identified the different experiential meanings, were able to find correct examples of the meanings in a text, and could correctly identify the different processes in each clause in a longer text (Williams, 2005).

Overall, the data so far suggests that explicitly teaching FLA to students aids them in learning language within context. Students are able to identify various meaning making elements of FLA. Students are able to critically disect a text and have academic conversations regarding its meaning. Also, students are able to write an informational text using academic language as they discuss the meaning of a text.

Achugar et al. (2007) looked at the effectiveness of FLA when they provided professional development to middle school teachers during the California History Project. Teachers were taught how to use the metalanguage of FLA to deconstruct texts and look at the function of the differing parts of the text. Test results from the California History-Social Science standardized test showed that students (ELLs included) who were taught using FLA had significantly higher gains compared to non-FLA classrooms. Students were shown to have written more effectively and developed a well-supported thesis.

Additional findings from the study showed that it takes time for teachers to implement the FLA approach. Teachers need to gain confidence in their ability to deconstruct a text in order for them to lead students in the activity. Teachers did

enjoy, however, that FLA develops critical thinking and allows for quality discussion about a text. FLA seems to give students power to look at the language and decipher the meaning of the text. Students are also better able to understand the text when it is deconstructed simply because more time is being taken with the text. More time allows the student to sift through the density and more fully understand what is written (Achugar et al., 2007).

Busy educators may claim that it is too much work for them to learn the metalanguage and practice deconstructing texts. As Achugar et al. (2007) mentioned, it takes time for teachers to become proficient in functional language. It has also been shown that FLA is a proven method for teaching language and comprehension of content and I would argue the benefits outweigh the initial extra work.

Gebhard, Harmen, and Seger (2007) provide a case study that gives insight into the use of FLA as a means to help students produce academic text and prepares them for standardized testing. Seger was a teacher at an elementary school and used a real life situation to engage her students in an academic writing project. Her students were no longer given time for recess because that time was needed for standardized test prep. The students were passionate about the need for recess and as a class decided to write letters to the principal, petitioning him to reinstate time for recess. The case study followed the writing process of a newly arrived bilingual student from Cuba named Julia.

Through the use of a free-write, Seger noticed that Julia was passionate about the need for recess by use of pictures, repetition, and exclamation points. She also

justfiied why she and her classmates need recess. The challenge was how to get Julia to express these feelings using academic language.

Julia's free-writing has aspects of the three main metafuntions of meaning (experiential, interpersonal, and textual). Experientially, she used only a few types of nouns and verb processes. Interperonally, she used drawings to show her feelings along with some strong claims for the need for recess. Textually, Julia used "and" repeatedly as a connector along with repetion in her arguments.

Seger guided students towards using academic language by explicitely teaching students the parts of a persuasive text. She showed them how the language of a persuasive text is different than everyday language. Students learned how to provided supporting and counter-aruguments, take a stance, use a softer tone with modal verbs, and use a variety of connectors.

After many mini-lessons and explicit teaching, Julia's free-write was transformed into an academic persuasive letter. Experientially, there was a greater variety of nouns and verb processes. Ideationally, modal verbs and adverbs were used to soften the tone, yet show the importance of what was being asked. Textually, there was a variety of connectors and the letter was in a formal format. Julia's letter, along with the letters of her classmates, impressed the principal and a compromise was found that allowed the students to have recess. More importantly than the reinstating of recess, Seger's use of FLA provided students with the instruction needed to transform their everyday language into academic language, empowering them to effectively petition the principal and providing them with the skills to more accurately answer standardized test questions using academic language.

Further proof that FLA aids students in the production of academic language was found through the work of Gebhard, Willett, Pablo, Caicedo, Piedra (2010) and Schlepegrell and Go (2007). Gebhard et al. (2010) analyzed how one teacher taught her students how to write narratives. The teacher initially used a non-functional apporoach that was mandated by the district. The students were taught parts of a narrative such as using the pronouns *I* and *me*, having a beginning, middle, and end, along with using vivid details. Students used these parts in their narratives but their writing did not provide a clear overall meaning. Students were then instructed with the use of a more functional approach. They were taught that the parts of a narrative included an orientation, sequence of events, and resolution. Digging deeper into functional language, students were taught the different types of verbal processes (material, verbal, mental, and relational) help provide various meanings in a narrative. They were also taught to use temporal and logical connectors that help to guide the reader through the narrative. Students produced narratives, following the instruction with functional language, that had a much more clear development of the meaning they wanted to portray. They also more clearly understood how the use of language affects the meaning of a text.

Schleppegrell and Go (2007) demonstrated how a teacher can use FLA to analyze students' writing and guide them to a higher level of academic production. As mentioned above, a writing task differs depending on the type of work being produced. A narrative has differing components compared to a persuasive text and so on (Derewianka 1990). With this in mind, a teacher can analyze a student's writing according to the meaning making features of the text and instruct them on

how to more accurately develop the meaning they intend. In this case study, the work of four students was analyzed. They each wrote a recount of an activity they witnessed in class. Schleppegrell and Go (2007) allege that by asking "*What is the text about? How is judgement/evaluation expressed?* and *How is the text organized?*" (p. 530), a teacher can more accurately evaluate the topic, perspective, and structure of the text. As the four student's writngs were examined, It was shown how the students' writings differed according to the types of proceses used, complexity of noun phrases, variety of adverbs depicting circumstance, and variety of connectors. After the teacher sees the features a student can produce, they are in a position to more deeply develop those features and guide students toward use of more complex features.

These case studies on textual production demonstrate that instructing students on how to produce langauge with the use of a functional approach leads to a focus on meaning production. Students learn the various features of differing texts and how the lexical choices they make affect the meaning.

<div align="center">Need for FLA Curriculum</div>

Much research and discussion has taken place surrounding the topic of FLA and its usefulness as a tool in language education. There have been a number of books written explaining the intricacies of FLA and how experiential, interpersonal, and textual meanings help students understand the binding relationship between language and meaning (Christie 2012; Fang & Schleppegrell, 2008; Martin & Rose, 2007). What is still needed is explicit curriculum that teachers can implement with their students. Williams (2005) mentions that a need still exists to equip teachers so

they can put FLA into practice. Part of equiping is providing educators with the materials needed to effectively educate students. Moore and Schleppegrell (2014) also recommend that curriculum be focused on FLA, specifically the metalanguage. This curriculum can be incorporated with other language learning tools to enhance the overall education.

Again, the research suggests that FLA is an effective method that can allow my high school ELLs to learn and produce the academic language they need while navigating core content material in the mainstream classroom. Lacking is a curriculum that teachers, especially at the secondary level, can use to implement FLA in their classrooms. Developing a curriculum, focusing on the experiential metafunction of FLA to use in my secondary ELL classroom, was a starting point as I hope to pass on these tools to all content teachers. The current research answers the following specific question.

How can a curriculum, rooted in the experiential metafunction of FLA, be developed to help secondary ELLs gain academic language needed in a language arts classroom?

Chapter Summary

Chapter two looked more closely at the importance of academic language, especially at the secondary level, and the challenges ELLs face with learning difficult language and higher level content simultaneously. The FLA method was analyzed more in depth, specifically experiential meaning. FLA has its roots in SFL and helps the learner see the inseparable connection between language and meaning. Each text is made of meaning making units and can be critically analyzed; allowing the

reader to more fully interpret the authors intended meaning. FLA was also analyzed

specifically as a tool within language arts texts. The text used for the curriculum

development was discussed along with deconstructing a few of its clauses. Research

was presented that points to the effectiveness of FLA in the classroom along with

the need for more curriculum to be developed.

      In the following chapter, I will explain the rationale behind creating a FLA

curriculum focusing on the experiential metafunction. I will look at the need for the

tools in the curriculum along with the students who will benefit from them.

CHAPTER THREE: METHODS

As summarized in chapter two, FLA has proven to be an effective model for teaching students how to identify, analyze, and talk about the meaning of texts, especially those with academic language, but there is a lack of curriculum available that teachers can implement in the classroom. The following question has guided my creation of a curriculum using FLA to engage ELLs in a secondary language arts text.

How can a curriculum, rooted in the experiential metafunction of FLA, be developed to help secondary ELLs gain academic language needed in a language arts classroom?

FLA Based Curriculum

High school ELLs have the difficult task of learning a new language while simultaneously learning academic content that requires the comprehension of academic language (Papai, 2000). The challenge is clear; can teachers instruct these students in such a way where they acquire the language needed to decipher challenging content material? As stated above, FLA is a valuable model that teachers can utilize as they tackle this challenge of instructing ELLs, however, there is an absence of curriculum for teachers to implement. With this in mind, I have created an FLA based curriculum for my ELL classroom.

FLA encompasses a large knowledge base when talking about experiential, interpersonal, and textual meaning of a text. For sake of this project, I have focused specifically on the experiential meaning with one specific text. I have also focused on my own specific classroom with the goal of first implementing the curriculum myself. The future goal, beyond the pages of this capstone, is to educate other teachers, ELL and core content alike, the value of FLA along with providing them a curriculum model that they can implement in their classrooms.

<div align="center">Setting</div>

The curriculum was created for an ELL class in a medium sized high school in a rural Midwestern town. There are approximately 2,400 students in the entire K-12 district and roughly 62% receive ELL services. Among these students, approximately eighteen different languages or dialects are spoken. The majority of ELLs receiving services speak Spanish, Karen, Burmese, Vietnamese, and Hmong. A majority of these students also qualify for free and reduced lunches, as does 74% of the total student body.

The town is home to two major meatpacking plants, which employ a number of the students' family members. The district also draws largely from students living within city limits. Students living outside of town, generally on family farms, attend other rural school districts. There is also a private school within town providing education to a mainly Caucasian student body.

ELL students receiving pullout services are enrolled in newcomers, ELL I, ELL II, ELL language arts I, or ELL language arts II classes. Students are placed in these classes according to their language proficiency level. Newly enrolled students

are screened as potential ELLs by use of a home language survey. They are then given the Tennessee English Language Proficiency Assessment (TELPA) (English language learners, 2015). Currently enrolled students are assessed yearly in the spring using the English Language Development Assessment (ELDA) (English language learners, 2015). Both of these assessments place students in proficiency levels one through six with six being proficient. Students in the newcomers through ELL II classes are generally in levels one and two. Students in the ELL language arts classes receive language arts credit and are mainly in proficiency levels two and three. The English Language Proficiency Assessment for the 21st Century (ELPA21) will replace ELDA statewide beginning sometime in the spring of 2016 and the TELPA will be replaced in the fall of 2016 (Council of Chief State School Officers, 2013).

Students attend mostly mainstream classes for all other content classes. A number of content teachers have taken additional continuing education courses to gain an ELL endorsement because of the high number of ELLs in each classroom. Co-teaching also occurs in a few classes each semester as an ELL teacher is paired with a content teacher. A few sheltered classes are also offered periodically such as U.S. history, world cultures, and health. ELL students receiving pull-out services are enrolled in sheltered study halls where instructional assistants and ELL teachers assist with core content homework.

The curriculum was created for initial use in my ELL II classroom. The class meets for two class periods, totaling 84 minutes of instruction per day.

Intended Students

Students in this study are in grades nine through twelve and are currently at

an English proficiency level of one, two, or three according to the ELDA. Students

come from Central America, Thailand, and Karen refugee camps located in Thailand.

These students have been in the district for one to three years. There are three

females and seven males. One student receives special education services. The

eleventh and twelfth grade students with ELDA scores have completed either the

newcomer or ELL I class the previous year(s) at the high school while the 9th grade

student was in the newcomer class at the middle school. The two students who do

not have scores for reading, writing, speaking, and listening are new to the district.

The following is a list of students along with their ELDA scores, or projected ELDA

score based on the TELPA, from my ELL II class:

Table 2:

Students			ELDA Scores 2015				
Age	**Grade**	**Ethnicity**	**Read**	**Write**	**Speak**	**Listen**	**Composite**
17	11	Latino	1	2	1	1	1
16	11	Latino	1	2	3	1	1
17	11	Latino	1	3	3	2	2
18	12	Latino	1	2	2	1	1
18	12	Latino	2	4	4	2	3
15	9	Karen	-	-	-	-	2
20	12	Karen	-	-	-	-	2
18	12	Karen	1	2	2	1	2
15	9	Thai	2	1	4	1	1

Need for FLA curriculum in my high school ELL classroom

Students in my ELL II classroom will have many challenges during the school year. As noted above, many are still at lower proficiency levels, especially in reading and listening. This creates more challenges as they are enrolled in other content classes along with either native English speakers, higher proficiency ELLs, or students who have become proficient in English. Some of these content classes include biology, chemistry, United States history, algebra one and two, geometry, health, world cultures, government and economics. A number of core content teachers make appropriate accommodations for the ELLs. Even so, the accommodations made are not rooted in functional language and may not increase student comprehension of academic language and difficult content knowledge as effectively as FLA.

These classes can even be challenging for students who are native English speakers because they are exposed to more academic language as we have discussed above. Along with the language, ELLs lack the background knowledge when faced with classes such as United States history, government, and economics. Information that may be second nature to someone who has been educated in America is very confusing to someone new to the country. Add the increase of academic language, lack of background knowledge, and low language proficiency levels together, and the result is a student who is lost and struggling to learn.

These students need a curriculum that explicitly teaches them how to find the meaning in a text. When they are working on a reading assignment or asked questions on a test, they need to comprehend what is said to be successful. When

writing a paper or participating in a discussion related to a reading, my students need to comprehend what they read.

The FLA curriculum I created is based on the experiential metafunction. I did this as a way to introduce the students to functional language. In future curriculum development, I will educate students on the interpersonal and textual metafunctions. My students need to know how to identify and critically analyze who, what, where, when, why, and how of a clause or text. When students read a text they do not comprehend, they can look for the participant, process, and circumstance, and see how they interact. By doing so, students can gain a deeper understanding of the text and confidently write about, participate in a conversation, or answer a question related to the text. As students begin to learn the structure of a clause, they will also be able to apply that to their writing.

Students in my class are intimidated by high-density texts. Teaching them how to deconstruct clauses and find the experiential meaning gives them the confidence to interact with texts and provide a foundation for teaching them about more functional language in the future.

<div align="center">Foundation for Curriculum</div>

The initial motivation for developing the FLA curriculum was to engage students in language and content learning simultaneously. As stated above, CBI has shown effective results in student learning when language and content are taught concurrently (Heo, 2006; Kasper, 1997). In conjunction with CBI, the work of Halliday with SFL has shown that language and context are virtually inseparable (Christie 2012; Martin & Rose, 2007). The curriculum I have developed uses these

models as its guide. The curriculum is not to be used in isolation, but rather weaved together with the current content being taught, whether that is language arts, science, social studies, or other content. The language is to be taught within a content area, giving context to the language learned.

This curriculum also lines up with my districts ELL plan. The Midwest School District ELL Plan (2013) supports the CBI model and states that quality curriculum "simulates the conditions and demands of the subject matter classroom, allows laguage learners to deeply engage with the content, and allows language learners to aquire the academic vocabulary and language skills needed for the mainstream classroom" (p. 3). The curriculum I have developed works directly with language arts content and can be modified to work with any other content area. FLA allows learners to analyze the text, enabling them to gain a deeper understanding of the content. FLA also opens the doors for learning more academic vocabulary and language skills as clauses are deconstructed and students see how language units make meaning.

Finally, the curriculum aligns with the standards followed in the district. Beginning in the fall of 2016, the ELL teachers in the district will be using the English Language Proficiency (ELP) standards. The ELP standards are ten standards used in all grade levels and allow for educators and districts to determine how they are implemented (Council of Chief State School Officers, 2013). The ELP standards are aligned with the Common Core State Standards (CCSS) in literacy (Common Core State Standards Initiative, 2010) and in turn aligned with the Iowa Core State

Standards in literacy (Iowa core; literacy, 2015). The curriculum specifically

incorporates the following ELP standards:

Table 3:

ELP Standards

1	Construct meaning from oral presentations and literary and informational text through grade-appropriate listening, reading, and viewing.
2	Participate in grade-appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions
3	Speak and write about grade-appropriate complex literary and informational texts and topics
8	Determine the meaning of words and phrases in oral presentations and literary and informational text

(Council of Chief State School Officers, 2013)

Implementation of the Curriculum

The FLA curriculum is to be used during a reading unit using *The*

Breadwinner by Deborah Ellis (2000). The unit is planned to take place over the

course of about three weeks. During the unit, students focus on making personal

and real world connections to the text. This allows them see how the book is related

to their own lives and also related to current events in the world. Students are

explicitly taught fifteen to twenty tier-two words (Beck et al., 2013) that support

learning, as they comprehend the text.

The FLA curriculum is to be implemented throughout the entire unit. Before

the book is opened, students are exposed to the initial metalanguage of participant,

process, and circumstance and the basics of what each represent. Some initial

clauses from the book are used as examples. The FLA curriculum gradually goes into

more detail about the experiential meaning as students progress through the book.

The types of processes (*doing, being, sensing, and saying*) are taught and used in classroom discussions. The types of participants (*actor and affected, sensor and what is sensed, described and description, sayer and message*) are explicitly taught and discussed. As students gain confidence in the curriculum, they progress to deconstructing clauses on their own along with longer sections of text. Throughout the unit, the teacher uses the experiential metalanguage while discussing the text with students.

Applying the FLA curriculum to the reading unit provides students with explicit instruction about the meaning-making units of the text. Students analyze precisely who or what is acting upon someone or thing and where, why, how, and when it is happening. This allows students to make deeper connections since they can more clearly see what is happening within the story. Implementing the experiential metalanguage enables in depth discussions about the meaning of the book and allows students to critically write about their connections. Students will also see the various tier-two vocabulary words in context and how it affects the meaning of the text. FLA enhances the overall unit, providing a method to dig into the meaning and academic language of the text, and supplying the metalanguage to have valuable discussions.

Summary

The high school ELLs in my classroom are from a diverse population and have only been in the country for a few years. These students are faced with learning a new culture, language, and academic content. One of these challenges is difficult, add them together and it can be overwhelming. As a teacher, I can help my

students learn English, and do so in such a way that allows them to be prepared for academic content as well by using the method of FLA. The desire to help my students learn academic language and content simultaneously led me to the following question:

How can a curriculum, rooted in the experiential metafunction of FLA, be developed to help secondary ELLs gain academic language needed in a language arts classroom?

By developing this curriculum, I can help my students become confident in deconstructing texts to find the authors intended meaning. This enables them to more effectively partake in content class activities and demonstrate their knowledge of the material more clearly.

<div style="text-align:center">Chapter Summary</div>

Chapter 3 looked at the demographics of the school district where the curriculum is applied. It looked at the students that are involved with the curriculum, types of backgrounds they come from, and why there is a need for an FLA curriculum for them. The chapter also looked at how the curriculum fits into the current school plan along with state and national standards. Finally the chapter discussed how the curriculum would be implemented.

In chapter 4 I will lay out the curriculum I have developed and explain how it will be intertwined with a language arts classroom.

CHAPTER FOUR: CURRICULUM

Presented in this chapter is the curriculum I have created incorporating an

FLA approach. The curriculum was formed in response to the following question:

How can a curriculum, rooted in the experiential metafunction of FLA, be

developed to help secondary ELLs gain academic language needed in a

language arts classroom?

Design of Curriculum

The FLA curriculum begins with an introduction statement as to how it can

be used in a classroom setting. Accompanying the introduction is a brief overview of

FLA, along with a more detailed explanation of experiential meaning. The

curriculum then introduces the ELP standards, essential question, overall objectives,

and resources. Next, fifteen lessons are provided, guiding the educator towards the

end result of seeing students who have a firm grasp of identifying and analyzing the

meaning making potential of processes, participants, and circumstances. The

lessons also exhibit a method of helping students make personal and real world

connections.

In addition to the lessons, a student workbook is furnished. The workbook is

a tool the educator can use to reinforce what was learned in the lessons. The

workbook lessons provide a short passage that students can analyze more in depth

and see how the author's choice of language affects the meaning of a text. Students

can be given the workbook as individual assignments, group work, or guided

through by the teacher.

Finally, a summative assessment piece is provided that allows the educator

to see how well the students have internalized the learning of experiential meaning.

Students will be challenged to deconstruct sentences and analyze how the meaning

of a text is affected by the author's choice of language.

Functional Language Analysis Curriculum

Functional Language Analysis Curriculum
Exploring Experiential Meaning

<u>Preface</u>

The following curriculum was developed to guide educators on how to begin implementing a Functional Language Analysis (FLA) approach in their classroom. As an English Language Learner (ELL) teacher, I believe FLA is a great approach that increases my ELL students reading and writing skills. However, I also believe that FLA can help develop every student's language skills, no matter if they are in a science class or a language arts class, and no matter their proficiency level. Preparing students for the real world means instructing them to process and communicate a variety of information in a variety of ways, depending on the situation they find themselves in. Doing so requires a method that helps students grasp the importance of meaning making ability in language. FLA is that method.

This curriculum is not the end all of FLA, but only the beginning. My desire is that you find this curriculum intriguing and beneficial as you help guide your students to a deeper understanding of the meaning making process of language. I hope you then continue on to dig into the depths of FLA and see how it can prepare students to succeed in the future.

In closing, the curriculum is not meant to be a rigid structure that must be followed step by step. It is meant as a guide to help you deliver meaningful instruction. The text, pace of the lessons, assessments, etc. can all be adjusted to meet the needs of your students.

<u>Overview of Functional Language Analysis</u>

FLA arose from Michael Halliday's theory of systemic functional linguistics (SFL) (Schleppegrell, 2004). SFL examines how language and context work together to form meaning. The grammatical feature of the language and why/how it is used depends on the users of the language and the context in which it is applied. In other words, grammatical features vary depending on the register being employed for various social contexts (Christie & Macken-Horarik, 2011; Schleppegrell, 2004).

SFL lays the groundwork for FLA by showing that grammatical choices function to make meaning in a text in connection with the social context (Christie & Macken-Horarik, 2011; Schleppegrell, 2004). Schleppegrell (2007) reiterates this belief by stating that grammar is not just a set of rules but a meaning-making resource (p. 122). Language is really a set of grammatical features that are combined in various ways to produce meaning. Meaning depends on how the grammatical features are linked together in a particular context (Christie & Macken-Horarik, 2011; Christie & Macken-Horarik, 2007; Fang & Schleppegrell, 2010; Martin & Rose, 2007).

SFL also provides the metalanguage used by FLA to talk about language (Christie, 2012; Schleppegrell, 2013). Experiential meaning looks at what the text is about. Interpersonal meaning looks at the relationship between the speaker and hearer and their attitudes and judgments. Finally, textual meaning examines how the text is organized (Christie, 2012; Fang & Schleppegrell, 2008; Martin & Rose, 2007; Schleppegrell, 2004). Other terms used include process, participant, and circumstance. Process refers to what is happening in a clause while participants

specify who is involved in the process. Circumstance covers all the other -wh

questions such as where, when, and how of a clause (Christie, 2012; Fang &

Schleppegrell, 2010; Fang & Schleppegrell, 2008; Martin & Rose, 2007). See example

1:

1. *Parvana*	*kept*	*her eyes*	*on the spot . . .*
participant	**process**	**participant**	**circumstance**

This metalanguage provides teachers and students a platform for discussing how

language functions.

FLA analyzes the clause and its components along with how the clauses

interact with each other. Each clause contains components of the three meanings;

experiential, interpersonal, and textual. These meanings are also realized in greater

depth as a group of clauses are analyzed together (Christie, 2012; Fang &

Schleppegrell, 2010; Fang & Schleppegrell, 2008; Martin & Rose, 2007). Analyzing

the experiential meaning of a text involves looking at the process, participant, and

circumstance. Related to experiential meanings are the conjunctions that connect

clauses to one another. The process is made up of the verb group and can either be

doing, sensing, being, or saying. The participant includes the noun group while the

circumstance is constructed with the prepositional phrases and adverbials. Finally

the clauses are linked with a variety of conjunctions, which also play a role in

experiential meaning (Christie, 2012; Fang & Schleppegrell, 2010; Fang &

Schleppegrell, 2008; Martin & Rose, 2007). Being able to identify these features in a

text allows the reader to gain an understanding of who is involved and what is

taking place.

Overview of Experiential Meaning

Experiential meaning looks at the nuts and bolts of who the participants are in the story, what they are doing, feeling, saying, or sensing, and how, what, where, and why the processes are happening. Deconstructing the clauses into the meaning making units of process, participant, and circumstance allows the reader to see whom the participants are (noun groups), what is going on between them (verb groups) and the conditions around them (prepositional phrases and adverbials). Readers of a literary text are able to distinguish the actors' actions and feelings along with observing the plot (Christie, 2012; Fang & Schleppegrell, 2008).

Processes are the actions that participants partake in and are found by analyzing verbs and verb phrases. Processes can take on several actions but four main types will be looked at. *Doing* is a process type that comprises of material and some behavioral actions, showing how the participant physically acts and behaves in the world. See example 2:

2. *Jim Braddock*   *looked*   *at his wife . . .*
    participant   **process (doing)**   **participant**

Sensing is a process type the encompasses mental and some behavioral actions, revealing how participants think, feel, and perceive things, along with mental behavior. See example 3:

3. *It*   *reminded*   *him . . .*
    participant   **process (sensing)**   **participant**

Third is the process of *being*. This process expresses how participants exist and relate. See example 4:

4.	*This part of Newark*	*was*	*very different from Jim's . . .*
	participant	**process (being)**	**participant**

Finally, the process of *saying* displays what participants verbally say in a clause or group of clauses (Christie, 2012; Fang & Schleppegrell, 2008). See example 5:

5.	*He*	*spoke more quietly*	*to his daughter*
	Participant	**Process (saying)**	**Participant**

As stated above, participants are the actors (person, place, or thing) in a clause that partake in some process. Participants are represented by nouns or pronominal expressions within a clause, but can also be in the form of noun phrases (Christie, 2012; Fang & Schleppegrell, 2008). Embeded clauses can also be found within the noun groups, bringing more meaning to the text (Christie 2012).

Participants can play various roles within the clause such as *actor* and *affected*, *sensor* and *what is sensed*, *sayer* and *message*, or *described* and *description*. The roles of the participants depend on the type of process taking place. Corrrectly identifying the participants guides the reader as they seek to understand who the participants are and the roles they play as they interact with eachother. See examples 6 and 7.

6. *The attendant . . .*	*. . . handed*	*it*	*to Parvana.*
actor	**doing process**	**affected**	**beneficiary**

7. *The Afghan people*	*are*	*smart and strong.*
described	**being process**	**description**

Before moving onto circumstances, it must be mentioned that abstraction can occur in noun groups as everyday language can be transformed into academic language. Noun groups are manipulated in various ways to pack a lot of information within a clause (Christie, 2012; Fang & Schleppegrell, 2008; Fang et al., 2006; Martin

& Rose, 2007). One way noun groups become abstract and academic is through

nominalization. Nominalization takes the meaning displayed through a verb and

presents it through a noun or noun phrase. Doing so allows the author to expand

upon the meaning of the noun or noun phrase in much greater detail than if the

meaning were only displayed through a verb (Christie, 2012; Fang & Schleppegrell,

2008; Fang et al., 2006; Martin & Rose, 2007). Abstraction also occurs as nouns are

expanded with use of adjectives, adverbs, prepositional phrases, relative clauses,

and *-ed/-ing* participles (Fang et al., 2006). This allows one complex noun phrase to

present the information of many individual simple clauses. Using FLA to deconstruct

abstract noun phrases allows students to fully analyze and comprehend who the

participants are and what is going on around them (Christie, 2012; Fang &

Schleppegrell, 2008; Martin & Rose, 2007). See example 8 and 9:

8. *In 1932, the country voted for a popular new president,*
                                                adjectives   noun

   ***Franklin Delano Roosevelt**, who worked hard to solve the country's problems.*
     main noun   **relative clause**

9. *Mail **delivery** had recently started again in Afghanistan, after years of being disrupted by the war.* (verb **deliver** changed to **delivery** to create nominalization)

   Circumstances are the final piece to the experiential meaning. They are

represented through prepositional phrases and adverbials (Christie, 2012; Fang &

Schleppegrell, 2008; Martin & Rose, 2007). Circumstances basically provide the

where, when, why, and how of a clause. Circumstances will be labled *time* for when,

place for where, *manner* for how, and *reason* for why. This information provides the

reader with additional details that can help aid in comprehension of a text but its

meaning is not as crucial as that of the process and participants (Martin & Rose, 2007). Depending on the process, a clause may or may not have a circumstance (Christie 2012). If a circumstance is present, it is valuable for complete comprehension to analyze the time, place, manner, or reason of a clause (Christie, 2012; Fang & Schleppegrell, 2008; Martin & Rose, 2007). See examples 10 and 11:

10. *Mother and Nooria*   *replaced*   *things*   *in the cupboard.*
     participant   **process**   **participant**   **circumstance (place)**

11.   *She*   *turned on*   *the tap*   *so that water gushed out.*
     participant   **process**   **participant**   **circumstance (reason)**

As alluded to above, conjunctions need to be mentioned for a complete discussion of experiential meaning. Conjuctions link phrases and clauses together, whether they are independent or dependent, and form relationships of either equality or inequality (Christie 2012). Understanding the relationship between clauses based on how they are joined together reveals more of the overall meaning of a text.

Epilogue

This overview provides the basic understanding of FLA and experiential meaning needed to implement the following curriculum. I hope you and your students enjoy the use of this curriculum.

Facing Adversity

Text:
"The Breadwinner" by Deborah Ellis (2000)

Standards:
English Language Proficiency (ELP) Standards (ELPA21.org)
1. Construct meaning from oral presentations and literary and informational text through grade-appropriate listening, reading, and viewing.
    a. (corresponds with CCSS RL 1,2,3,7)
2. Participate in grade-appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.
    a. (corresponds with CCSS W 6 and SL 1)
3. Speak and write about grade-appropriate complex literary and informational texts and topics.
    a. (corresponds with CCSS W 2,3 and SL 4)
4. Determine the meaning of words and phrases in oral presentations and literary and informational text.
    a. (corresponds with CCSS RL 4, RI 4, SL 2, L 4,5)

Essential Question:
How do you survive adversity?

Objectives:
1. identify participants, processes, and circumstances
2. Analyze how the types of process (doing, sensing, being, saying) reveal how the author has constructed the text.
3. identify the types of participants (actor – affected, sensor – what is sensed, sayer – message, described - description)
4. Evaluate how the types of processes used can affect the meaning of a text.
5. Explain how the actor participant reveals who has controls a certain situation.
6. Analyze how the types of circumstances (time, place, manner, reason) affect the setting of a text.
7. make personal and real world connections to the text

Student Workbook:
The student workbook is to be used in conjunction with the lessons as a supplement for student learning. I suggest teachers guide students through the workbook in the initial lessons. As students gain confidence in analyzing texts, teachers can allow more independent use of the workbook.

Pictures in this curriculum were retrieved from classroomclipart.com

Resources:

Beck, I. L., McKeown, M. G., & Kucan, L. (2013). *Bringing words to life: Robust vocabulary instruction*. New York, NY: Guilford Press.

Christie, F. (2012). *Language education throughout the school years: A functional Perspective*. United Kingdom: Wiley-Blackwell.

Fang, Z., & Schleppegrell, M. J. (2008). *Reading in secondary content areas: A language-based pedagogy*. Ann Arbor: The University of Michigan Press.

Martin, J. R., & Rose, D. (2007). *Working with discourse: Meaning beyond the clause* (2nd ed.). New York, NY: Continuum International Publishing Group.

Schleppegrell, M. J. (2004). *The language of schooling. A functional linguistics perspective*. New York, NY: Routledge.

Lesson 1

Overview:

Students will be introduced to the metalanguage of participant, process, and circumstance. They will begin to learn that participants are typically represented by nouns and noun phrases, processes are represented by verbs and verb phrases, and circumstances are represented by prepositional phrases or adverbial phrases.

Background information about Afghanistan will also be learned through pictures, videos, and student investigation using the Internet.

The first set of vocabulary words will be introduced and then reviewed the next five lessons.

Language objective:

Identify parts of a clause as participant, process, and circumstance using the sentence frames;

"_____ is the person or thing that is doing something so they are the (participant, process, circumstance)."

"_____ is what is happening so it is the (participant, process, circumstance)."

"_____ is the when, where, why, or how so it is the (participant, process, circumstance)."

Content objective:

List some characteristics of the country of Afghanistan.

Assessment:

Identification of process, participant, and circumstance using the sentence frames

Student Workbook, Lesson 1

<u>Vocabulary:</u>

Introduce words and definitions. Read the words aloud and have the students repeat. Students should write the words and definitions in their notebooks. These words will be taught during the first week.

Forbade – Do not let happen, allow

Suggested – to tell someone your idea or plan.

Manage – be able to do something

Superior - better than someone else

Suddenly – very fast, quickly

Protesting – not agree with someone or something

Read the words in their original context
- They even <u>forbade</u> girls to go to school.
- Father <u>suggested</u> they end their work for the day.
- Father could <u>manage</u> with just his walking stick.
- Nooria smiled her <u>superior</u> big-sister smile and flipped her hair back over her shoulders.
- <u>Suddenly</u> a tiny girl, younger than Nooria, burst out from one of the village houses.
- One of her aunts had been arrested with hundreds of other schoolgirls for <u>protesting</u> the Soviet occupation of her country.

Build Background:

Have students work in groups and investigate the following websites. Special attention should be given to the different groups that have controlled Afghanistan.

- http://www.abc.net.au/news/2009-06-02/timeline-afghanistans-turbulent-history/1702156
- https://www.cia.gov/library/publications/the-world-factbook/geos/af.html
- http://travel.nationalgeographic.com/travel/countries/afghanistan-facts/

Show students pictures of what Afghanistan, especially Kabul, looked like in the 1960's, 1970's – 80's, 1990's - 2000's, and present.

Functional Language

Show students various pictures of people doing various things in various places. Have students describe what they see in the pictures.

Guide them if needed towards talking about who is doing what and where/when/why/how they are doing it. For the last few pictures transition students toward using the terms 'participants' for the who, 'process' for the what, and 'circumstance' for the where/when/why/how. Finally show some examples of participants, processes, and circumstances within a text.

- Asif   /   giggled.
  participant   process

- Something   / caught / her eye.
  participant   process   participant

- The chicken house /   stood   /at the back of the yard.
  participant   process   circumstance

- Parvana   /   sat   / with her writing things / in her lap.
  participant   process   circumstance   circumstance

Lesson 2

Overview:

   Read chapter one. Students will first preview "The Breadwinner". A few sentences from chapter one will be deconstructed for participants, process, and circumstance along with looking at the overall chapter for who the participants are, what they are doing, and where/when/why/how things are happening.

   Students will be introduced to making personal connections. Students will make connections as they read chapter one and be asked to discuss some follow up questions after reading. Students will continue making connections as they progress through the book and record them in their journals.

Language objective:

   Correctly identify who, what, where, when, why, and how of the text.

Content objective:

   Explain what it means to make a connection to a text.

Assessment:

   Student explanations of what it means to make a connection to a text.
   Student Workbook, Lesson 2

Vocabulary:

Review words by using them in everyday contexts.

- The principal <u>forbade</u> students from running in the halls.
- The teacher <u>suggested</u> the students practice the vocab words.
- Students can <u>manage </u>one hour of homework every night.
- Lionel Mesi's soccer skills are <u>superior</u> to mine.
- <u>Suddenly</u>, the fire alarm went off and everyone left the building.
- Some people are <u>protesting</u> because they don't agree with the government.

Build Background:

This story takes place in Kabul, Afghanistan during the reign of the Taliban. The story will follow the challenges one young girl and her family face during this time. The book was written before Al-Qaida attacked the United States on September 11, 2001.

Functional Language and Reading
Before reading, choose some sentences from chapter one and deconstruct them with the class.

- Kabul   / had once been / beautiful.
  participant   process   participant

- She   / was   /   small   / for her eleven years.
  participant   process   participant   circumstance

- Parvana   / frowned
  participant   process

Read chapter one as a class. Stop every page or two and ask who some of the participants are, what are some of the things they are doing, and where/when/why/how they are doing it.

Guide students through Student Workbook, Lesson 2.

Connections
Introduce students to making connections by giving examples of things that are connected together.
        Examples: train cars, towns connected by roads, zipper connecting a jacket, plug connecting to an outlet, etc.

Explain that connections help good readers because when we connect with what we read we have a better idea or deeper understanding of what we are reading. Connections help us understand different words or concepts from the reading.

Demonstrate making a personal connection to a section of "Parvana's Journey" by Deborah Ellis.
        Parvana's belly had that ache it got when she didn't feed it. It was
        a mixture of pain and emptiness. Her head felt empty, too, and she
        felt dull and stupid.

I connect personally to this text because I have gone a couple days without eating and my stomach hurt and I did not think as clearly.
Have students try to make one or two personal connections as they read chapter one.

Finally, have students explain what a connection is to a partner. Listen to student explanations.

Chapter Comprehension
- What personal connections did you make?
- Who are the main participants and what are they doing in the story?
- Where does the action occur?
- What has happened to the country of Afghanistan?

Lesson 3

Overview:

Read chapter one a second time. The specific roles of circumstances will be introduced. Students will see how circumstances can show them the setting of a text by explaining the where, when, why, and how of a text.

A few more sentences from chapter one will be deconstructed for participants, process, and circumstance.

Language objective:

Identify the circumstance and indicate if it shows the time, place, manner, or reason.

Make personal connections using the sentence frames

_____ is like my life because _____.

Content objective:

Explain how making connections help good readers better understand a text.

Assessment:

Observe sentences made from students' personal connections.

Observe discussion about the circumstances in chapter one.

Student Workbook, Lesson 3

Vocab:

Review definitions of the words and then use "Have You Ever . . ." to reinforce the learning. "Have You Ever . . ." is presented by asking students if they have ever done something related to the word. For example, "Have you ever suggested to your teacher that they should not give you homework?"

"Have you ever . . ."

- . . . forbade someone from coming into your house?
- . . . suggested that your parents let you skip school?
- . . . had to manage making your own dinner?
- . . . had a friend who thought they were superior to you?
- . . . Suddenly tripped in front of the boy or girl you liked?
- . . .joined in protesting for something you believe in?

Review:

Discuss who the main participants are, the processes surrounding them, and where the story is taking place.

Functional Language and Reading

Before reading, show a couple pictures to the students and discuss the time, place, and manner.

Ask students:
Where is the man?
Where is the boat?
Why is he in the boat?
How does the boat move?

Explain that all these answers provide the circumstances and help provide information about the setting.

Ask students:
Where is the building?
What time of year is it?
What time of day is it?

Again explain that these answers provide the circumstances for the situation.

Deconstruct a few sentences with circumstances and explain they can be found by looking for prepositions and adverbial clauses.

- Parvana / loved / being / in the market.
  participant   process   participant   circumstance (place)

- Parvana / loaded / a few quilts and cooking things / onto the karachi.
  participant   process   participant   circumstance (place)

- Maryam   / had seen / nothing but the four walls of their room
  Participant   process   participant

  / for almost a year and a half.
        circumstance (time)

- She   / turned on /   the tap   /so that water gushed out.
  participant   process   participant   circumstance (reason)

Re-read chapter one. As students read, have them look for the circumstances and discuss if it describes the time, place, manner, or reason. Discuss how those circumstances give information about the setting.

Guide students through Student Workbook, Lesson 3

Connections:
Ask students to again explain what a connection is. Ask them to reiterate why making connections helps good readers better understand what they read.

If needed, remind students what a connection is and how making connections helps a reader understand a text by remembering what they already know about a subject. A person who has seen a burka has a better understanding of what it looks like than a person who has not. This connection can help the reader more clearly understand why being a woman in Afghanistan is difficult.

Students re-read chapter one and make any additional personal connections using the framework from the objective.

Lesson 4

Overview:

Read chapter two. Continue to look at the types of circumstances and discuss how they describe the setting. Continue to take a look at who the participants are and what they are doing.

Students will be shown how to deconstruct sentences that have more complex structures such as conjunctions, begin with adverbials, and have multiple processes.

Language objective:

Describe the setting of a text based on the circumstances.

Content objective:

Make a personal connection in relation to Father being taken prisoner.

Assessment: (formative)

Personal connections in relation to Father being taken prisoner
Observe students descriptions of the setting based on circumstances.
Student Workbook, Lesson 4

Vocab:
Review definitions and have students fill in sentence blanks with the correct word.
forbade, manage, suggested, suddenly, superior, protesting

- I can _____ watching my two children by myself.
- The police officer _____ the people from crossing the street.
- My friend _____ that I go to college.
- The people were _____ on the street because they did not like the president.
- I was driving home when a deer _____ jumped in front of my car.
- I don't like people who think they are _____ to me.

Review:
Discuss the participants, processes, and circumstance from chapter one.

Functional Language and Reading

Before reading, show students how to deconstruct structurally complex sentences and then have them practice deconstructing sentences that are less complex.

- Parvana   /   got   / the whisk broom /   down from its nail
participant   process   participant   circumstance (place)

  /   in the lavatory   / and / swept up / the spilled rice.
    circumstance (place)   process   participant

- When the room looked somewhat normal again, / the family /, minus Father,
            circumstance (time)   participant   circum (manner)

  spread / quilts and blankets /   on the floor   / and / went / to bed.
   process   participants   circumstance (place)   process participant

Read chapter two as a class. Stop every page or two and ask who some of the participants are, what are some things they are doing. Also have the students describe the setting at various points in the text by looking at the circumstances of time/place/manner/reason.

Guide students through Student Workbook, Lesson 4.

Connections:

Students read chapter two and make two to three personal connections.
Focus one personal connection to the end of the chapter where the Taliban takes Father captive. Have students think about a personal connection they can make to that event. It does not mean they have to have had their father taken captive or know someone who has. It means they can think about a time they were really scared, lost a loved one, or were really surprised by something.

Chapter Comprehension:
- What connections have you made?
- Are there any new participants?
- What processes are the participants involved in?
- What happens to Father?
- How does the family react?

Lesson 5

Overview:

Read chapter three. Students will be introduced to the types of processes (doing, sensing, saying, being) and observe which processes are most often used in chapter three. Students will continue to be shown how to deconstruct texts.

Weekly vocabulary words will be assessed.

Language objective:

Identify the different types of processes (doing, sensing, saying, being).
Identify what processes are most often used in chapter three.

Content objective:

Make a personal connection about Parvana and Mother looking for Father.

Assessment:

Students complete vocabulary quiz.
Student Workbook, Lesson 5

Vocab:
Quiz:
Students will write down six sentences using one vocabulary word in each sentence.
Students may draw a picture as an alternative to writing a sentence.

forbade, suggest, suddenly, manage, superior, protesting

Review:
Discuss the participants, processes, and circumstance from chapter two.

Functional Language and Reading
Show students the following pictures. Ask the students what actions they see, what feelings are being expressed, what is being said, and what things look like.

(doing process)
The boy is <u>kicking</u> the soccer ball

(sensing process)
He likes soccer.

(being process)
He is happy. His shirt is blue.

(being process)
The grapes are purple.
The leaf is green.

(sensing process)
The grapes taste good.
I love grapes.
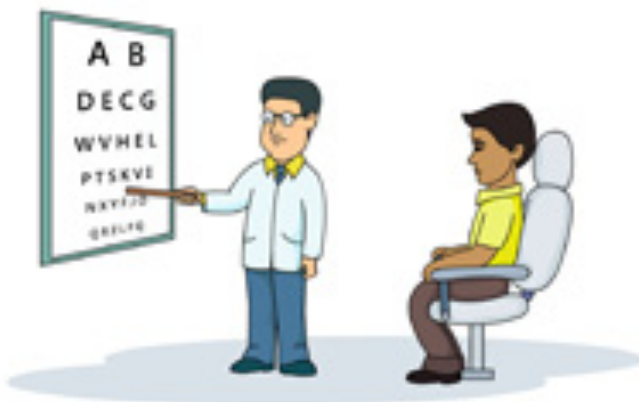
(saying process)
"Look at these letters", said the doctor.

"What do you see?" asked the doctor.

Give other examples of the four types of processes
- Doing – walked, run, looking
- Sensing – like, believe, love,
- Being – is, was, have
- Saying – said, whispered, yelled

Show examples from the book containing the various types of processes.
- Her feet / burned and stung / with every step.
             sensing

- She /   sat   / with her feet in the basin while Nooria /   got   / supper.
      doing   doing
- Parvana / remembered / the pieces of photograph and /   got   / them out.
             sensing   doing

• Parvana / was / tired of sitting.
        being

• "Were out of food," Nooria / told / Parvana.
                saying

• Maybe she / was / too tired and too hungry.
       being

Read chapter three Stop after every page and discuss what types of processes were used and which ones were used the most often. Discuss how this shows what the author wants us to think about. Review what settings were observed in the chapter.

Guide students through Student Workbook, Lesson 5.

Connections:
Students continue to make three or more personal connections as they read. Have students try to make a connection to how Parvana and Mother feel when they cannot find Father. It can be in relation to losing a toy or their car keys or cell phone, but encourage them to connect to the feeling of losing something or someone.

Chapter Comprehension:
- What types of processes did you see?
- Were there any new participants?
- Were there any new circumstances seen in this chapter?
- How did Mother and Parvana show their bravery?

Lesson 6

Overview:

   Read chapter four. The four types of processes will continue to be analyzed. Students will note if what types of processes they see more of throughout the chapters. Student will also be challenged in the student workbook to analyze what happens when a process type is changed.

   Students will learn how to make real world connections.

   New vocabulary words will be introduced and reviewed the next five lessons.

Language objective:

   Identify the different types of processes (doing, sensing, saying, being).

   Observe what happens when a process type is changed

Content objective:

   Define real world connection.

Assessment:

   Real world connection definitions

   Student Workbook, Lesson 6

<u>Vocab:</u>

Introduce words and definitions. Read the words aloud and have the students repeat. Students should write the words and definitions in their notebooks. These words will be taught during the second week.

   Without – does not have

   Expected – likely to happen or be true.

   Supposed – what should happen

   Considered - think about something

   Strides – taking steps when walking

   Spread– cover a space with something

   Arranged – put things in the right place.

Read the words in their original context

- It was strange to be in the marketplace <u>without</u> Father.
- Parvana almost <u>expected</u> to see him in their usual place, sitting on the blanket, reading and writing his customers letters.
- Men were <u>supposed</u> to do all the shopping, but if women did it, they had to stand outside and call in for what they needed.
- Parvana wasn't sure if she would be <u>considered</u> a woman.

- In a few quick <u>strides</u> she was in the bathroom, searching out the source of the stench.
- Parvana <u>spread</u> her blanket on the hard clay of the market, <u>arranged</u> her goods for sale to one side, as Father had done, and <u>spread</u> her pens and writing paper out in front of her.

<u>Review:</u>

Briefly cover the main points from the first three chapters. (Living in Afghanistan during the rule of the Taliban. Parvana and family live in a small one-room apartment. Have had to move many times because of the fighting. The Taliban arrests Parvana's father. Parvana and her mother go to the prison to look for her father but are beaten and told to leave.)

<u>Functional Language and Reading</u>
Before reading, show more examples of the different types of processes.
- Parvana / had seen/ shopkeepers / beaten / for serving women inside their shops.
          sensing   doing

- The Baker's stall / opened / onto the street.
                          being (not a *doing* process because no action is occurring,
                              rather a description is given for the Baker's stall)

- Who /   is   /your father?
       being

- The bread / was / still warm.
              being

- She / didn't care / if people / were staring / at her.
        sensing   doing

- "Mrs. Weera!" Nooria / exclaimed.
                            saying

Read chapter four. Again stop after every page or two and identify which types of processes are used. Discuss possible reasons why the author has chosen to use the processes she has. Use the student workbook to discuss how changing a process from a doing to a sensing or being process affects the meaning of the text.

Guide students through Student Workbook, Lesson 6.

Connections:
Introduce students to real world connections.

Explain that real world connections are similar to personal connections. The difference is that you connect what you read in the text to something that is or has happened in the world.

Have students look up news from Afghanistan using bbc.com. Go to bbc.com and search for "Afghanistan". Search a recent news article. Guide student toward making a connection to what has happened recently in Afghanistan to what is happening in the book.

Chapter Comprehension:
- What types of processes did you see?
- Were there any new participants?
- What is wrong with mother?
- What is happening to the family?

Lesson 7

Overview:

Read chapter five. Students will continue to analyze why the author has chosen the types of processes she has.

The types of participants will be introduced for the "doing" and "saying" processes. (Actor – Affected, Sayer – Message)

Students continue to practice making real world connections to the text.

Language objective:

Identify the types of participants for doing and saying processes.

Content objective:

Make a real world connection in relation to women being treated poorly in Afghanistan.

Assessment:

Real world connection in relation to treatment of women in Afghanistan.
Student Workbook, Lesson 7

Vocab:
Review words by using them in everyday contexts.
- I cannot live without my computer.
- The students expected that school would be closed because of the snow.
- School is supposed to end on May 31.
- The teacher considered letting the students go to lunch early.
- Some students take slow strides when going to class.
- Books were spread around the tables.
- Desks were arranged so all students could see the board.

Review:
Briefly discuss the processes and participants of chapter four.

Functional Language and Reading
Before reading, students will first be given a few sentences to analyze for the types of processes presented.

- Parvana / stared /at the three of them.
            doing

- Parvana / thought / about it.
    sensing

- I / have / long hair.
    being

- "I can do this!" she / whispered.
    saying

Analyze a couple of pictures to identify the processes taking place and who is involved in the processes.
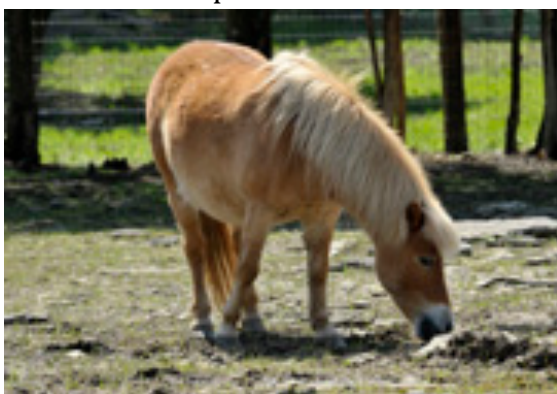
What is happening in the picture?
The pony is eating the grass.
Who is doing something - pony
What is the pony doing – eating
What is the pony eating – grass

Eating is a doing process
The pony is the *actor*; and the grass is the *affected*.

Imagine the one goat is talking to the other, what is it saying?
"Please give me some hay." Said the goat

What kind of process - saying
Who said it – the goat
What did the goat say – "Please give me some hay."
The goat is the *sayer* and "Please give me some hay." is the *message*.

Present students with a sentence containing a doing and saying process. Introduce the roles the participants' hold surrounding the process. (actor and affected, say-er and message)

- Parvana   /   fetched   / the water.
  participant   process   participant
     actor   doing   affected

- "Keep those clothes on," /   Nooria   /   said   / when Parvana returned.
       participant   participant   process   circumstance
         message   sayer   saying   time

Read chapter five. Again look at the types of processes that are used in the chapter. Also look at the types of participants who are involved in the processes. Stop every page or two and have students discuss who is usually the actor and who or what is the goal along with who is the sayer and message

Guide students through Student Workbook, Lesson 7.

<u>Connections:</u>
Show student current pictures of women in Afghanistan. A recent news article about the treatment of women in Afghanistan can also be used. Using those pictures or news article, have them make real world connections to how women are treated in the book.

<u>Chapter Comprehension:</u>
- Are there any new participants?
- What types of processes do you see most often in chapter five?
- How is the family surviving?
- Why does Mrs. Weera provide so much relief to the family?

Lesson 8

Overview:
Read chapter six. Students will continue deconstructing sentences and analyzing the types of processes used throughout the chapter. They will practice identifying the roles of participants for saying and doing processes. Finally, students will look at who holds the power in an actor/affected relationship.
Students will continue making real world connections.

Language objective:
Identify the roles of participants in saying and doing processes.
Observe who holds the power in an actor/affected relationship

Content objective:
Make real world connections in relation to girls dressed as boys in Afghanistan.

Assessment:
Real world connection in relation to girls dressed as boys.
Student Workbook, Lesson 8

Vocab:
Review definitions of the words and then use "Idea Completion" to reinforce the learning. "Idea Completion" is presented by giving students a sentence stem requiring them to explain what the vocabulary word means. For example; People cannot live without food because . . .

- I can not live <u>without</u> my car because . . .
- Students are <u>expected</u> to do their homework because . . .
- My kids are <u>supposed</u> to go to bed at 8:00 because . . .
- The principal <u>considered</u> calling your parents/guardians because . . .
- The player ran with long <u>strides</u> because . . .
- The papers were <u>spread</u> across the room because . . .
- The desks were <u>arranged</u> in a circle because . . .

Review:
Discuss the events of chapter five.

<u>Functional Language and Reading</u>
Before reading, provide students with a few sentences and have them label the participant, process, and circumstance.

You   / have been watching / your father / all this time.
participant   process   participant circumstance

- Parvana / liked / the idea.
  participant   process participant

- The boy's disguise / had worked / once.
       participant   process   circumstance

- It   /   was   / next to a wall.
participant   process   participant (could be a circumstance but with a *being*
                           process a *description* participant is needed)

Look at another picture and have students describe who is involved and what is happening and analyze who holds the power.

What is happening – The mother is holding the baby.

Who is involved – The mother and the baby.
Who is the actor – The mother
Who is the affected – the baby

Who is in control or has the power in the relationship – the mother because she is doing the action.

Provide students with sentences that contain doing and saying processes. Have them label the processes and the roles of the participants. Also note that some processes do not need an 'affected' participant.

- She   / was looking / the other way / when someone stopped.
  participant   process   circumstance   circumstance
     actor   doing   place   time

- "You are a letter reader?" /   he   / asked /   in Pashtu.
         Participant   participant   process circumstance
            message   sayer   saying   how

- Parvana / took / a deep breath.
  participant process   participant
     actor   doing   affected

- "Dear Niece," / Parvana / read.
    participant   participant process
      message   sayer   saying

Read chapter six. Again look at the types of processes that are used in the chapter along with the types of participants who are involved in the processes. Stop every page or two and have students discuss who is usually the actor and who or what is the affected along with who is the sayer and message. Note what participants have the power throughout the chapter when 'doing' processes are used.

Guide students through Student Workbook, Lesson 8.

Connections:
Continue making real world connections. Show students images and a news article or two about how girls are dressed as boys in Afghanistan. The link below is to a New York Times article that could be used. Students make a real world connection relating what is done in the book to what has been done in the recent past of Afghanistan regarding girls dressed as boys.

http://www.nytimes.com/2010/09/21/world/asia/21gender.html?_r=0

Chapter Comprehension:
- What circumstances are seen in the chapter?
- What surprised you in chapter six?
- How has Parvana shown her devotion to her family?
- Why is Mother not well at the end of the chapter?

Lesson 9

Overview:

Read chapter seven. Students will continue deconstructing sentences and analyzing the types of processes used throughout the chapter. They will practice identifying the roles of participants for saying and doing processes along with looking at who holds the power in an actor/affected relationship.

The participants in being and sensing processes will be introduced.

Language objective:

Identify the type participants in being and sensing processes.

Content objective:

Make a personal connection about helping their family.

Assessment:

Personal connection about helping their family

Student Workbook, Lesson 9

Vocab:

Review definitions of the vocabulary words and then have students fill in the blanks with the correct choice.

without, expected, supposed, considered, strides, spread, arranged

- I _____ to get an A on the test.
- They _____ the blanket on the ground.
- People cannot go _____water.
- The President is _____ to give a speech tonight.
- The plates were _____on the table.
- Tall people take longer _____ than shorter people.
- Soccer is _____ the world's most popular sport.

Review:

Discuss how Parvana's role has changed in her family.

Functional Language and Reading

Before reading, show a couple pictures to the students and have them describe what things look like and what the pictures make them think about.

Example Questions:
What color is the water?
    The water is blue.
Who is the man?
    The man is a fisherman.
How does the man feel?
    The man likes fishing?
What does the picture make you think about?
    The picture makes me happy.

Example Questions:
Why would you like to live here?
    The view is beautiful.
    I love mountains and lakes.
    The scenery looks peaceful.

Look at the being and sensing verbs used. Show students the roles of participants in being processes
Ex. The water   /   is   /   blue
    participant   process   participant
    described   being   description

Show students the roles of participants with sensing processes.
Ex.   I   /   love   /   mountains and lakes.
    Participant   process   participant
    sensor   sensing   what is sensed

Deconstruct a few sentences with being and sensing processes.
• Mrs. Weera   /   was   /   back.
    participant   process   participant
    described   being   description

- I   /   knew   / you could do it.
  participant   process   participant
     sensor   sensing   what is sensed

- We   /   have   /   the loan of a Karachi
  participant   process   participant
  described   being   description

- Parvana /   loved   /   being   / in the market.
  participant   process   participant   circumstance
     sensor   sensing   what is sensed

Read chapter seven. As students read, have them look for being and sensing process and the participants that go along with those processes. Discuss if what is sensed is positive or negative (good or bad). Look also at what types of descriptions are given throughout the chapter. Also, continue discussion about what participants are holding the power during 'doing' processes.

Guide students through Student Workbook, Lesson 9.

Connections:
Students can make four or more personal and real world connections. Discuss any recent news from around the world that could be used for connections.

Encourage students to make one connection related to how Parvana helped her family by working.

Chapter Comprehension:
- What types of processes and participants did you notice?
- What will happen to Parvana's family if she does not continue doing what she is doing?
- Why is Parvana excited at the end of the chapter?

Lesson 10

Overview:

 Read chapter eight. Students will begin putting all the parts of experiential meaning together as they identify and analyze the various types of processes, participants, and circumstances.

Students will also be assessed on the vocab words for the past five lessons.

Language objective:

Identify the main participants and the types of processes that occur most often around them.

Analyze how the processes can affect the way you feel when you read.

Content objective:

Make a personal connection about working as a team.

Assessment:

Personal connection about working as a team

Students complete vocabulary quiz

Student Workbook, Lesson 10

Review:

What surprised Parvana at the end of chapter seven?

Vocab:

Quiz:

Students will write down six sentences using one vocabulary word in each sentence.

Students may draw a picture as an alternative to writing a sentence.

forbade, suggest, suddenly, manage, superior, protesting

Functional Language and Reading

Before reading, deconstruct a few sentences together.

- "Shauzia?" / whispered / Parvana.

  participant   process   participant

    message   saying   sayer

- Shauzia and Parvana / had not been / very close / in school.

      participant   process   participant   circumstance

        described   being   description   place

- Parvana / thought of / the gifts left / on the blanket.
  participant   process   participant   circumstance
     sensor   sensing   what is sensed   place

- Parvana / jumped / and / stuffed / the handkerchief / in her pocket.
  participant   process   process   participant   circumstance
     actor   doing   doing   affected   place

Read chapter eight with no stops. Have students page through the chapter a second time and choose a short passage they would like to discuss in more detail. Pair students up and have them discuss the types of process, participants, and circumstances they see. Students should discuss how they feel when reading their chosen passage. What makes them feel that way?

Guide students through Student Workbook, Lesson 10.

Connections:
Students should make four or more personal and real world connections. Discuss any recent news from around the world that could be used for connections.

Encourage students to think about how Parvana's family and Mrs. Weera have worked as a team and make a connection related to that.

Chapter Comprehension:
- Who has come back to Parvana's house?
- How come Mrs. Weera's presence helps the family so much?
- What is Parvana's great idea?
- Who does Parvana meet while at the market?

Lesson 11

Overview:

Read chapters nine and ten. Students continue identifying and analyzing all aspects of experiential meaning. More complex sentences will be deconstructed to aid students in finding the participants, processes, and circumstances.

A new set of vocabulary words will be introduced and they will be reviewed for the next five lessons.

Language objective:

Identify the main participants and the types of processes that occur most often around them.

Identify the setting by looking at the circumstances.

Content objective:

Make personal connection about seeing an old friend

Assessment:

Personal connection about seeing an old friend

Student Workbook, Lesson 11

Vocab:

Introduce words and definitions. Read the words aloud and have the students repeat. Students should write the words and definitions in their notebooks. These words will be taught during the second week.

Recognize – to know what you see

Headed – to go somewhere

Terrified – scared, very afraid

Allowed – to let someone do something

Unusual – not normal, different

Ordinary – normal, not special

Arguing – to fight with words

- They walked for almost an hour, down streets Parvana didn't <u>recognize</u>, until they came to one of the areas of Kabul most heavily destroyed by rockets.
- Checking to make sure no one was looking, she <u>headed</u> over to the sheltered doorway.
- We've been sitting here <u>terrified</u> that you had been arrested.
- If she can make money this way, and she's willing to do it, then I think she should be <u>allowed</u>.
- These are <u>unusual</u> times.

- They call for <u>ordinary</u> people to do <u>unusual</u> things, just to get by.
- <u>Arguing</u> with Nooria simply didn't make sense anymore.

<u>Review:</u>
Discuss the main points of the past few chapters. (Parvana has to find food for the family. Mrs. Weera shows up and begins encouraging the family. Parvana is made to look like a boy so she can work in the market.)

<u>Functional Language and Reading</u>
Before reading, deconstruct more lexically complex sentences with the students.

- She   / handed / Parvana / a small twist of paper holding several
  Participant   process   participant   participant
     actor   doing   affected   what was handed to Parvana

      dried apricots, / something she had not eaten in ages.
                            modifies dried apricots

-     We   / will smuggle / the stories / out to Pakistan,
  participant   process   participant   circumstance
     actor   doing   affected   place

      / where it will be printed.
         modifies Pakistan

-     They   / walked   / for almost an hour, / down streets Parvana didn't
  participant   process   circumstance   circumstance
     actor   doing   time   place

      recognize, / until they came to one of the areas of Kabul most heavily destroyed
                               circumstance
                               time

- By the time their blanket was full of bones, / there were five skulls / perched /
             circumstance   participant   process
               time   described   being

      in a row,   / grinning / down at the girls.
      participant   process   circumstance
      description   doing   place

Read chapters nine and ten without stopping. Have students page through the chapter a second time and choose a short passage they would like to discuss in more detail. Pair students up and have them discuss the types of process, participants, and circumstances they see.

Guide students through Student Workbook, Lesson 11.

Connections:
Students should make four or more personal and real world connections. Discuss any recent news from around the world that could be used for connections.

Encourage students to think about how Parvana feels when she sees Shauzia and make a connection related to that.

Chapter Comprehension:
- What types of processes do you see most often?
- How does seeing Shauzia dressed like a boy affect Parvana?
- Shauzia is greeted like family when she comes to Parvana's house. What does that say about how the people of Afghanistan take care of each other?
- How did Parvana and Shauzia make more money?

Lesson 12

Overview:
  Read chapter eleven and twelve. Students continue identifying and analyzing all aspects of experiential meaning. More complex sentences will continue to be deconstructed to aid students in finding the participants, processes, and circumstances.

Language objective:
  Examine how changing the process type affects the meaning of a text.

Content objective:
  Make real world connection to how criminals are treated in other countries

Assessment:
  Real world connection about how criminals are treated in other countries
  Student Workbook, Lesson 12

Vocab:
Review words by using them in everyday contexts.
- I can <u>recognize</u> my children by how they laugh.
- The bus is <u>headed</u> to the high school.
- The kids were <u>terrified</u> because of the scary movie.
- We are <u>allowed</u> to leave school at 3:30.
- It is <u>unusual</u> for it to snow in August.
- It is <u>ordinary</u> for it to snow in November.
- Two brothers were <u>arguing</u> about who was going to wash the dishes.

Review:
Discuss the events of chapters nine and ten.

Functional Language and Reading
Before reading, provide students with examples of structurally complex sentences.

- In every picture I've seen of France, / the sun / is shining, / people /
    circumstance (place)   actor   doing   actor

 are smiling, / and / flowers / are blooming.
  doing   actor   doing

- Parvana's home, /   with its little window, / grew /   very hot   /
         sensor   circumstance (manner)   sensing   what is sensed

    during the long June days,/ and/ the little ones/ were /   cranky   /
       circumstance (time)   described   being   description

   at night   / with the heat.
 circumstance (place)   circumstance (manner)

- At the end of two weeks, /   they   /   had   / enough money / to buy /
       Circumstance (time)   described   being   description   doing
                                                actor

    the trays, / with straps / to go /   around their necks   / to carry / them.
     affected   actor   doing   circumstance (place)   doing   affected

Read chapters eleven and twelve without stopping. Have students page through the chapter a second time and choose a short passage they would like to discuss in more detail. Pair students up and have them discuss the types of process, participants, and circumstances they see. Discuss what would happen if some of the process types were changed in their passage. How would it affect the meaning of the text?

Guide students through Student Workbook, Lesson 12.

Connections:
Students should make four or more personal and real world connections.

Have students look up news articles on Raif Badawi (Saudi blogger sentenced to 1,000 lashings in 2015). Discuss how criminals are treated differently in different countries.

Encourage students to make a connection related to how the book showed what happened to the thieves at the stadium.

Chapter Comprehension:
- What did they do with the extra money they made?
- What was taking place at the soccer stadium?
- What are Mrs. Weera and Mother working on to share these stories with others?

Lesson 13

Overview:

Read chapters thirteen and fourteen. Students continue identifying and analyzing all aspects of experiential meaning. More complex sentences will continue to be deconstructed to aid students in finding the participants, processes, and circumstances.

Language objective:

Analyze how Parvana's feelings change through chapters thirteen and fourteen.

Identify how process types can be used to strengthen an argument.

Content objective:

Make a personal connection about how feelings can change

Assessment:

Personal connections about how feelings can change

Student Workbook, Lesson 13

Vocab:

Review vocabulary definitions and then use "Word Associations" to reinforce the learning. Ask student which vocabulary word goes with the word you list on the board. They may not be synonyms but are related in some way. Discuss the relationships with students.

- Which word goes with crazy? (unusual)
- Which word goes with Halloween? (terrified)
- Which word goes with driving? (headed)
- Which word goes with yelling? (arguing)
- Which word goes with bathroom pass? (allowed)
- Which word goes with usual? (ordinary)
- Which word goes with seeing? (recognize)

Review:

Discuss the events of chapter eleven and twelve.

Functional Language and Reading

Before reading, practice a deconstructing a few more complex sentences.

- Parvana, /   out at work,   /   had   /   no voice in these discussions.

     described   circumstance (place)   being   description

- She   / was about to tell / the woman / to walk more softly,
  actor   doing   affected   doing

/that the Taliban had made it a crime for women to make noise when they walked,/
    (explain this is why women have to walk softly)

  but /   she   / changed / her mind.
        actor   doing   affected

Read chapters thirteen and fourteen without stopping. Have students page through the chapter a second time and choose a short passage they would like to discuss in more detail. Pair students up and have them discuss the types of process, participants, and circumstances they see. Discuss how the process types affect the meaning of the text.

Guide students through Student Workbook, Lesson 13.

Connections:
Students should make four or more personal and real world connections.

Encourage students to make a connection related to how Parvana's feelings change throughout the two chapters.

Chapter Comprehension:
- Why does Nooria want to get married?
- Why is Parvana left behind with Mrs. Weera?
- What shocking news does Homa give Parvana?
- Why does Parvana get off the toshak?
- What kinds of processes are in these two chapters?
- Who are the main participants?

Lesson 14

Overview:

Read chapter fifteen. Students continue identifying and analyzing all aspects of experiential meaning. More complex sentences will continue to be deconstructed to aid students in finding the participants, processes, and circumstances.

Language objective:

Analyze how being processes give information about what is happening in a text.

Content objective:

Make a personal connection related to Parvana finding Father

Assessment:

Personal connection related to Parvana finding Father
Student Workbook, Lesson 14

Vocab:
Review definitions and use "Questions, Reasons, and Examples" to reinforce learning. Ask questions about the vocabulary word in other contexts.
• Where is a place you may find something <u>unusual</u>? Why?
• Where is a place you may find something <u>ordinary</u>? Why?
• What is something that could <u>terrify</u> you? Why?
• What is something you are not <u>allowed</u> to do that you wish you could do? Why?
• How does it make you feel when you <u>argue</u> about something? Why?
• Do you like to be interrupted when you are <u>headed</u> someplace? Why?
• How do you feel when you <u>recognize</u> a vocabulary word you have studied in a book? Why?

Review:
Discuss what events happened in Parvana's life in the last two chapters.

Functional Language and Reading
Before reading, practice a deconstructing a few more complex sentences.
• I   / think, /   with their help,   / we can be on our way
  sensor   sensing   circumstance (manner)   what is sensed

   / in a couple of weeks.
    circumstance (time)

- Parvana / couldn't decide / who was more right.
  sensor   sensing   what is sensed

-   One day   / Mrs. Weera / had /a visitor, a member of the women's
  Circumstance (time)   described   being   description

  group who had just come out of Mazar.

Read chapter fifteen without stopping. Have students page through the chapter a second time and choose a short passage they would like to discuss in more detail. Pair students up and have them discuss the types of process, participants, and circumstances they see. Discuss how the information given by the being processes is important in understanding the text.

Guide students through Student Workbook, Lesson 14.

Connections:
Students should make four or more personal and real world connections.

Encourage students to make a connection related to Parvana finding Father and what that must have been like.

Chapter Comprehension:
- How is Parvana's life changing again?
- Why was Father in prison and why was he released?
- What do you think will happen next in Parvana's life?

Lesson 15

Overview:

Students will demonstrate their learning of functional language and making connections through a couple of assessments. Students will also be assessed on the past weeks vocabulary words.

Language objective:

Arrange the connections they have made and write about the most important personal and real world connection using

"The most important personal connection I made to The Breadwinner was _____ because_____"

The most important real world connection I made to The Breadwinner was _____ because_____"

Content objective:

Demonstrate leaning of functional language through the test.

Assessment: (Summative)

Student writings about connections

Functional language test

Vocabulary quiz

Vocab:

Quiz:

Students will write down seven sentences using one vocabulary word in each sentence. Students may draw a picture as an alternative to writing a sentence.

unusual, ordinary, terrify, allowed, argue, headed, recognize

Functional Language and Reading

Assessment

Connections:

Write about most important personal and real world connection in the book

Glossary:

Circumstance – prepositional phrase or adverbial phrase or clause that shows the time (when), place (where), manner (how), and reason (why) of a text.

Experiential Meaning – what the text is about. Examine process, participant, and circumstance.

Interpersonal Meaning – relationship between speaker and hearer. Analyze attitudes and judgments. Examine mood system making questions, commands, and statements, along with modal verbs.

Participant – noun phrase that shows who is involved in a process.

Process – verb or verb phrase that shows what is happening in a clause.

> **Being** - process that is attributive, possessive, or identifying. Ex. is, have, are
>
> **Doing** – process that shows some type of action. Ex. run, read, sleep
>
> **Saying** – process that shows what is said. Ex. said, whispered, yell
>
> **Sensing** – process that shows feelings, perceptions, and thoughts. Ex. love, believe, doubt.

Textual Meaning – Analyze how the text is organized. Examine what information is presented first in a clause and how it is tracked throughout the text.

Student Workbook

Student Workbook
Lesson 1

Look at the pictures. Answer the question under the picture with *process,*
participant, or *circumstance.*

What is in the picture?

_____
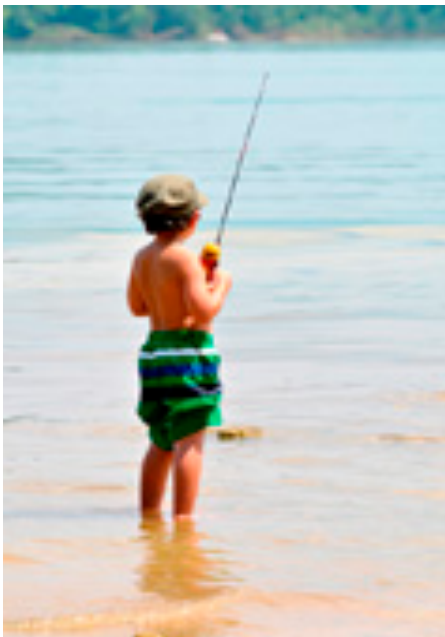

What is in the picture?

_____

What is the man doing?

_____

What is the person doing?

_____

Where is he kicking the ball?

_____

Where is the boy standing?

_____

Student Workbook
Lesson 2

Read the passage from chapter one of *The Breadwinner* by Deborah Ellis.

      She wasn't really supposed to be outside at all. The Taliban had ordered all the girls and women in Afghanistan to stay inside their homes. They even forbade girls to go to school. Parvana had to leave her sixth grade class, and her sister Nooria was not allowed to go to her high school. Their mother had been kicked out of her job as a writer for a Kabul radio station. For more than a year now, they had all been stuck inside one room, along with five-year-old Maryam and two-year-old Ali.

1. Who are some of the participants in the passage?
_____
_____
_____

2. What are the participants doing?
_____
_____
_____

3. Where or when are they doing these things?
_____
_____
_____

Student Workbook
Lesson 3

Read the sentences from chapter one of *The Breadwinner* by Deborah Ellis.

- Nor would anyone else in the Kabul market.

- Parvana was there only to help her father walk to the market and back home again after work.

- For more than a year now, they had all been stuck inside one room, along with five-year-old Maryam and two-year-old Ali.

- She was always glad to go outside, even though it meant sitting for hours on a blanket spread over the hard ground of the marketplace.

- Now they lived together in one small room.

- There had been a war going on in Afghanistan for more than twenty years, twice as long as Parvana had been alive.

- For most of Parvana's life, the city had been in ruins, and it was hard for her to imagine it another way.

1. Underline the circumstances in the sentences.

2. What do they tell you about the setting of chapter one?
_____
_____
_____
_____
_____
_____
_____

Student Workbook
Lesson 4

Read the passage from chapter two of *The Breadwinner* by Deborah Ellis.

The whole family was laughing when four Taliban soldiers burst through the door.

Ali was the first to react. The slam of the door against the wall shocked him, and he screamed.

Mother leapt to her feet, and in an instant Ali and Maryam were <u>in a corner of the room</u>, shrieking behind her legs.

Nooria covered herself completely with her chador and scrunched herself into a small ball. Young women were sometimes stolen by soldiers. They were snatched from their homes, and their families never saw them again.

Parvana couldn't move. She sat as if frozen <u>at the edge of the supper cloth</u>. The soldiers were giants, their piled-high turbans making them look even taller.

Two of the soldiers grabbed her father. The other two began searching the apartment, kicking the remains of dinner all <u>over the mat</u>.

"Leave him alone!" Mother screamed. "He has done nothing wrong!"

"Why did you go to England for your education?" the soldiers yelled at Father. "Afghanistan doesn't need your foreign ideas!" They yanked him <u>toward the door</u>.

"Afghanistan needs more illiterate thugs like you," Father said. One of the soldiers hit him <u>in the face</u>. Blood from his nose dripped <u>onto his white shalwar kameez.</u>

Mother sprang <u>at the soldiers</u>, pounding them with her fists. She grabbed Father's arm and tried to pull him out of their grasp.

One of the soldiers raised his rifle and whacked her <u>on the head</u>. She collapsed <u>on the floor</u>. The soldier hit her a few more times. Maryam and Ali screamed with every blow <u>to their mother's back</u>.

Seeing her mother <u>on the ground</u> finally propelled Parvana into action. When the soldiers dragged her father outside, she flung her arms <u>around his waist</u>. As the soldiers pried her loose, she heard her father say, "Take care of the others, my Malali." Then he was gone.

Parvana watched helplessly as two soldiers dragged him <u>down the steps</u>, his beautiful shalwar kameez ripping <u>on the rough cement</u>. Then they turned a corner, and she could see them no more.

1. The circumstances of *place* have been underlined.

2. What do they tell you about the setting of this passage?
_____
_____
_____

3. Circle the circumstances of *time*.

4. How do they add to the setting of this passage?

_____
_____
_____

5. Who are some of the participants?

_____
_____

6. What are they doing?

_____
_____

Student Workbook
Lesson 5

Read the passage from chapter three of *The Breadwinner* by Deborah Ellis.

Now and then, her mother stopped beside a man and a woman, or a small group of men, or even a peddler boy, and held out a photograph of Father. She didn't say anything, just showed them the photo.

Parvana held her breath every time her mother did this. Photographs were illegal. Any one of these people could turn Parvana and her mother over to the militia.

But everyone looked at the photo, then shook their heads. Many people had been arrested. Many people had disappeared. They knew what Mother was asking without her having to say anything.

Pul-i-Charkhi Prison was a long walk from Parvana's home. By the time the huge fortress came into view, her legs were sore, her feet ached and, worst of all, she was scared all over.

The prison was dark and ugly, and it made Parvana feel even smaller.

Malali wouldn't be afraid, Parvana knew. Malali would form an army and lead it in a storming of the prison. Malali would lick her lips at such a challenge. Her knees wouldn't be shaking as Parvana's were.

1. Underline the processes you see in this passage.

2. List at least five of the processes and label them as *doing, sensing, being, or saying*.
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

3. What types processes occur most often?
_____
_____

4. How does this show you what is happening in this passage?

_____

_____

_____

Student Workbook
Lesson 6

Read the passage from chapter four of *The Breadwinner* by Deborah Ellis.

Parvana remembered the pieces of photograph and got them out. Her father's face was like a jigsaw puzzle. She spread the pieces out on the mat in front of her. Maryam joined her and helped her put them in order.

One piece was missing. All of Father's face was there except for a part of his chin. "When we get some tape, we'll tape it together," Parvana said. Maryam nodded. She gathered up the little pieces into a tidy pile and handed them to Parvana. Parvana tucked them away in a corner of the cupboard.

The third day barely crept along. Parvana even considered doing some housework, just to pass the time, but she was worried she might disturb her mother. At one point, all four children sat against the wall and watched their mother sleep.

1. Underline the processes you see in this passage.

2. List at least four of the processes and label them as *doing, sensing, being, or saying.*

_____
_____
_____
_____
_____
_____
_____

3. What types of processes occur most often?

_____
_____

4. How does this show you what is happening in this passage?

_____
_____
_____

5. Look at the following sentence.

At one point, all four children sat against the wall and watched their mother sleep.

What are the children doing?
_____
_____

How do you think they feel about their mother sleeping?
_____
_____

Try changing the end of the sentence "*. . . watched their mother sleep*" with a *sensing* process to show how the children felt.
_____
_____

Discuss why the author may have chosen to use a *doing* process instead of a *sensing* process.

_____
_____
_____
_____
_____
_____

Student Workbook
Lesson 7

Read the passage from chapter five of *The Breadwinner* by Deborah Ellis.

The bread was still warm. It smelled so good! The wonderful smell reminded Parvana how hungry she was. She could have swallowed a whole loaf in one gulp.

The fruit and vegetable stand was next. Before she had time to make a selection, a voice behind her shouted, "What are you doing on the street dressed like that?"

Parvana whirled around to see a Talib glaring at her, anger in his eyes and a stick in his hand.

"You must be covered up! Who is your father? Who is your husband? They will be punished for letting you walk the street like that!" The soldier raised his arm and brought his stick down on Parvana's shoulder.

Parvana didn't even feel it. Punish her father, would they?

"Stop hitting me!" she yelled.

The Talib was so surprised, he held still for a moment. Parvana saw him pause, and she started to run. She knocked over a pile of turnips at the vegetable stand, and they went rolling all over the street.

1. Highlight the *doing* processes green.

2. Who are some of the *actors* and who or what do they *affect*?
_____
_____
_____
_____
_____

3. Highlight the *saying* processes red.

4. Who are the *sayers* and what *messages* do they give?
_____
_____
_____
_____
_____

Student Workbook
Lesson 8

Read the passage from chapter six of *The Breadwinner* by Deborah Ellis.

They were going to turn her into a boy.

"As a boy, you'll be able to move in and out of the market, buy what we need, and no one will stop you," Mother said.

"It's a perfect solution," Mrs. Weera said.

"You'll be our cousin from Jalalabad," Nooria sad, "come to stay with us while our father is away."

Parvana stared at the three of them. It was as though they were speaking a foreign language, and she didn't have a clue what they were saying.

"If anybody asks about you, we'll say that you have gone to stay with an aunt in Kunduz," Mother said.

"But no one will ask about you."

At these words, Parvana turned her head sharply to glare at her sister. If ever there was a time to say something mean, this was it, but she couldn't think of anything. After all, what Nooria said was true

1. Highlight the *saying* processes red.

2. Who speaks the most in this passage?
   _____

3. What *message* were they giving to Parvana?
   _____
   _____

4. Who says "*But no one will ask about you.*"?
   _____

5. Highlight the *doing* processes green.

6. Who is the main *actor*?
   _____
   _____

7. What or who do they *affect*?
   _____
   _____
   _____
   _____

8. What participant holds the power in the following sentence?

   Parvana stared at the three of them.

   _____
   _____

9. What participant do they hold the power over?

   _____
   _____

Student Workbook
Lesson 9

Read the passage from chapter seven of *The Breadwinner* by Deborah Ellis.

"Take your father's writing things and his blanket, and go to the market," Mother told her. "Maybe you can earn some money. You've been watching your father all this time. Just do what he did."

Parvana liked the idea. Yesterday's shopping had gone well. If she could earn money, she might never have to do housework again. The boy disguise had worked once. Why shouldn't it work again?

As she walked to the marketplace, her head felt light without the weight of her hair or chador. She could feel the sun on her face, and a light breeze floating down from the mountain made the air fresh and fine.

Her father's shoulder bag was slung across her chest. It bumped against her legs. Inside were Father's pens and writing paper, and a few items she would try to sell, including her fancy shalwar kameez. Under her arm, Parvana carried the blanket she would sit on.

She chose the same spot where she had gone with her father. It was next to a wall. On the other side of the wall was a house. The wall hid most of it from view. There was a window above the wall, but it had been painted black, in obedience to the Taliban.

1. Highlight each process type a different color. Example *doing* – green, *saying* – red, *sensing* – yellow, *being* – blue.

2. What participant holds the power in the following sentence? (*told* is initially a **saying** process but since there is a second participant *her* we can also analyze it as a **doing** process)

    "Take your father's writing things and his blanket, and go to the market," Mother told her.
    _____
    _____

3. What participant do they hold the power over?
    _____
    _____

4. What participant is most often the *sensor*?
    _____

5. What are they *sensing*?

_____
_____
_____

6. Look at the *being* processes. What participants are described?

_____
_____
_____

7. What is their description?

_____
_____
_____
_____

Student Workbook
Lesson 10

Read the passage from chapter eight of *The Breadwinner* by Deborah Ellis.

"This is the tap," she said to her sister, <u>as soon as they arrived</u>. Parvana had walked a little ahead, to smooth a pathway free of stones. She turned on the tap so that water gushed out. Maryam laughed. She stuck a hand in the flow, then snatched it back <u>as the cool water touched her skin</u>. She looked at Parvana, eyes wide open. Parvana helped her to do it again. This time, she let the water flow over her.

"Don't swallow any," Parvana warned, then showed her how to splash her face with water. Maryam copied her, getting more water on her clothes than on her face, but at least she had a good time.

1. The circumstances of *time* have been underlined.

2. What do they tell you about the setting of the passage?
    _____
    _____

3. Circle the circumstances of *place, manner, and reason*.

4. What more do they tell you about the setting of the passage?
    _____
    _____

5. Highlight each process type a different color. Example *doing* – green, *saying* – red, *sensing* – yellow, *being* – blue.

6. What type of process occurs most often?
    _____
    _____

7. For the *doing* processes, which participants hold the power in the relationship?
    _____
    _____

8. How do you feel (happy, sad, etc.) when you read this?
    _____

9. How do the *doing* processes help you feel this way?

_____

_____

_____

_____

Student Workbook
Lesson 11

Read the passage from chapter nine of *The Breadwinner* by Deborah Ellis.

Shauzia and Parvana had not been very close in school. They had different friends. Parvana thought Shauzia had been better at spelling, but she couldn't remember for certain.

So there were other girls like her in Kabul! She tried to remember who was in Shauzia's family, but didn't think she knew. Her mind was not on the last two customers of the day, and she was glad when she finally saw Shauzia jogging over to her blanket.

"Where do you live?" Shauzia asked. Parvana pointed. "Let's pack up and walk while we talk. Here, I brought you these." She handed Parvana a small twist of paper holding several dried apricots, something she had not eaten in ages. She counted them. There was one for everyone in her household, and an extra one for her to eat now. She bit into it, and a wonderful sweetness flooded her mouth.

"Thanks!" She put the rest of the apricots in her pocket with the day's wages and began to pack up. There was no little gift left on the blanket today. Parvana didn't mind. Seeing Shauzia was quite enough excitement for one day!

1. Underline the circumstances of *place*.

2. What do they tell you about the setting of the passage?
   _____
   _____

3. Highlight each process type in a different color. Example *doing* – green, *saying* – red, *sensing* – yellow, *being* – blue.

4. What type of process occurs most often?
   _____
   _____

5. What participant presents the *sensing* processes?
   _____

6. What is being *sensed* by that participant?
   _____
   _____

7. What do the *sensing* processes show you about Parvana?

_____

_____

_____

_____

8. How do *being* processes help you follow what is happening in the passage?

_____

_____

_____

_____

Student Workbook
Lesson 12

Read the passage from chapter eleven of *The Breadwinner* by Deborah Ellis.

"All that for digging up graves," Mrs. Weera breathed.

"Tomorrow you'll go back to reading letters. No more of this digging!" Mother declared. "We don't need the money that badly!"

"No," Parvana said to her mother.

"I beg your pardon!"

"I don't want to quit yet. Shauzia and I want to buy trays, and things to sell from the trays I can follow the crowd that way, instead of waiting for the crowd to come to me. I can make more money."

"We are managing fine on what you earn reading letters."

"No, Mother, we're not," Nooria said.

Mother spun around to scold Nooria for talking back, but Nooria kept talking. "We have nothing left to sell. What Parvana earns keeps us in nan, rice and tea, but there's nothing extra. We need money for rent, for propane, for fuel for the lamps. If she can make money this way, and she's willing to do it, then I think she should be allowed."

It was Parvana's turn to be stunned. Nooria taking her side? Such a thing had never happened before.

"I'm glad your father isn't here to hear you talk to me with such disrespect!"

"That's just it," Mrs. Weera said gently. "Their father isn't here. These are unusual times. They call for ordinary people to do unusual things, just to get by."

1. Highlight the *saying* processes in green.

2. Who is the *sayer* for the *message* "*I beg your pardon!*"?
    _____

3. How does the author show what life is like in Afghanistan through the kind of *saying* processes used.
    _____
    _____
    _____

4. How does the author show what life is like in Afghanistan through the *messages* given by the *sayer* participants.
    _____
    _____
    _____
    _____
    _____

5. What type of process occurs in the sentence "*Nooria taking her side?*"

_____

_____

6. What does this sentence mean?

_____

_____

_____

_____

7. How could you write that sentence with a *sensing* process and keep the same meaning?

_____

_____

8. How could you write that sentence with a *being* process and keep the same meaning?

_____

_____

Student Workbook
Lesson 13

Read the passage from chapter fourteen of *The Breadwinner* by Deborah Ellis.

Parvana couldn't move. She couldn't speak. All she could do was picture her mother, sisters and brother, dead in the streets of a strange city.

"There's no evidence your family is hurt, Parvana," Mrs. Weera said. "Your mother is a smart, strong woman, and so is Nooria. We must believe they are alive. We must not give up hope!"

Parvana was fresh out of hope. She did what her mother had done. She crawled onto the toshak, covered herself with a quilt and resolved to stay there forever.

For two days she stayed on the toshak. "This is what the women in our family do when we're sad," she said to Mrs. Weera.

"They don't stay there forever," Mrs. Weera said. "They get up again, and they fight back."

1. Highlight each process type a different color. Example *doing* – green, *saying* – red, *sensing* – yellow, *being* – blue.

2. How do the first three processes of this passage show how Parvana feels?
   _____
   _____

3. There is the progression of processes in the second paragraph (one type used first, then a second type used, followed by a third type).

   "There's no evidence your family is hurt, Parvana," Mrs. Weera said. "Your mother is a smart, strong woman, and so is Nooria. We must believe they are alive. We must not give up hope!"

   What is that progression (not counting the saying process)?
   _____
   _____

4. How does that progression give power to what Mrs. Weera is saying to Parvana?
   _____
   _____
   _____
   _____

5. What is the description of Parvana in this passage?
    _____
    _____

6. What is being *sensed* by Parvana?
    _____
    _____

7. How do her actions demonstrate her descriptions and feelings?
    _____
    _____
    _____
    _____

8. In the last paragraph, Mrs. Weera uses *doing* processes when talking to Parvana. Why do you think she uses *doing* processes instead of *sensing* or *being* processes?
    _____
    _____
    _____
    _____

Student Workbook
Lesson 14

Read the passage from chapter fifteen of *The Breadwinner* by Deborah Ellis.

Parvana didn't mind that he was unable to talk right away. She was overjoyed just to have him home. She spent her days earning money, and her evenings helping Mrs. Weera. When her father felt better, she would read to him from his books.

Homa knew some English from studying it in school, and one day Parvana came home from work to hear Homa and Father talking English to each other. Homa hesitated a lot, but Father's words flowed smoothly into each other.

"Did you bring us home another educated woman today?" Father asked Parvana, smiling.

"No, Father," Parvana replied. "I just brought home onions." For some reason, everyone thought that was funny, and there was laughter in Parvana's home for the first time since her father's arrest.

One thing in her life had been repaired. Her father was home now. Maybe the rest of the family would come back, too.

1. Underline the circumstances of *manner*, *place* and *reason*.

2. What is the setting of this passage?
   _____
   _____

3. Highlight each process type a different color. Example *doing* – green, *saying* – red, *sensing* – yellow, *being* – blue.

4. What type of process occurs most often in this passage?
   _____
   _____

5. How do the *being* processes along with their participants demonstrate what life is like now for Parvana?
   _____
   _____
   _____
   _____
   _____
   _____

6. The following is a revision of the last passage using only *being* processes.

Original passage
  One thing in her life had been repaired. Her father was home now. Maybe the rest of the family would come back, too.

Revision
  One thing in her life was better. Her father was home now. Maybe the rest of the family was on their way home, too.

  Does the change in processes change the meaning?

  _____
  _____
  _____
  _____

  How does this change your view about what is happening?

  _____
  _____
  _____
  _____

Assessment

Excerpts are from "Parvana's Journey" by Deborah Ellis. A sequel to "The Breadwinner"

Part 1
Divide each sentence into its parts using brackets / /.
Label each part of the sentence as *participant, process, or circumstance*.
See example below:

She	/	allowed	/	herself	/ to be pulled	/	to her feet.
Participant		Process		Participant	Process		Circumstance

1) Parvana wrapped her blanket around her shoulders and

   slipped her feet into her sandals.

2) She was shaking.

3) Parvana's belly had a familiar ache today.

4) She was already thirteen.

5) "Here is some food and drink," the girl said.

Part 2

Identify each process and participant with brackets / /.

Label the process as *Doing, Saying, Sensing, Being*.

Label the participants as: *Actor – Affected*, *Sayer – Message*, *Sensor - what is sensed*, *Described - Description*

See example below:

Parvana / took / the baby / to the damaged house.
   Actor   **Doing**   **Affected**

1) The Taliban didn't like women walking around on their own.

2) They never spoke about their worries.

3) There was not another person in sight, just hills and sky.

4) It was a large graveyard for such a small village.

5) Most of the water went down his front, but Parvana was

   sure he must have swallowed some.

6) She found a spot sheltered from the wind . . .

8) "If we stop, we die," her father always replied.

Part 3
Identify each circumstance with brackets / /.
Label the circumstance as:
Time, Place, Manner, or Reason
See example below:

Parvana settled Hassan / onto her hip.
Place

1) Parvana could see mouse holes in some of the bags.

2) Asif had joined them in time to hear the last part.

3) Parvana wrapped her blanket around her shoulders and

slipped her feet into her sandals.

4) She had heard many stories about this in the winter camp

where she and her father had stayed.

5) Parvana walked through a small valley with not-to-tall hills

all around her.

Part 4

Read the text and answer the questions.

Crouching near the mouth of the cave, Parvana listened for the sounds of something that might have gone in there before her.

Hassan fussed and wriggled. Parvana put a finger over his lips, but he either didn't understand or he didn't care. He kept whining and kicking and making screechy little baby noises.

Carrying a baby on a journey was different from carrying a bundle. A bundle could be tossed over one shoulder or the other. A bundle could be dropped when her arms were tired, or even thrown to the ground when she was frustrated and didn't know which way to go next.

But a baby had to be carried carefully and couldn't be dropped, tossed or thrown. Hassan was cute, but he could also be heavy and cranky and smelly to carry.

Parvana's back and shoulders ached. There was no comfortable way to carry everything she needed, and not even multiplication tables took away the pain.

The cave, by the small stream, would be a good place to rest for a few days, as long as there were no wolves inside.

Hassan let out a big squeal, and Parvana gave up any hope of trying to sneak in. She walked up to the entrance and peered in, then stepped inside.

The cave was more of a low-hanging rock than a real cave. As her eyes began to get used to the dimmer light, she could see bits of the back wall. The cave was tall enough for her to stand up in and wide enough for her to stretch out, with plenty of room left over for her bundles. The rocks rose up around it like a cocoon, creating cozy shelter where she could sleep safely without the risk of anyone creeping up on her. She would stay here for a while and rest her arms.

"Get out of my cave!"

1. Describe the setting for this text.

   _____

   _____

2. Highlight the doing processes green.

3. Who holds the power most often in this text?

   _____

4. Highlight the being processes blue.

5. What is the description of Hassan?

    _____

    _____

    _____

6. Why was the cave a good place for Parvana and the baby to rest?

    _____

    _____

7. Highlight the sensing processes yellow.

8. Which process occurs most often?

    _____

9. Why does the author choose to use these processes most often?

    _____

    _____

10. What surprise did she find in the cave?

    _____

Chapter Summary

In chapter four I laid out the FLA curriculum I have created. The curriculum provides educators with fifteen lesson plans along with a student workbook and an assessment piece. Educators can use the curriculum as a guide to introduce their students to the experiential meaning of FLA.

Chapter five will provide the closing thoughts on how the curriculum can be used, its limitations, and future plans.

CHAPTER FIVE: CONCLUSIONS

A little over five years ago, I entered the realms of ELL education for the first time. I was an instructional assistant at a wonderful high school with a terrific ELL program. I immediately realized that high school ELLs face the daunting task of learning not only English, but also an abundance of academic content in a very short amount of time. Through my graduate classes, I have learned the effectiveness of tying content and academic language learning together. Researching different methods of CBI led me to the FLA model. The effectiveness of FLA and the intrigue of how to implement it in my classroom led me to the following question:

How can a curriculum, rooted in the experiential metafunction of FLA, be developed to help secondary ELLs gain academic language needed in a language arts classroom?

Reflections on the curriculum development process

At the beginning of this project, I had desired to conduct some type of action research using FLA. During my research methods class and at the early stages of writing the capstone, I read a number of books and articles pointing to the effectiveness of FLA but wanted to know how effective it could be in my own classroom. I decided to investigate if FLA could really help my students more effectively learn the academic language needed to be successful in all content

classes.

The further I got in the writing process the more I began to realize I did not have a clear idea of how I was going to use FLA in my classroom. It became clear that if I didn't know how to implement it, I was going to have a difficult time collecting data to learn of its effectiveness. Through talking to my advisor, I was informed that I could write a curriculum using FLA versus performing actual research in my classroom. I was excited about this idea, as I truly wanted to know how I could actually teach FLA to my students in an effective way. The books and research I had read concerning FLA pointed towards a method that could prove very beneficial in the classroom but I always came away wondering how it could be implemented. My capstone focus then changed from performing my own research to writing curriculum.

FLA as a whole is too much to begin implementing in a single unit. It would be overwhelming for educators and students to go from zero understanding of FLA to full implementation of analyzing textual, experiential, and interpersonal meaning and how they are used when reading texts or writing papers. Therefore, I chose to focus on one aspect of FLA and implement it through a specific text.

Before choosing which meaning of FLA to focus on, I chose the text we would be reading. I had come across *The Breadwinner* by Deborah Ellis (2000) a year earlier and wanted to use it in the classroom the following year. The book seemed to lend itself as a good way to introduce experiential meaning. There were a number of different participants, process types, and varying circumstances a reader would need to keep track of and understand in order to comprehend the story. With the

proficiency level of my students in mind, I believed experiential meaning was the place to start.

I created a unit where students would read *The Breadwinner* and use the comprehension strategy of making personal and real world connections. In addition, I used Becks model of vocabulary instruction (Beck et al., 2013) to help students learn six to seven tier two vocabulary words used in the text per week. Before my understanding of FLA, I would have included a grammar piece that focused on a specific part of speech such as verb tense or prepositions. This would have been my completed unit. Students would learn some vocabulary that could help them understand the text, they would learn a part of speech, and they would make connections, enabling them to better comprehend the text. Now with FLA, I was able to add the experiential meaning component to the unit and explicitly teach students who the text is about, what the characters are doing, and where, when, and how they are doing it. The FLA piece replaced the part of speech piece so I could teach how the language choice affected the meaning within the context of the text. I did not have to completely revamp my original unit but was able to combine the method of FLA to what I had initially planned.

This was done with the hope that other educators can add the principles of FLA to what they already teach and see how they can bolster their current units or lessons. The main change is how an educator would teach the components of language. Educators can continue using the lessons they have prepared and incorporate an FLA approach to teach the language component, helping students gain a deeper understanding of how language affects the meaning of a text along

with learning the academic language found in that text.

This does not have to be limited to language arts teachers but also applies to all educators as they seek to teach the academic language specific to their content areas. Science teachers, social studies teachers, math teachers, etc. can all use the principles of FLA to help their students learn the academic language specific to their content areas. They do not have to change the material they are teaching, rather they can include FLA to teach language needed to comprehend core content.

Working on this capstone has taught me the wealth of knowledge concerning functional language is very deep. Just when I thought my mind was wrapping around the intricacies of it, I realized the surface was still being scratched. Many of the researchers, whose work I have analyzed throughout this capstone, have spent a great deal of time creating the functional language approach, along with implementing and evaluating its effectiveness. I have just begun to immerse myself in the world of functional language and there is much more to learn as I seek to strengthen the language education of my students.

This project has already influenced my teaching and will continue to do so as my understanding of functional language increases. Learning about functional language has motivated me to explore how I can best instruct my students and help them succeed in learning academic language. For example, I have begun to explicitly teach my students the skills needed to interpret and use academic language versus just exposing them to academic text and discourse. My teaching is also affected because I am realizing more than ever that my own learning will never end. There is so much more about functional language to digest, and the more I grasp, the better

prepared I will be to increase my students' mastery of language. The completion of this capstone is really just a beginning to the advancement of functional language use in my classroom and hopefully the classroom of many other educators.

How the curriculum relates to the literature review

The goal of this project was to develop a curriculum that helped secondary students learn the academic language needed in a language arts classroom. As discussed in the literature review, academic language is of utmost importance in education because it is a language register unlike everyday language (Achugar et al., 2007; Schleppegrell, 2012; Townsend et al., 2012). Academic language packs a great deal of information into a text, uses vocabulary that may not be used in everyday language (Fang et al., 2006; Snow and Uccelli 2009), nominalization (Christie 2012; Fang & Schleppegrell, 2008; Fang et al., 2006; Martin & Rose, 2007), embedded clauses, and a variety of conjunctions (Schleppegrell, 2012).

In addition, academic language is of even more importance at the secondary level. Going back to the words of Zwiers (2008, p. xiv), the "way of knowing, thinking, and communicating" is at a higher level for secondary students. Everyday language and academic language are much more complex compared to the everyday language and academic language at the elementary level (Fang & Schleppegrell, 2010). Students, especially at the secondary level don't just learn academic language on their own; they need to be explicitly taught (Zwiers 2008).

The curriculum focuses on explicitly teaching academic language to secondary students a couple of ways. First, tier-two words (Beck, McKeown, & Kucan, 2013) are taught throughout the curriculum to help students as they

comprehend the text. Choosing tier-two words allows students to learn academic vocabulary that is not specific just to one text but can aid students in comprehending other texts in various content areas. Second, students are taught ways to analyze texts that have embedded clauses, some nominalizations, and expanded noun groups. They are guided through how to break down information-packed clauses and decipher who is doing what to whom and where, when, and why they are doing it.

One effective method to reach the goal of helping secondary students learn the academic language needed in a language arts class was to use an FLA approach. FLA analyzes a text by looking at the language used and the context in which it is communicated (Christie & Macken-Horarik, 2011; Schleppegrell, 2004). FLA looks at how the grammatical features are combined within a particular context to find the meaning of a text (Christie & Macken-Horarik, 2011; Christie & Macken-Horarik, 2007; Fang & Schleppegrell, 2010; Martin & Rose, 2007). There are three meanings that FLA uses to analyze a text: experiential, interpersonal, and textual (Christie, 2012; Fang and Schleppegrell 2008; Schleppegrell, 2013). Analyzing these meanings allows the student to unpack the academic language of embedded clauses, nominalizations, and expanded noun groups. It also provides students with the understanding of how they can use academic language as they produce speech and text.

The curriculum presented in this capstone uses the experiential meaning of FLA as the tool to teach academic language to secondary ELL students. The text is analyzed for who the participants are and the actions, feelings, messages, or

descriptions that take place between participants. Students are guided through deciphering difficult noun phrases when they include nominalizations, a variety of qualifiers, and embedded clauses. The text is also analyzed for the circumstances, revealing the places, time, reason, and manner in which the events occur. Students are exposed to how the language chosen by the author affects the meaning of the text. For example, students analyze why the author uses a *doing* process rather than a *being* process to reveal a particular meaning. Students use this understanding of academic language to help them comprehend the meaning of the text. Their understanding allows them to discuss the text more thoroughly and make specific personal and real world connections. Using experiential meaning gives students some initial tools for analyzing participants, processes, and circumstances within texts in other content areas, allowing deeper comprehension of content material.

Effectiveness of the Curriculum

The curriculum will be proven effective a couple of ways. First, the use of the assessment piece will initially demonstrate how well the students are able to deconstruct sentences and identify the participants, processes, and circumstances. The assessment piece will also reveal how well students can use their understanding of participants, processes, and circumstances to analyze and comprehend the meaning of a larger passage. A high percentage of students showing mastery on the assessment will point to the curriculums effectiveness.

The conversations that take place throughout this curriculum will also prove its effectiveness. As students learn the metalanguage of FLA, they will be more equipped to converse academically about the text. Analyzing the text for process,

participant, and circumstance allows students to more confidently have discussions about what is taking place in the text. As the curriculum moves forward, students will also be able to discuss the reasoning behind the specific language chosen and the meaning that is created because of that language choice.

Lastly, and perhaps most importantly, the effectiveness of this curriculum will be seen when students begin to use their knowledge of experiential meaning with other texts they read in all content areas. What students learn about participants, processes, and circumstances through this curriculum can be transferred to other texts they read in language arts class, textbooks in science class, informational texts in social studies, or word problems in math class. Participants, processes, and sometimes circumstances are in every clause in every type of text. Through this curriculum, students have been given the initial tools to analyze a text using experiential meaning and when they use those tools to help analyze, interpret, and discuss all texts they encounter, this project will truly be proven effective.

<center>Implementation Recommendations</center>

This project is meant to be a guide for educators to use as they seek to implement an FLA approach in their classroom. The curriculum is not meant to be restrictive or followed verbatim. It is meant to introduce educators to an effective way to help students learn academic language within the course content. The hope is for them to see the value of functional language and encourage them to implement all aspects of FLA throughout their overall curriculum.

As stated above, the curriculum is not meant to be confining or followed word for word, so I have a few recommendations that may help educators with

effective implementation. One recommendation is that educators should feel comfortable deconstructing texts before guiding students through the process. Every text is different and it may take time to become confident with the approach of identifying the experiential meaning. Texts containing complexities such as nominalization, embedded clauses, or compound sentences can be confusing to deconstruct. Initial time is required to become familiar with the metalanguage of FLA terms and analysis of texts. This curriculum provides an opportunity for educators to gain experience with deconstructing a text and analyzing it for the meaning it provides.

Next, I recommend educators use a text that they believe their students will find interesting for this curriculum. Those using this curriculum may have students where *The Breadwinner* is not a good fit. I have chosen *The Breadwinner* because of the population of students in my classes. I do not have any students from the Middle East so I want to expose them to some of the difficulties that have happened in that area along with using that information to help them see what is happening today. Even though my students are not from the Middle East, a number have come from areas with their own share of sufferings. My hope is that they can connect with the characters in the story and be encouraged to keep persevering.

The educators using this curriculum may want to focus on a different area of learning and I believe they should use a text that best suits their students' needs. The principles in this curriculum can be used with any text.

Finally, I recommend educators guide students through at least the first few workbook lessons. The workbook is set up to reinforce what was taught in the

lessons, but it also challenges students to dig a little deeper into the functional language. Depending on the language level of the students, they could feel overwhelmed with the workbook lessons at first. Walking them through the first few lessons will build a stronger foundation of the functional language that is taught in this curriculum. Educators may feel the need to guide students through all the lessons and that is good practice. The workbook is not meant to be homework; it is meant to help students learn about and practice using functional language.

<div align="center">Limitations</div>

This curriculum does come with some potential limitations. The main limitation is the time it takes for the educator to become familiar with FLA (Achugar et al., 2007). They need to first have a working knowledge of FLA in order to teach it effectively to students. Educators who want to successfully implement FLA into their lessons will need to commit to spending quality time learning the components of FLA, which may include explicit instruction/professional training. They will need to learn how these components help a reader interpret the author's intended meaning. Educators will have to recognize how the author's use of language and the context in which it is used affects the meaning. The amount of information that can be learned about FLA is immense. This does not mean that an educator has to be proficient in all aspects of FLA before it can be taught. An educator simply needs to have a firm grasp on how FLA can be used to help their students decipher academic language and learn how language affects the meaning of a text. This will take time and may keep educators from using this curriculum.

Another potential limitation is the time it takes to prepare a unit with an FLA

component. If educators use the text I have chosen in my curriculum, the main work of analyzing the text has been done for them. If they choose to use another text, that work is yet to be done. Even with the knowledge of FLA, it takes time to go through a specific text, analyze it, and prepare a lesson or unit that explicitly teaches students the academic language that was found. Busy educators may not be willing or able to take the extra time needed to implement an FLA component.

Future Plans

This capstone project has made me excited to implement the unit I have created and see how my students respond. I am interested to watch their initial response with using functional language and then, at the conclusion of the unit, see how they feel about learning experiential meaning. It will also be interesting to see how well my students analyze a text using experiential meaning. As stated in the methods chapter, their language proficiency levels are one and two. *The Breadwinner* will be challenging for them and I want to see how well FLA helps them comprehend the text.

After teaching the curriculum in this project, I want to begin incorporating other aspects of FLA. I want to engage students in the interpersonal meaning of a text and help them see how the mood and modality affects the meaning. Students also need to be taught the textual meaning and how the structure of the text reveals the authors line of thinking. In addition, I want to incorporate FLA into the students writing as well. A majority of the focus of this capstone has been on the interpretation of a text, but FLA is also useful to students produce speech and writing. Students can learn how to use specific language in a specific context to

produce the meaning they intend. As shown in chapter two, students writing improved in structure and context when the principles of FLA were incorporated.

Along with using all aspects of FLA in my teaching, I want to encourage the other ELL educators in my district to incorporate FLA into their lessons. I would like to take what I am teaching in my classroom and show them how effective FLA is for ELL students. If the other ELL teachers buy into the effectiveness of FLA and begin to implement it, we will be able to work together and encourage one another as we change how we teach language. Having the other ELL teachers using an FLA approach will also make the following step possible.

I would like for every secondary teacher in the building to use the principles of FLA to help all students learn the academic language used in their content classrooms. As stated earlier, language functions in specific ways within each content area. If teachers take the time to teach how the language functions in their content area, students will learn the academic language specific to that content, better comprehend the material, and produce text that relates to the subject matter. Getting to this point will take time, a lot of professional development, and the belief from all teachers that FLA is a very effective way to help students learn the language they need to succeed.

Chapter Summary

Working on this project has pushed me to new limits in my teaching profession. What began as a desire to figure out how to help secondary students learn the language and content needed to succeed in school has turned into the creation of a curriculum that will hopefully begin to fulfill those desires. Although

there are limitations such as the time it requires to implement FLA, my hope is that the other ELL and content teachers will join me in using this method to help our students learn critical academic language needed to fully understand the content in their classes. The process has not been easy but it has been very beneficial, as I have sought to answer the following question.

How can a curriculum, rooted in the experiential metafunction of FLA, be developed to help secondary ELLs gain academic language needed in a language arts classroom?

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Appendix A

Student Workbook Answers

**Student Workbook
Lesson 1**

Look at the pictures. Answer the question under the picture with *process, participant,* or *circumstance.*

What is in the picture?

__**Participant**_____

What is in the picture?

__**Participant**_____

What is the man doing?

_____**Process**_____

What is the person doing?

_____**Process**_____

Where is he kicking the ball?

_____**Circumstance**_____

Where is the boy standing?

_____**Circumstance**_____

**Student Workbook
Lesson 2**

Read the passage from chapter one of *The Breadwinner* by Deborah Ellis.

She wasn't really supposed to be outside at all. The Taliban had ordered all the girls and women in Afghanistan to stay inside their homes. They even forbade girls to go to school. Parvana had to leave her sixth grade class, and her sister Nooria was not allowed to go to her high school. Their mother had been kicked out of her job as a writer for a Kabul radio station. For more than a year now, they had all been stuck inside one room, along with five-year-old Maryam and two-year-old Ali.

1. Who are some of the participants in the passage?
____**She, Taliban, all the girls and women, they, girls, Parvana, sixth grade class, Nooria, Their mother, Maryam, Ali.** _____

_____

2. What are the participants doing?
____**ordered, forbade, had to leave, kicked out, been stuck,** _____

_____
_____

3. Where or when are they doing these things?
_____**in Afghanistan, inside their homes, more than a year now,** _____

_____
_____

Student Workbook
Lesson 3

Read the sentences from chapter one of *The Breadwinner* by Deborah Ellis.

- Nor would anyone else <u>in the Kabul market</u>.

- Parvana was there only to help her father walk <u>to the market and back home again after work.</u>

- <u>For more than a year now</u>, they had all been stuck <u>inside one room</u>, <u>along with five-year-old Maryam and two-year-old Ali.</u>

- She was always glad to go <u>outside</u>, even though it meant sitting <u>for hours on a blanket </u>spread<u> over the hard ground of the marketplace</u>.

- Now they lived together <u>in one small room</u>.

- There had been a war going on <u>in Afghanistan for more than twenty years</u>, twice as long as Parvana had been alive.

- <u>For most of Parvana's life</u>, the city had been in ruins, and it was hard for her to imagine it another way.

1. Underline the circumstances in the sentences.

2. What do they tell you about the setting of chapter one?
   _____ **Answers may vary:** _____
   _____**The story is taking place in the Kabul market. The market is not a comfortable place to sit. Parvana helps her dad walk to the market and then back home. The family has been stuck inside for over a year. The country has been at war and Kabul has been destroyed for most of Parvana's life.**

   _____
   _____
   _____

Student Workbook
Lesson 4

Read the passage from chapter two of *The Breadwinner* by Deborah Ellis.

The whole family was laughing when four Taliban soldiers burst through the door.

Ali was the first to react. The slam of the door against the wall shocked him, and he screamed.

Mother leapt to her feet, and in an instant Ali and Maryam were in a corner of the room, shrieking behind her legs.

Nooria covered herself completely with her chador and scrunched herself into a small ball. Young women were sometimes stolen by soldiers. They were snatched from their homes, and their families never saw them again.

Parvana couldn't move. She sat as if frozen at the edge of the supper cloth. The soldiers were giants, their piled-high turbans making them look even taller.

Two of the soldiers grabbed her father. The other two began searching the apartment, kicking the remains of dinner all over the mat.

"Leave him alone!" Mother screamed. "He has done nothing wrong!"

"Why did you go to England for your education?" the soldiers yelled at Father. "Afghanistan doesn't need your foreign ideas!" They yanked him toward the door.

"Afghanistan needs more illiterate thugs like you," Father said. One of the soldiers hit him in the face. Blood from his nose dripped onto his white shalwar kameez.

Mother sprang at the soldiers, pounding them with her fists. She grabbed Father's arm and tried to pull him out of their grasp.

One of the soldiers raised his rifle and whacked her on the head. She collapsed on the floor. The soldier hit her a few more times. Maryam and Ali screamed with every blow to their mother's back.

Seeing her mother on the ground finally propelled Parvana into action. When the soldiers dragged her father outside, she flung her arms around his waist. As the soldiers pried her loose, she heard her father say, "Take care of the others, my Malali." Then he was gone.

Parvana watched helplessly as two soldiers dragged him down the steps, his beautiful shalwar kameez ripping on the rough cement. Then they turned a corner, and she could see them no more.

1. The circumstances of *place* have been underlined.

2. What do they tell you about the setting of this passage?
   ___**Answers may vary:** _____
   __They show that the passage took place in their small room on their dinner mat. They show where people were hit and where they drug father. _____
   _____
   _____

3. Circle the circumstances of *time*.

4. How do they add to the setting of this passage?
___**Answers may vary:** _____**They show when the Taliban soldiers were doing things and how quickly they were doing them.** _____
_____

5. Who are some of the participants?
___**Parvana, Mother, Father, Nooria, Ali, Mayram, Taliban Soldiers** _____
_____

6. What are they doing?
___**Soldiers are beating the family and taking Father. Mother and Parvana are fighting back.** _____
_____

Student Workbook
Lesson 5

Read the passage from chapter three of *The Breadwinner* by Deborah Ellis.

Now and then, her mother <u>stopped</u> beside a man and a woman, or a small group of men, or even a peddler boy, and <u>held</u> out a photograph of Father. She <u>didn't say</u> anything, just <u>showed</u> them the photo.

Parvana <u>held</u> her breath every time her mother <u>did</u> this. Photographs <u>were</u> illegal. Any one of these people <u>could turn</u> Parvana and her mother over to the militia.

But everyone <u>looked</u> at the photo, then <u>shook</u> their heads. Many people <u>had been arrested</u>. Many people <u>had disappeared</u>. They <u>knew</u> what Mother <u>was asking</u> without her <u>having to say</u> anything.

Pul-i-Charkhi Prison <u>was</u> a long walk from Parvana's home. By the time the huge fortress <u>came</u> into view, her legs <u>were</u> sore, her feet <u>ached</u> and, worst of all, she <u>was scared</u> all over.

The prison <u>was</u> dark and ugly, and it <u>made</u> Parvana <u>feel</u> even smaller.

Malali <u>wouldn't be</u> afraid, Parvana <u>knew</u>. Malali <u>would form</u> an army and <u>lead</u> it in a storming of the prison. Malali <u>would lick</u> her lips at such a challenge. Her knees <u>wouldn't be shaking</u> as Parvana's were.

1. Underline the processes you see in this passage.

2. List at least five of the processes and label them as *doing, sensing, being, or saying*.

_____
____**A few examples:** _____
_____**stopped – doing** _____
_____**didn't say – saying** _____
_____**knew – sensing** _____
_____**was – being** _____
_____
_____
_____
_____
_____

3. What types of processes occur most often?
_____**doing processes** _____

_____

4. How does this show you what is happening in this passage?
_____**Answers may vary: There is a lot of action going on in the passage. The author wants the reader to see the participants in action.**

_____

Student Workbook
Lesson 6

Read the passage from chapter four of *The Breadwinner* by Deborah Ellis.

Parvana <u>remembered</u> the pieces of photograph and <u>got</u> them out. Her father's face <u>was</u> like a jigsaw puzzle. She <u>spread</u> the pieces out on the mat in front of her. Maryam <u>joined</u> her and <u>helped</u> her <u>put</u> them in order.

One piece <u>was</u> missing. All of Father's face <u>was</u> there except for a part of his chin. "When we <u>get</u> some tape, we'<u>ll tape</u> it together," Parvana <u>said</u>. Maryam <u>nodded</u>. She <u>gathered up</u> the little pieces into a tidy pile and <u>handed</u> them to Parvana. Parvana <u>tucked</u> them away in a corner of the cupboard.

The third day <u>barely crep</u>t along. Parvana even <u>considered doing</u> some housework, just <u>to pass</u> the time, but she <u>was worried</u> she <u>might disturb</u> her mother. At one point, all four children <u>sat</u> against the wall and <u>watched</u> their mother sleep.

1. Underline the processes you see in this passage.

2. List at least four of the processes and label them as *doing, sensing, being, or saying.*
    _____**Examples:**_____
    remembered – sensing_____
    was – being _____
    spread – doing _____
    said – saying _____
    _____
    _____

3. What types of processes occur most often?
    _____**doing processes** _____
    _____

4. How does this show you what is happening in this passage?
    _____**Answers may vary: There is a lot of action going on in this passage.**
    _____
    _____

5.   Look at the following sentence.

At one point, all four children sat against the wall and watched their mother sleep.

What are the children doing?

_____**They are sitting down and watching their mother while she sleeps.** _____

_____

How do you think they feel about their mother sleeping?

_____**Answers may vary: They are not sure what is going to happen. Will their mother wake up or do they have to live on their own. They are scared and sad.**

_____

Try changing the end of the sentence "*. . . watched their mother sleep*" with a *sensing* process to show how the children felt.

_____**Answers may vary:** _____

_____**feared for their mothers health.** _____

Discuss why the author may have chosen to use a *doing* process instead of a *sensing* process.

_____**Answers will vary: The author wanted to have the reader visualize more action. The author uses an action process to give the reader and opportunity to think about how they would feel if they were in the same situation.**_____

_____

Student Workbook
Lesson 7

Read the passage from chapter five of *The Breadwinner* by Deborah Ellis.

The bread was still warm. It smelled so good! The wonderful smell reminded Parvana how hungry she was. She could have swallowed a whole loaf in one gulp.

The fruit and vegetable stand was next. Before she had time to make a selection, a voice behind her shouted, "What are you doing on the street dressed like that?"

Parvana whirled around to see a Talib glaring at her, anger in his eyes and a stick in his hand.

"You must be covered up! Who is your father? Who is your husband? They will be punished for letting you walk the street like that!" The soldier raised his arm and brought his stick down on Parvana's shoulder.

Parvana didn't even feel it. Punish her father, would they?

"Stop hitting me!" she yelled.

The Talib was so surprised, he held still for a moment. Parvana saw him pause, and she started to run. She knocked over a pile of turnips at the vegetable stand, and they went rolling all over the street.

1.   Highlight the *doing* processes green.

2.   Who are some of the *actors* and who or what are the *goals*?
Parvana (actor) - Talib (goal) _____
soldier (actor) – his arm (goal), his stick (goal) _____
Parvana (actor) – him (goal) _____
She (actor) – pile of turnips (goal) _____
_____

3.   Highlight the *saying* processes red.

4.   Who are the *sayers* and what *messages* do they give?
Talib (sayer) – What are you doing on the street dressed like that (message)
Talib (sayer) – You must be covered up! Who is your father? Who is your husband? Etc. _____
Parvana (sayer) – Stop hitting me (message) _____
_____

Student Workbook
Lesson 8

Read the passage from chapter six of *The Breadwinner* by Deborah Ellis.

They were going to turn her into a boy.

"As a boy, you'll be able to move in and out of the market, buy what we need, and no one will stop you," Mother said.

"It's a perfect solution," Mrs. Weera said.

"You'll be our cousin from Jalalabad," Nooria said, "come to stay with us while our father is away."

Parvana stared at the three of them. It was as though they were speaking a foreign language, and she didn't have a clue what they were saying.

"If anybody asks about you, we'll say that you have gone to stay with an aunt in Kunduz," Mother said.

"But no one will ask about you."

At these words, Parvana turned her head sharply to glare at her sister. If ever there was a time to say something mean, this was it, but she couldn't think of anything. After all, what Nooria said was true

1. Highlight the *saying* processes red.

2. Who speaks the most in this passage?
_____**Mother**_____

3. What *message* were they giving to Parvana?
_____**The message was they were going to make Parvana look like a boy so she could go to the market.** _____

4. Who says "*But no one will ask about you.*"?
_____**Nooria**_____

5. Highlight the *doing* processes green.

6. Who is the main *actor*?
_____**Parvana**_____
_____

7. Who or what do they *affect*?
_____**turn, glare, stare.** _____
_____
_____
_____

8. What participant holds the power in the following sentence?

   Parvana stared at the three of them.
   _____**Parvana holds the power.** _____
   _____

9. What participant do they hold the power over?
   _____**She holds the power over those she is staring at (her mother, Nooria, Mrs. Weera)** _____
   _____

Student Workbook
Lesson 9

Read the passage from chapter seven of *The Breadwinner* by Deborah Ellis.

"Take your father's writing things and his blanket, and go to the market," Mother told her. "Maybe you can earn some money. You've been watching your father all this time. Just do what he did."

Parvana liked the idea. Yesterday's shopping had gone well. If she could earn money, she might never have to do housework again. The boy disguise had worked once. Why shouldn't it work again?

As she walked to the marketplace, her head felt light without the weight of her hair or chador. She could feel the sun on her face, and a light breeze floating down from the mountain made the air fresh and fine.

Her father's shoulder bag was slung across her chest. It bumped against her legs. Inside were Father's pens and writing paper, and a few items she would try to sell, including her fancy shalwar kameez. Under her arm, Parvana carried the blanket she would sit on.

She chose the same spot where she had gone with her father. It was next to a wall. On the other side of the wall was a house. The wall hid most of it from view. There was a window above the wall, but it had been painted black, in obedience to the Taliban.

1. Highlight each process type a different color. Example *doing* – green, *saying* – red, *sensing* – yellow, *being* – blue.

2. What participant holds the power in the following sentence? (*told* is initially a **saying** process but since there is a second participant *her* we can also analyze it as a **doing** process)

   "Take your father's writing things and his blanket, and go to the market," Mother told her.
   _____**Mother holds the power.** _____
   _____

3. What participant do they hold the power over?
   _____**she holds the power over Parvana.** _____
   _____

4. What participant is most often the *sensor*?
   _____**Parvana**_____

5. What are they *sensing*?

  She is sensing how well the plan has gone to turn her into a boy. She is also sensing what the sun feels like and what it feels like to walk around without her chador. _____
_____

6. Look at the *being* processes. What participants are described?

  The spot where Parvana put her blanket and the house next to it. _____
_____
_____

7. What is their description?

  The spot was next to a wall with the house on the other side. The house had a window in it. _____
_____
_____

Student Workbook Answers
Lesson 10

Read the passage from chapter eight of *The Breadwinner* by Deborah Ellis.

"This is the tap," she said to her sister, as soon as they arrived. Parvana had walked a little ahead, to smooth a pathway free of stones. She turned on the tap so that water gushed out. Maryam laughed. She stuck a hand in the flow, then snatched it back as the cool water touched her skin. She looked at Parvana, eyes wide open. Parvana helped her to do it again. This time, she let the water flow over her.

"Don't swallow any," Parvana warned, then showed her how to splash her face with water. Maryam copied her, getting more water on her clothes than on her face, but at least she had a good time.

1. The circumstances of *time* have been underlined.

2. What do they tell you about the setting of the passage?
   _____**Answers may vary: They tell when the participants do different things such as when Maryam pulled their hand out of the water or when she let the water flow over her.** _____

3. Circle the circumstances of *place, manner, and reason*.

4. What more do they tell you about the setting of the passage?
   _____**They give a picture of where and how Maryam was playing in the water.** __
   _____

5. Highlight each process type a different color. Example *doing* – green, *saying* – red, *sensing* – yellow, *being* – blue.

6. What type of process occurs most often?
   _____**Doing**_____
   _____

7. For the *doing* processes, which participants hold the power in the relationship?
   _____**The actors hold the power in the relationships. The actors are Parvana and Maryam.** _____
   _____

8. How do you feel (happy, sad, etc.) when you read this?
   _____**Happy**_____

9. How do the *doing* processes help you feel this way?
   _____**Answers may vary: You can picture Maryam playing in the water for the first time.** _____

Student Workbook Answers
Lesson 11

Read the passage from chapter nine of *The Breadwinner* by Deborah Ellis.

Shauzia and Parvana had not been very close in school. They had different friends. Parvana thought Shauzia had been better at spelling, but she couldn't remember for certain.

So there were other girls like her in Kabul! She tried to remember who was in Shauzia's family, but didn't think she knew. Her mind was not on the last two customers of the day, and she was glad when she finally saw Shauzia jogging over to her blanket.

"Where do you live?" Shauzia asked. Parvana pointed. "Let's pack up and walk while we talk. Here, I brought you these." She handed Parvana a small twist of paper holding several dried apricots, something she had not eaten in ages. She counted them. There was one for everyone in her household, and an extra one for her to eat now. She bit into it, and a wonderful sweetness flooded her mouth.

"Thanks!" She put the rest of the apricots in her pocket with the day's wages and began to pack up. There was no little gift left on the blanket today. Parvana didn't mind. Seeing Shauzia was quite enough excitement for one day!

1. Underline the circumstances of *place.*

2. What do they tell you about the setting of the passage?
   _____**Answers may vary: They show where things are happening such as in Kabul , Parvana's blanket, and in Parvana's pocket.** _____

3. Highlight each process type a different color. Example *doing* – green, *saying* – red, *sensing* – yellow, *being* – blue.

4. What type of process occurs most often?
   _____**doing process occurs most but there are a number of sensing and being processes as well.** _____

5. What participant presents the sensing processes?
   _____**Parvana**_____

6. What is being sensed by that participant?
   _____**Answers may vary: She is thinking about Shauzia and what she knew about her.** _____

7. What do the sensing processes show you about Parvana?

_____**Answers may vary: Parvana is trying to remember things about Shauzia but she can't.** _____

_____

_____

8. How do being processes help you follow what is happening in the passage?

_____**Answers may vary: The being processes help give descriptions about the participants in the passage, allowing the reader to learn more information about them. This can help the reader understand why they feel the way they feel and why they do what they do.** _____

Student Workbook Answers
Lesson 12

Read the passage from chapter eleven of *The Breadwinner* by Deborah Ellis.

"All that for digging up graves," Mrs. Weera ==breathed==.

"Tomorrow you'll go back to reading letters. No more of this digging!" Mother ==declared==. "We don't need the money that badly!"

"No," Parvana ==said== to her mother.

"I beg your pardon!"

"I don't want to quit yet. Shauzia and I want to buy trays, and things to sell from the trays I can follow the crowd that way, instead of waiting for the crowd to come to me. I can make more money."

"We are managing fine on what you earn reading letters."

"No, Mother, we're not," Nooria ==said==.

Mother spun around to scold Nooria for talking back, but Nooria ==kept talking==. "We have nothing left to sell. What Parvana earns keeps us in nan, rice and tea, but there's nothing extra. We need money for rent, for propane, for fuel for the lamps. If she can make money this way, and she's willing to do it, then I think she should be allowed."

It was Parvana's turn to be stunned. Nooria taking her side? Such a thing had never happened before.

"I'm glad your father isn't here to hear you talk to me with such disrespect!"

"That's just it," Mrs. Weera ==said gently==. "Their father isn't here. These are unusual times. They call for ordinary people to do unusual things, just to get by."

1. Highlight the *saying* processes in green.

2. Who is the *sayer* for the *message* "*I beg your pardon!*"?
   _____**Mother: The conversation is going on between her and Parvana.** _____

3. How does the author show what life is like in Afghanistan through the kind of *saying* processes used.
   _____**Answers may vary: The saying processes breathed, declared, and said gently, show there may be a discussion about a serious topic. Life right does not sound happy.** _____

4. How does the author show what life is like in Afghanistan through the *messages* given by the sayer participants.
   _____**Answers may vary: The messages show that people will do anything to survive. They are digging up bones for money to help put food on the table. Life in Afghanistan is very difficult at this time.** _____
   _____
   _____

5. What type of process occurs in the sentence "*Nooria taking her side?*"
   _____doing process _____
   _____

6. What does this sentence mean?
   **_____Answers may vary: Nooria agrees with Parvana and supports her
   decision.** _____
   _____

7. How could you write that sentence with a *sensing* process and keep the same
   meaning?
   _____Answers may vary: _____
   ____Nooria believed her side? _____

8. How could you write that sentence with a *being* process and keep the same
   meaning?
   _____Answers may vary: _____
   _____Nooria was on her side? _____

Student Workbook Answers
Lesson 13

Read the passage from chapter fourteen of *The Breadwinner* by Deborah Ellis.

Parvana ==couldn't move==. She ==couldn't speak==. All she ==could do was picture== her mother, sisters and brother, dead in the streets of a strange city.

"There=='s== no evidence your family ==is== hurt, Parvana," Mrs. Weera ==said==. "Your mother ==is== a smart, strong woman, and so ==is== Nooria. We ==must believe== they ==are== alive. We ==must not give up== hope!"

Parvana ==was== fresh out of hope. She ==did== what her mother ==had done==. She ==crawled== onto the toshak, ==covered== herself with a quilt and ==resolved== ==to stay== there forever.

For two days she ==stayed== on the toshak. "This ==is== what the women in our family ==do== when we=='re== sad," she ==said== to Mrs. Weera.

"They ==don't stay== there forever," Mrs. Weera ==said==. "They ==get up== again, and they ==fight== back."

1. Highlight each process type a different color. Example *doing* – green, *saying* – red, *sensing* – yellow, *being* – blue.

2. How do the first three processes of this passage show how Parvana feels?
_____**Answers may vary: She is not able to do anything. She is only able to think that the worst has happened to her family. She is scared.** _____

3. There is the progression of processes in the second paragraph (one type used first, then a second type used, followed by a third type).

   "There's no evidence your family is hurt, Parvana," Mrs. Weera said. "Your mother is a smart, strong woman, and so is Nooria. We must believe they are alive. We must not give up hope!"

   What is that progression (not counting the saying process)?
_____**being followed by sensing followed by doing** _____
_____

4. How does that progression give power to what Mrs. Weera is saying to Parvana?
_____**Answers may vary: She first tells Parvana who her family is, followed by what they believe, followed by what they do. Starting with describing who her family is followed by what they believe gives credibility to why they do what they do.** _____
_____

5. What is the description of Parvana in this passage?
    _____**She had no hope.** _____
    _____

6. What is being *sensed* by Parvana?
    _____**She wanted to lay on the toshak forever.** _____
    _____

7. How do her actions demonstrate her descriptions and feelings?
    _____**She covered herself up and laid on the toshak. She stayed there for two days.** _____
    _____
    _____

8. In the last paragraph, Mrs. Weera uses *doing* processes when talking to Parvana. Why do you think she uses *doing* processes instead of *sensing* or *being* processes?
    _____**Answers may vary: Mrs. Weera wants to show what actions Parvana needs to take to keep living. She encourages her to act, not just think or feel.**
    _____
    _____

Student Workbook Answers
Lesson 14

Read the passage from chapter fifteen of *The Breadwinner* by Deborah Ellis.

Parvana didn't mind that he was unable to talk right away. She was overjoyed just to have him home. She spent her days earning money, and her evenings helping Mrs. Weera. When her father felt better, she would read to him from his books.

Homa knew some English from studying it in school, and one day Parvana came home from work to hear Homa and Father talking English to each other. Homa hesitated a lot, but Father's words flowed smoothly into each other.

"Did you bring us home another educated woman today?" Father asked Parvana, smiling.

"No, Father," Parvana replied. "I just brought home onions." For some reason, everyone thought that was funny, and there was laughter in Parvana's home for the first time since her father's arrest.

One thing in her life had been repaired. Her father was home now. Maybe the rest of the family would come back, too.

1. Underline the circumstances of *manner*, *place,* and *reason*.

2. What is the setting of this passage?
   _____**Answers may vary: The circumstances show the participants are in their home, why Parvana is overjoyed, and how Homa and Father used English.** ____
   _____

3. Highlight each process type a different color. Example *doing* – green, *saying* – red, *sensing* – yellow, *being* – blue.

4. What type of process occurs most often in this passage?
   _____**doing**_____
   _____

5. How do the *being* processes along with their participants demonstrate what life is like now for Parvana?
   _____**Answers may vary: The processes and their participants show that Parvana is overjoyed, there was laughter in her house again, and Father was home. Life is getting better.** _____
   _____
   _____

6. The following is a revision of the last passage using only *being* processes.

Original passage
> *One thing in her life had been repaired. Her father was home now. Maybe the rest of the family would come back, too.*

Revision
> *One thing in her life was better. Her father was home now. Maybe the rest of the family was on their way home, too.*

Does the change in processes change the meaning?
_____**The meaning remains the same.** _____
_____
_____

How does this change your view about what is happening?
_____**The being process give a description of what life is like while the doing processes give a picture of action that is taking place. The action may help the reader see what is happening.** _____
_____
_____

Appendix B

Assessment (Answers)

Excerpts are from "Parvana's Journey" by Deborah Ellis. A sequel to "The Breadwinner"

Part 1
Divide each sentence into its parts using brackets / /.
Label each part of the sentence as *participant, process, or circumstance*.
See example below:

She   /   allowed   /   herself / to be pulled   /   to her feet.
Participant   Process   Participant   Process   Circumstance

1) Parvana / wrapped / her blanket / around her shoulders
    participant   process   participant   circumstances
    and / slipped / her feet / into her sandals.
        process   participant   circumstances

2)   She   /   was shaking.
   participant   process

3) Parvana's belly /   had   / a familiar ache today.
     participant   process   participant

4)   She   / was already / thirteen.
   participant   process   participant

5) "Here is some food and drink," /   the girl   / said.
      participant   participant   process

Part 2

Identify each process and participant with brackets / /.

Label the process as *Doing, Saying, Sensing, Being*.

Label the participants as: *Actor – Affected*, *Sayer – Message, Sensor - what is sensed*,

Described - Description

See example below:

Parvana / took   /   the baby / to the damaged house.
Actor   **Doing**   **Affected**

7) The Taliban / didn't like / women walking around on their
        Sensor   Sensing   What is sensed
    own.

8)   They   / never spoke about / their worries.
        Actor   Doing   Affected

9) There / was not / another person in sight, just hills and sky.
      Described   Being   Description

10)   It   / was / a large graveyard for such a small village.
        Described   Being   Description

11) Most of the water / went / down his front, but / Parvana
                Actor   Doing   Sensor
    was sure / he must have swallowed some.
      Sensing   What is sensed

12)   She / found /a spot sheltered from the wind . . .
        Actor   Doing   Affected

13) "If we stop, we die," / her father / always replied.
          Message   Sayer   Saying

Part 3
Identify each circumstance with brackets / /.
Label the circumstance as:
Time, Place, Manner, or Reason
See example below:

Parvana settled Hassan / onto her hip.
Place

14) Parvana could see mouse holes / in some of the bags.
Place

15) Asif had joined them / in time to hear the last part.
Time

16) Parvana wrapped her blanket / around her shoulders /
Place

and slipped her feet / into her sandals.
Place

17) She had heard many stories about this in the winter camp

/ where she and her father had stayed.
Place

18) Parvana walked / through a small valley with not-to-tall
Place

hills all around her.

Part 4
Read the text and answer the questions.

Crouching near the mouth of the cave, Parvana listened for the sounds of something that might have gone in there before her.

Hassan fussed and wriggled. Parvana put a finger over his lips, but he either didn't understand or he didn't care. He kept whining and kicking and making screechy little baby noises.

Carrying a baby on a journey was different from carrying a bundle. A bundle could be tossed over one shoulder or the other. A bundle could be dropped when her arms were tired, or even thrown to the ground when she was frustrated and didn't know which way to go next.

But a baby had to be carried carefully and couldn't be dropped, tossed or thrown. Hassan was cute, but he could also be heavy and cranky and smelly to carry.

Parvana's back and shoulders ached. There was no comfortable way to carry everything she needed, and not even multiplication tables took away the pain.

The cave, by the small stream, would be a good place to rest for a few days, as long as there were no wolves inside.

Hassan let out a big squeal, and Parvana gave up any hope of trying to sneak in. She walked up to the entrance and peered in, then stepped inside.

The cave was more of a low-hanging rock than a real cave. As her eyes began to get used to the dimmer light, she could see bits of the back wall. The cave was tall enough for her to stand up in and wide enough for her to stretch out, with plenty of room left over for her bundles. The rocks rose up around it like a cocoon, creating cozy shelter where she could sleep safely without the risk of anyone creeping up on her. She would stay here for a while and rest her arms.

"Get out of my cave!"

- Describe the setting for this text.

___Answers may vary: _____

A cave near a small stream. Parvana has been on a long journey. a long

journey. _____

- Highlight the doing processes green.

- Who holds the power most often in this text?

_____**Parvana and Hassan** _____

- Highlight the being processes blue.

- What is the description of Hassan?

  _____**cute, heavy, cranky, smelly** _____

  _____

  _____

- Why was the cave a good place for Parvana and the baby to rest?

  _____**The cave is tall enough to stand up in and wide enough to to stretch**

  out in. _____

  _____

- Highlight the sensing processes yellow.

- Which process occurs most often?

  _____**Doing processes** _____

- Why does the author choose to use these processes most often?

  _____**Answers may vary** _____

  _____**The author wants the reader to see the action taking place as** _____

  Parvana and Hassan decide to use the cave as a resting place. _____

  _____

- What surprise did she find in the cave?

  _____**Someone else was in the cave.** _____