

SYSTEMIC FUNCTIONAL LINGUISTICS AND THE TEACHING OF
LITERATURE IN URBAN SCHOOL CLASSROOMS

A Dissertation Presented

by

RUTH HARMAN

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DEDICATION

To Jack, who walks the talk in so many ways.

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supported me in many ways. Finally, this work would not have been completed without the generosity and love of my life partner, John Holdridge.

ABSTRACT

SYSTEMIC FUNCTIONAL LINGUISTICS AND THE TEACHING OF LITERATURE IN URBAN SCHOOL CLASSROOMS

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In this current era of rapid demographic shifts and high stakes school reform, studies that explore the academic and social responses of students to critical language pedagogies are very much needed as resources for education policymakers and teachers. Through a combined ethnographic and systemic functional linguistic approach, this study explores the textual and classroom process of 5th-grade Puerto Rican students engaged in a SFL-based curricular unit on literature. Three interrelated questions guide the research: how SFL-based pedagogy supports students in developing an understanding of how to write literature and to accomplish social and political goals; and on a wider level, how institutional policies and practices constrain and facilitate teachers in developing such pedagogies.

To address these issues, the dissertation draws on a critical sociocultural theory of language and literacy that sees language as a semiotic process and text as a web of previous texts and contexts woven together for a specific communicative purpose. To analyze ethnographic and classroom data, the study draws on concepts from Bloome and Egan Robertson (1993), Dyson (1997, 2003), and Keene and Zimmermann (1997).

The comparative SFL analysis of literary source texts and students' writing is based on the work of Eggins (2004), Halliday and Matthiesen (2004), and Thompson (1996).

Analysis of the data reveals that students in this SFL-based curricular unit learned in very different ways to interweave patterns of meaning from literary source texts into their literary and other academic writing. Furthermore, the students' access to a wide variety of literature and scaffolding activities afforded them different entry points into literature that resonated most strongly for each of them (Dyson, 2003). On an ethnographic level, a history of school-university-partnerships and school reform initiatives in the research site facilitated teachers' implementation of critical language-based curricula.

Implications of this study for K-12 practitioners and researchers are discussed at length. They include the importance of the explicit use of intertextuality in heightening students' awareness of language as a pliable repertoire of choices and the crucial role school-university alliances need to play in supporting teachers and students in urban school classrooms.

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CHAPTER 1

STUDY OVERVIEW

Introduction

Ruth: Do you feel different after writing your book?

Bernardo: After this story I felt happy 'cus it was the only book I've ever published and it made my partner very happy and it changed his attitude just a little.

Ruth: It changed his attitude? That's great.... Have you been down with him since?

Bernardo: Yeah

This excerpt from an interview I conducted with Bernardo Regalado,¹ an eleven-year-old Puerto Rican student in an urban 5th-grade class, highlights how he felt after creating an illustrated narrative for a 2nd-grade friend in a language-based² curricular unit on literature. During most of the year Bernardo often seemed distracted and marginalized. For example, when I visited the class in November, 2004, for a read aloud of Taylor's (1979) *Roll and Thunder*, Bernardo sat on the rug, looked up at his teacher, and opened and closed his mouth in rapid succession. In other sessions he often stood up and spoke quite loudly over his classmates, repeating what they said or making unrelated remarks. In district writing assessments he wrote fragmented texts that were difficult to follow.

In April, 2005, at a community event celebrating the publication of the 5th-graders literary narratives, however, Bernardo was the first child chosen to be

¹ All names of schools, students and teachers are pseudonyms in this document.

² The terms language-based pedagogy and SFL-based pedagogy are used synonymously in this study. A detailed description of the approach can be found in Chapter 2.

interviewed by a local reporter. Eloquently, Bernardo described his book project and his relationship with his 2nd-grade partner. In commenting on Bernardo's class participation, his teachers remarked that his physical demeanor and attitude had changed dramatically over the course of the curricular unit on literature (see Willett, Harman, Lozano, Hogan, & Rubeck, 2007). He still needed medication for attention deficit disorder, but he interacted more readily with his peers. Indeed, in a final wrap-up interview in late April, 2005, he positioned himself as an engaged and talented writer (see Transcript, Appendix C). The study begins with this vignette because it demonstrates the power of using literature within a carefully crafted language-based curriculum to afford students a very different set of social and academic identities than those afforded by mandated literacy scripts and high-stake tests. Below is a drawing of Bernardo's protagonist in his multimodal literary narrative.

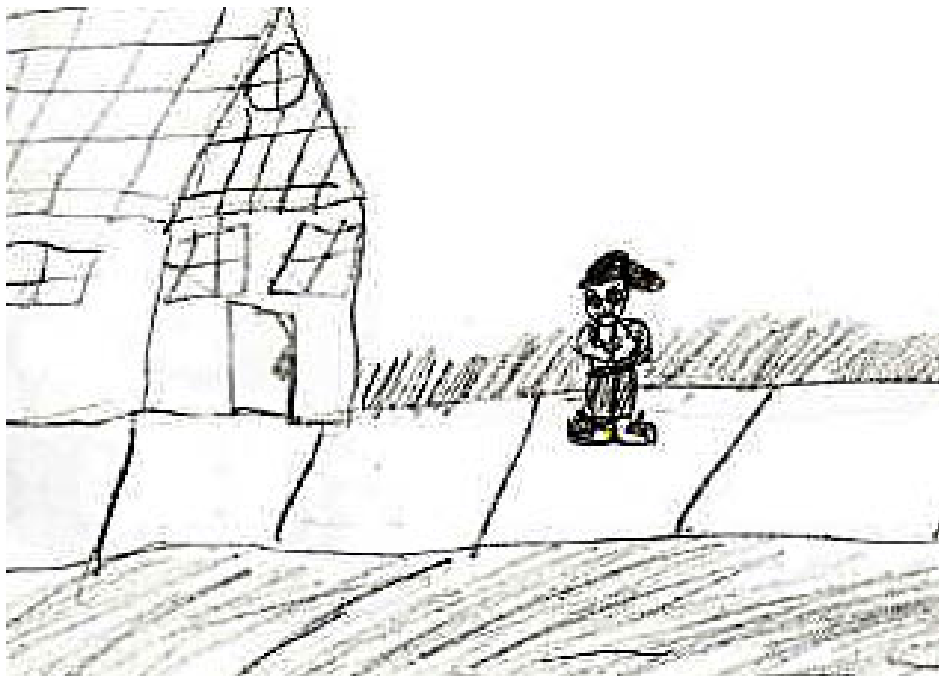


Figure 1.1: Drawing from Bernardo's Book

Statement of the Problem

During recent decades critical literacy researchers and applied linguists have focused increasingly on ways to help students, especially those positioned as non-dominant, both to access and to challenge the multimodal semiotic systems of this hyper-capitalist and global era (e.g., Cope & Kalantzis, 2000; Gebhard, 2004; Kramsch, 1993; Lemke, 2004; New London Group, 1996). Christie (1998), Ramanathan (2002), Unsworth (2001), and Baca and Escamilla (2003), for example, highlight the complex linguistic demands of school curricula and the need for applied linguistic training in teacher education programs.

The study of language must be expanded beyond the once traditional attention to grammar to include sociolinguistic topics, such as patterns of language use in different communities and settings. (Baca & Escamilla, 2003, p.72)

In response to the interest in and need for language awareness in K-12 and teacher education programs, language researchers since the early 1980s, especially in Australia and the United Kingdom, have turned more and more to systemic functional linguistics (SFL) as a pedagogical and analytic tool. They see it as a way to research the language demands of subject-specific literacies and simultaneously to develop critical language pedagogies that unveil the hidden values and orientations of specialized academic disciplines (e.g., Coffin, 1997; Eggins, 2004; Halliday & Matthiesen, 2004; Martin, 1992; Veal, 1997).

Mary Schleppegrell, building a strong argument for the importance of using SFL in U.S. classroom contexts, states:

In the absence of an explicit focus on language, students from certain social class backgrounds continue to be privileged and others to be disadvantaged in learning,

assessment, and promotion, perpetuating the obvious inequities that exist today. (Scheppegrell, 2004, p.3)

Incorporating language-based pedagogies into U.S. public school classrooms and teacher education programs, however, is daunting: high-stakes testing, accountability and mandated curriculum standards impact dramatically how teacher educators and public school teachers get to design and implement their curricula (Giroux & Myrsiades, 1999; Hargreaves, 1994; Popkewitz, 1991). For example, to avoid sanctions and potential corporate takeover of their schools when their annual yearly progress does not meet government standards³ (e.g., see regulations of *No Child Left Behind*, 2001), school administrators and teachers often feel pressured to focus on test materials and preparation that do not acknowledge the sociocultural and linguistic interests of their students, especially in urban schools that have a majority of Latino and African American students (August & Shanahan, 2006; Wright, 2005).

Urban schools also face a myriad of additional problems. First, a rigid tracking system often leads to a marginalization of linguistically and culturally diverse students from mainstream students (Bloome & Clarke, 2004; Darling-Hammond, 2004; Harklau, 1994, 2000; Ladson Billings, 1999; Nieto, 2000; Oakes, 1985). Second, research studies repeatedly show that teachers with a high level of professional training, access to good resources, and strong community support tend to be the ones who succeed in developing meaningful and rigorous curricula for their students (see Applebee, 1993; Pressley, Wharton-McDonald, Allington, Block, Morrow, Tracy, Baker, Brooks, Cronin, Nelson,

³ If a school district fails to meet AYP for four consecutive years, the state can 1) ask the school to modify their curriculum program 2) withhold Title 111 funds or 3) replace the teaching staff at the school (Wright, 2005, p.26).

& Woo, 1998; Langley, 1991). However, compared to suburban school districts, urban school districts often have limited financial resources, hire less experienced administrators and teachers, pay less, and have a very high staff turnover (Ingersoll, 2003). As a result, culturally and linguistically diverse students,⁴ the majority of whom live and attend schools in low socioeconomic urban districts, tend to receive less rigorous academic and linguistic support than their White counterparts in suburban schools. Not coincidentally, urban school students across the nation also achieve disproportionately lower scores on high-stake tests (Nieto, 2000; U.S. Census, 2005).

To illustrate the sharp contrast between high-stakes test scores of urban-school Latinos and those of mainstream white school populations, 85% of the Latino students at Fuentes Elementary, the research school for this study, were designated as below-proficiency level in the Massachusetts Comprehensive Assessment System (MCAS) 3rd-grade reading test as compared to 37% of all students in the state (*No Child Left Behind Report Card*, 2004-5). Not surprisingly, the Latino male youth high-school dropout rate nationwide was more than three times greater than the non-Hispanic “white alone” male dropout rate of 13.7% in 2002 (U.S. Census, 2005). In Massachusetts the trend was similar; the dropout rate for Latinos was 9.1% in 2006 as compared to 2.8% of Whites and 2.6% of Asians (Massachusetts Association of School Committees, 2006). A major challenge for urban teachers and teacher educators, therefore, is to find ways to design and implement curricula that is academically and linguistically rigorous and that also incorporates students’ social and political interests (see Gebhard, Harman, & Seger, 2007).

⁴ 72% of culturally and linguistically diverse students were Spanish speakers in 1999, and the figure continues to increase (see August, & Shanahan, 2006; U.S. Census, 2005).

School-University Partnerships

One way to provide teachers and students with community and professional support for such endeavors is through critical and dialogic partnerships between school and universities (Darling-Hammond, 1994; Gebhard & Willett, 2008; Willett & Rosenberger, 2005). In 2002, a teacher education program in western Massachusetts received federal funding (from Title III) to set up a school-university alliance among school administrators, teachers, paraprofessionals, and university researchers in “low-performing” school districts. The main objective of the ACCELA Alliance (Access to Critical Content and English Language Acquisition) was to engage in system-wide dialogue, research, and action that would better support equitable teaching and learning outcomes for linguistically diverse students (Willett et al., 2007). Programs run by the ACCELA Alliance included a Master’s Degree in Education program, which was offered to three cohorts of mainstream, special education, and ESL teachers in “underperforming” school districts. In their courses, the faculty and teachers analyzed second language and multicultural theories on literacy and language development and sociocultural and critical perspectives and applied them to the design of action research projects (e.g., readings included Dyson, 1993; Gutiérrez, Baquedano-Lopez, & Turner, 1997; Kern, 2000; Nieto, 2004; Norton, 1997; Olsen, 1997; Ibrahim, 1999; Solsken, Willett, & Wilson Keenan, 2000; Willett, 1995).

Julia Ronstadt, the focal teacher for this research project, and I both participated in different ways in the ACCELA Master’s Program. As a doctoral student and project assistant employed by ACCELA, I helped Julia gather and analyze data in her classroom for two years and also helped her design inquiry-based research questions that related to

the social and academic need of her students. It was while enrolled in the ACCELA Master's Program that Julia implemented the language-based curricular unit on literature that is a major focus of this study. Julia received her master's degree through the program in 2006.

Conceptual Framework

This research study is undertaken from a critical sociocultural standpoint. For “criticalists,” culture is a “domain of struggle,” a battlefield where different groups contest for recognition within a societal hierarchical ordering of discourse communities (Chouliaraki & Fairclough, 1997; Foucault 1980; Gee 1996; Kincheloe & McLaren, 2003). In the social and discursive practices of schools and other institutions, race and class often become the operating constructs that lead to a division of “normal” versus “substandard” groups (Bloome and Clarke, 2004; Sharp, 1980). For instance, in low socioeconomic urban areas, culturally and linguistically diverse students are frequently constructed as “at risk” students by state and district assessments (Gee, 1999; U.S. Census, 2005).

However, from a critical perspective on social change, hegemonic control over marginalized groups can never be fully established as it is resisted and subverted by different counter hegemonic tactics and strategies (Certeau, 1984; Gramsci, 1971). Language, for example, plays a pivotal role in subverting as well as perpetuating canonical ways of knowing, doing, and talking (e.g., Certeau, 2000; Gee, 1996; Luke, 1996; Hasan, 2003). Figure 1.2 below highlights how the relationship of text to local and institutional context is a dynamic one: the individual text production is shaped by the context but it also shapes the context (Bakhtin, 1981; Giddens, 1991; Halliday, 2004).

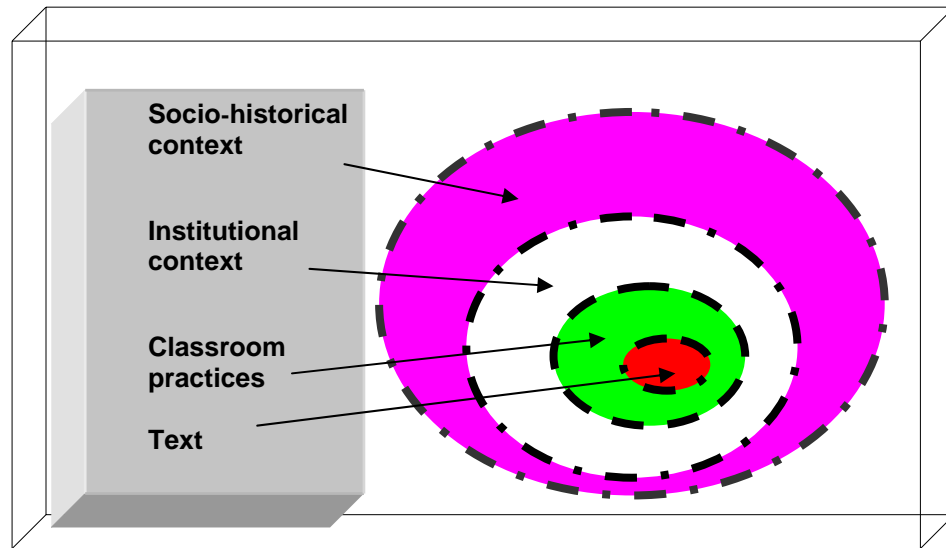


Figure 1.2: Text and Context

As described in Chapters 2 and 3, a language-based pedagogy adapted from systemic functional linguistics (e.g., Christie, 1987; Martin, 1992; Rothery, 1996) can be used to facilitate students' understanding of the dynamic nature of text/context relationship that is illustrated in Figure 1.2. With explicit scaffolding, students learn to see language as a pliable repertoire of choices that can be used accomplish a variety of social and political purposes in different contexts.

Related to this dynamic view of text and context, intertextuality for this study is defined as a process of weaving: a text is a web of intertexts that are woven together to communicate for a specific audience and context (see Dyson, 2003; Fairclough, 1992; Goldman, 2004; Kamberelis & Scott, 1992; Kozulin, 1998; Macken-Horarik, 1998; Stuart-Faris & Bloome, 2004). Generally, intertexts are woven from a very predictable chain of texts that are seen as appropriate in a specific discourse community:

Particular practices within and across institutions have associated with them “intertextual chains” – series of types of texts which are transformationally related to each other in the sense that each member of the series is transformed into one or more of the others in regular and predictable ways. (Fairclough, 1992, p.130)

Knowing when and how to use intertexts in “appropriate” or resistant ways can be challenging, especially for culturally and linguistically diverse students who are not always conversant with the predictable patterns of intertextual chaining in U.S. contexts. For example, in research on high school English classrooms, Macken (1998) and Cranny Francis (1996) found that culturally and linguistically diverse students often produced aberrant responses in testing situations, which directly impacts their scores: “Examination success has less to do with the meanings immanent within a stimulus narrative than with the intertextuality examinees bring to it” (Macken, 1998, p. 75).

In educational settings, therefore, the explicit teaching of intertextuality can be a pivotal resource in providing students with access to academic discourses and at the same time with ways to question and challenge mainstream conventions (e.g., Bazermann, 2003; Macken, 1998; Stuart-Faris, & Bloome, 2004; Threadgold, 2003). In other words, by teaching students how to interweave source texts into their writing and also to critically reflect on why these particular intertexts are used, teachers apprentice students to different academic registers and also to a critical view of the relationship between text and social context of production (Macken-Horarik, 1998; Hasan, 2004; Threadgold, 2003).

Informed by this theoretical perspective, intertextuality is a key analytic and conceptual construct in this study. For example, the literature reviews in Chapters 2 and 3 include sections on the explicit teaching of specialized and critical intertextuality (e.g.,

Macken, 1998; Short, 1992). Chapter 5 explains how intertextuality is also a key analytic tool, used to explore multi-layered connections among children's textual process and classroom interactions (e.g., Bakhtin, 1981; Bloome & Egan-Robertson, 1993; Halliday & Hasan, 1989; Solsken, Willett, & Wilson Keenan, 2000).

Purpose of the Study

Julia Ronstadt, one of approximately sixty-five teachers enrolled in the ACCELA Master's Program, is the focal teacher in this study. Her language-based curricular unit represents in many ways the many action research projects developed through ACCELA by a large group of teachers (see Gebhard, Habana, & Wright, 2004; Gebhard, Harman, & Seger, 2007; Gebhard, Jiménez-Caicedo, & Rivera, 2006; Harman, 2007; Shin, Gebhard, & Seger, in press; Willett et al. 2007).

This combined ethnographic and systemic functional linguistics dissertation study explores how culturally and linguistically diverse students respond to one specific action research project developed in the context of the ACCELA Master's Program: Julia's SFL-based curricular unit on literature. In the current era of accountability and financial cutbacks in urban schools, studies that explore the academic and social responses of students to language-based curricula are very much needed as resources for education policymakers, school staff, and education researchers (Gebhard, Harman, & Seger, 2007; Harman, 2007; Willett & Rosenberger, 2005). For example, they can provide evidence as to how language-based teaching used in conjunction with authentic whole-text literature can support students' understanding of disciplinary knowledge in ways that truncated excerpts of texts or test preparation pedagogies do not (Christie, 2005; Gerot, 2001; Macken Horarik, 2001; Rothery, 1996; Martin, 2002; Schleppegrell & Colombi, 2004).

The purpose of this dissertation project, therefore, is to explore whether culturally and linguistically diverse students engaged in language-based curricular units on literature develop a metalinguistic awareness of how to weave the language of children's literature into their own literary and other academic writing (e.g., Bloome et al. 2004; Christie, 2005; Christie & Macken-Horarik, 2007; Dyson, 1993, 2003; Smagorinsky & O'Donnell-Allen, 1998; Williams, 2001). Furthermore, the study probes the question of whether students accomplish meaningful social and political work in the process of learning how to write in literary and academic ways (see Gebhard, Harman, & Seger, 2007; Dyson, 1993, 2003; Moll, Amanti, & Gonzales, 1992; Solsken et al., 2000). The study is guided by three interrelated questions: 1). In language-based curricular units on literature, how do students weave literary source texts and other classroom resources into their literary and academic writing? In other words, what web of intertexts do students draw from and establish across different texts they read and write during such curricular units? 2). How do language-based pedagogies support students in accomplishing their own social and political goals? In other words, how does the web of intertexts in their writing connect to discussion and written descriptions of social issues during the unit? In addition, what type of context/text relationships are established in the students' texts? 3). How do institutional policies and practices (e.g. of school districts; school-university partnerships) facilitate or impede teachers from developing language-based pedagogies?

Significance of the Study

This combined ethnographic and SFL study explores the robust web of intertexts that students use in their literary and academic texts during a language-based curricular unit. Scholars in a variety of disciplines have explored how K-12 students intertextually

connect to ELA classroom literacy practices in developing their understanding of new concepts (e.g., Cairney, 1990; Dyson, 1987, 1993, 2003; King-Saver, 2005; Lensmire & Beale, 1993; Sipe, 2000; Short, 1992, 2004). For example, King-Saver (2005) shows how students in a high school classroom developed a metacognitive awareness of intertextuality when it was explicitly taught to them as part of the literary curriculum. Smagorinsky & O' Donnell (1998, p.201) show how collaborative multimodal texts produced by students in a high school curricular unit on *Hamlet* were “reconceived and developed through processes of social interaction and reflection on the meaning potential produced along the way.” Similarly, in an exploration of children’s intertextual connections between their home and school cultures in early elementary school contexts, Dyson (2003) sees children as participating in a landscape of interrelated voices: voices from media, parents, peers, teachers, art, or dance.

Situating children on a landscape of voices allows me to portray how they maneuver through social space, rather than only how they participate in a recurrent practice over temporal time. (Dyson, 2003, p.12)

Few of the studies, however, analyze intertextual connections through a detailed comparative SFL analysis of the patterns of meaning in literacy source texts and student texts (see Astorga, Kaul, & Unsworth, 2003). Even fewer studies ground their SFL linguistic analysis of students’ texts in ethnographic case studies that explore the classroom literacy practices afforded to students in language-based pedagogies (see Rogers, Malancharuvil-Berkes, Mosley, Hui, & O'Garro, 2005). It is through studies such as this one, however, that language researchers and teachers can see how the linguistic and structural resources of subject-specific literacies such as English literature can be

incorporated into critical language pedagogies (Christie, 1998; Martin, 2001; Schleppegrell, 2004; Unsworth, 2000).

In addition, although several researchers in English Language Arts have used SFL to explore the ideologies underlying the overuse of narrative, the hidden right ways for students to respond to literary texts in testing situations, and the complex requirements of advanced literacy (e.g., Christie, 2005; Christie & Macken, 2007; Macken Horarik, 1996; Martin, 1996; Rothery & Macken, 1991; Rothery, 1993, 1996), very few SFL linguists have explored how explicit teaching of the highly patterned language of literature promotes children's awareness of language as a repertoire of choices (Meek, 1988; Stephens, 1992; Williams, 1998, 2000). In this regard, my study is important for the field of language and literacy because it explores how the language of literature can be a rich intertextual source for children's textual practices. Furthermore, when explicitly taught how to use the language of literature for their own resources, children begin to understand how they can use the same incongruent language (e.g., lexical metaphors, implicit cohesion, and implicit evaluation) for other academic purposes (Christie, 1998, 2005; Toolan, 1998).

In sum, combined SFL and ethnographic studies such as this one are imperative in an era where educational reform has become increasingly monolithic in its views of language and literacy (for details on English Language Arts and school reform, see Dudley-Marling & Murphy, 2001; Gebhard, 2004).

Methodology

Data Collection

For four years the ACCELA Alliance employed me as a project assistant to assist teachers in their classrooms with their master's degree inquiry-research projects. For an additional year I worked as an instructor in ACCELA and co-taught some of the master's degree courses (e.g., Systemic Functional Linguistics; Children's Multicultural Literature and the Puerto Rican Community). In this capacity, I collected a large data set of student and teacher classroom interactions and texts over a period of five years in Rivertown, Massachusetts, particularly in the context of upper elementary and middle school English Language Arts classrooms. I worked with Julia for three years. In the first two years, I assisted her in her Reading/Writing block; in the third year, we collectively analyzed some of the data and presented our findings at local and state conferences (for example, we were funded by a Teachers Quality Grant to develop a teaching module based on our collaborative work for a new cohort in ACCELA).

Additionally, for the smaller set of textual and classroom data related to Julia's three-and-a-half-month curricular unit, I went to Julia's classroom for two hours bi-weekly from November, 2004, to January, 2005, and daily during the curricular unit itself, late January, to mid-April, 2005. I collected the following types of data: audio and video recordings of classroom interactions and interviews, students' texts, scanned instructional materials, copies of children's literature read during the curricular unit, my field notes, Julia's master's degree course assignments, and school and state policy documents.

Data Analysis

An ethnographic approach was used in the collection and analysis of data; that is, this study investigated the cultural landscape at Fuentes, in 2004-2005 (Carspecken, 1996; Coffey & Atkinson, 1996; Denzin & Lincoln, 2000; Dyson, 2003). Two issues were central to my inquiry into this cultural landscape; First, I explored the contextual factors that impacted the literacy practices in the Fuentes classroom and how these factors related to larger social issues such as high-stake school reform (e.g., Egan-Robertson & Willett, 1998); second, I analyzed the cultural patterns established by classroom participants during the curricular unit, especially in literacy events that focused on literature. Phase one of the analysis, therefore, involved a broad content analysis of contextual and classroom data (i.e., Fuentes school policies, Rivertown district policies, ACCELA courses).

With this wider ethnographic understanding of the Fuentes School context, the next stage of analysis was to investigate the type of intertextual connections to literature that students and teacher used in their classroom interactions (e.g., Egan-Robertson, 1994; Papas et al. 2001). Using an expanded version of Keene and Zimmermann's (1997) categories of text-to-self, text-to-text, and text-to-world connections, I coded students' interactions and texts to see how they aligned themselves to different literary texts and classroom activities. This also showed how the students used the intertexts to position themselves in diverse ways in classroom interactions (e.g., Dyson, 1987; Solsken, Willett & Wilson-Keenan, 2001). For example, one focal student loved to make cryptic jokes and play with language; in class he frequently referred to literary texts that were comically cryptic (e.g., Korman's (2000) *6th Grade Nick Name Game*). Using these

intertexts allowed him not only to show active participation in the classroom cultural ways of literary talking; it also reinforced his social identity as a comic. Data analysis of these classroom intertextual patterns also revealed which classroom activities elicited the most active response among certain students. For example, one student was most active verbally when engaged in discussions about Spinelli's (1990) *Maniac Magee*, whereas two others participated very actively in discussions about social issues with a lot of intertextual references to their family lives.

In preparing to do a micro SFL linguistic analysis of students' intertextual practices in their use of literature, I turned at this point from analysis of verbal classroom interactions to texts read and written by students during the unit. Specifically, certain elements of SFL were used to analyze how the published literary texts and the children's literary texts created the "literariness" of their texts through patterns of transitivity, cohesion, and appraisal, described below.

1. The system of transitivity deals with how clauses are organized to express experiential meaning (Eggins, 2004; Halliday & Matthiesen, 2004). That is, the distribution of processes (i.e., verbs), participants, and circumstances in a text construct a particular slice of reality. Analysis of these patterns of transitivity reveals how literary texts construct characters and setting.
2. The patterns of cohesion (e.g., theme sequencing, lexical cohesion) organize clauses and small discrete phases of a text into a larger unified text. They can be analyzed to explore the overall texture and language play in a literary piece.
3. The patterns of appraisal (e.g., use of modality, attitudinal lexis) establish the evaluative stance of a text toward its subject matter and audience. In a literary narrative the patterns can be analyzed to establish the point(s) of view and tenor of a text.

Analyzing these patterns of meaning in representative literary texts and in the children's own texts showed how and when the source literature served as intertextual resources for the students' own writing (Williams, 2000). In addition, analysis of the students' other academic writing during the unit revealed how they wove similar webs of intertexts into literary and non-literary texts (e.g., Christie, 2005; Dyson, 2003). Furthermore, in terms of the creation of literary narratives, this analysis illustrated how the source text authors and the students used patterns of transitivity to create character; patterns of appraisal to convey point of view; and patterns of cohesion to unify the text (Butt, Fahey, Feez, Spinks, & Yallop, 2000).

Overall, by using an ethnographic overview of contextual factors, a thematic exploration of classroom intertexts and interactions, and an in-depth SFL analysis of written and multimodal texts, this study illustrates how and when Julia's curricular unit allowed students a space to achieve social and political work and how the students began to pay more attention to literary language through Julia's explicit instruction and carefully crafted activities.

Overview of Chapters

Because this dissertation explores the theory and praxis of systemic functional linguistics and the teaching of literature, the following literature review chapters and analytic chapters are closely interconnected. The purpose of Chapter 2 is to explore two areas: the main theoretical concepts of systemic functional linguistics and an exploration of how linguists, in collaboration with educators, developed SFL-based pedagogies. Chapter 3 turns specifically to the question of how literature in the context of English

Language Arts (ELA) can be used in critical SFL-based praxis to support students' understanding of language as a pliable repertoire of choices.

In an ethnographic sketch of Fuentes Elementary and the Rivertown school district, Chapter 4 describes the main contextual factors at play in the classroom during 2004-5. Chapter 5 illustrates how an ethnographic perspective was used in the collection and analysis of data and how and why particular SFL elements were used to analyze the patterns of meaning in written texts. Based on this methodology, Chapters 6 and 7 provide case studies of two focal students who participated in the curricular unit. To conclude, Chapter 8 gives a summary of the findings and discusses the implications of the study for teachers and researchers in the field of language education and literacy.

CHAPTER 2

CRITICAL SYSTEMIC FUNCTIONAL LINGUISTICS

Introduction

In recent decades language researchers and educators in overseas contexts increasingly have turned to systemic functional linguistics (SFL) as a framework for teaching and researching subject-specific literacies and register-based pedagogies (e.g., Christie, 1998, 2005b; Coffin, 1997; Christie & Macken, 2007; Eggins, 2004; Lemke, 1994, 1995; Halliday & Hasan, 1989; Halliday & Matthiesen, 2004; Macken, 1996, 2001; Martin, 1992; Martin & Rose, 2003; Rothery, 1996; Rothery & Stenglin, 2001; Schleppegrell, 2004). In the United States, the use of SFL in educational settings has only recently garnered more interest and research attention (e.g., Fang, 2005, 2006; Schleppegrell, 2004, 2006; Schleppegrell, Achugar, & Oteíza, 2004; Schleppegrell & Colombi, 2002).

From the late 1980s onwards, however, the question of whether SFL-based pedagogy effectively challenges mainstream academic discourses, while also providing non-dominant learners access, has triggered lively critiques from systemic functional linguists with a poststructuralist view of language and ideology (e.g., Hasan, 1996; Lemke, 1994; Kress, 1999; Threadgold, 1989; Threadgold & Kress, 1988). Critical scholars also view the argument about explicit instruction in the “genres of power” as a facile and status quo approach to solving issues of social inequity (e.g., Luke, 1996; Sullivan, 1995). In addition, proponents of other genre approaches believe SFL-based genre theory places too much focus on text types and not enough on the process of individual meaning-making (e.g., Freedman & Medway, 1993).

To contribute with a critical perspective to the current interest in systemic functional linguistics (e.g., Chouliaraki & Fairclough, 1997; Fairclough, 1992, 2003; Luke, 1996), this literature review explores the theoretical underpinnings and research of SFL praxis, and ways SFL can be used critically in K-12 classrooms. In this educational context, critical indicates a pedagogy that incorporates students' social and academic interests into the curriculum and that also provides students with the linguistic resources both to gain access to mainstream academic registers and to "read resistantly and write critically" (Merino & Hammond, 1999, p.529). The questions that guide this literature review are: 1) What are the key concepts in systemic functional linguistics that have been adapted by linguists and educators in their work in K-12 classrooms; and 2) how have they been used, and how can they be used, in critical ways (e.g., Luke, 1996; Martin, 1992; Martin & Rothery, 1986; Martin, 1989a; Threadgold, 2003).

This chapter begins with a short overview of the main theoretical concepts of SFL that applied linguists have adapted for K-12 classrooms (e.g., everyday versus academic registers of language). The second section describes how, in their early work, applied linguists in Sydney adapted and used the SFL concept of genre to develop a pedagogical cycle, widely adopted by teachers in Australia in the late 1980s but heavily critiqued by more poststructuralist SFL theorists (e.g., Lankshear & Knobel, 2000; Luke, 1996; Threadgold, 1987). The next section shows how SFL applied linguists shifted from a focus on genre pedagogy to a more fluid conceptualization of subject-specific literacies and pedagogies in their work with middle and high school teachers and students. Connected to this shift, the chapter also explores how SFL linguists, through a recursive connection of theory and practice, further expanded the SFL theory of modality, to

include an exploration of the hidden values and orientations encoded in everyday and academic discursive practices (e.g., theory of appraisal and evaluation, in Martin & Rose, 2003; Rothery & Stenglin, 2001). Next, how SFL analysis of classroom textbooks and pedagogies (e.g., Coffin, 1997; Fang, 2005, 2006; Schleppegrell, 2004; Schleppegrell & Oliveira, 2006; Unsworth, 2000; Veal & Coffin, 1996) provided a more in-depth picture of the linguistic and structural choices used in specific academic subjects is discussed. The final section of the review focuses on how students' own social and political interests can be woven into a critical SFL praxis, especially through an explicit teaching of intertextuality (e.g., Macken-Horarik, 1998). The chapter concludes with a summary table of the SFL elements that could be incorporated into critical language-based pedagogies in U.S. classrooms.

SFL Theory

Halliday conceptualized his approach to systemic functional linguistics during the 1950s and early 1960s. His work was influenced in particular by his teacher at the University of London, J. R. Firth. The popularity of Firth's ideas gave rise to what was known as the "London School" of linguistics (Butler, 1985). Firth's work differed substantially from the popular focus on Saussure's universal grammar at that time (Butler, 1985; Martin & Rothery, 1993). For Saussure (1995), exploring the infinite number of possible meanings produced by individual speakers was beyond the scope of linguistics. The focus needed to be on the rules of the language system rather than on individual meaning making (Bakhtin, 1986; Fairclough, 2003; Volshinov 1994). In contrast, influenced by Malinowski's work in cultural anthropology, Firth explored meaning and its context as the core of linguistics (Butler, 1985; Firth, 1957). Because

every social situation required a specific type of response, Firth (1957) felt individual speakers were necessarily constrained in how they addressed interlocutors. For a particular context a speaker needed to choose from a specific set of linguistic options such as types of participants, processes, and circumstantial information (Eggins, 2004; Firth, 1957).

For Halliday (1991, 1996), like Firth and Malinowski before him, context was a crucial component in meaning making. How Halliday's theoretical work differed from the earlier theorists was that he asked very specific questions about why language functioned in certain ways in specific contexts. For example, he wondered what variables in a context impacted language the most and why (Butler, 1985; Eggins, 2004). Indeed, Halliday's original purpose in developing his linguistic theories in the 1950s was rooted in a desire to address questions such as how certain groups of people are discriminated against because of their different sociosemantic variations of discourse (Christie, 2007). What makes SFL distinctive from other linguistic theories, therefore, is that Halliday and other SFL theorists worked in response to issues in applied contexts: "Those principally involved in theorizing SFL do not see linguistic sociolinguistics or applied linguistics as dichotomous categories" (Christie & Unsworth, 2000, p.16).

Why is it Called Systemic Functional Linguistics?

From a Hallidayan perspective, language provides members of discourse communities with a system of choices to communicate meaning (Halliday, 1991, 1996; Halliday & Matthiesen, 2004). In other words, the resources of language function as a network of interwoven systems, each of which has a choice point: "A system is a set of

options with an entry condition: that is to say, a set of things of which one must be chosen (Halliday, 1976, p.3).

Below Figure 2.1 (adapted from Halliday & Matthiesen, 2004, p.25) illustrates how SFL theorists perceive the different choices within each strata of language as always embedded in context.

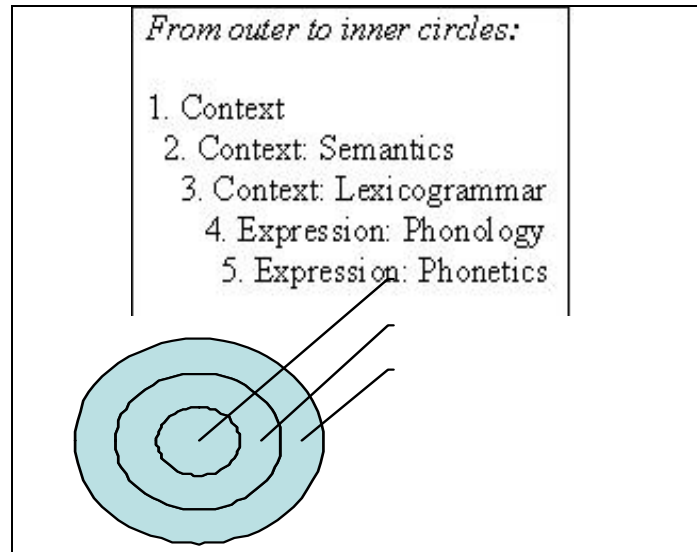


Figure 2.1: Language Strata in Context

The following scenario illustrates the interdependence of context and text in Figure 2.1. If a second language speaker is trying to understand what her teacher means by the term “text,” she needs to differentiate on the phonological-expression level between a /t/ and a /d/; she also needs to distinguish on the semantic level between what a “text” and a “non-text” is; and at the level of local context, she needs to understand how the term “text” is being construed by this member of a particular discourse community within a specific context. The meaning she constructs based on these different strata occurs simultaneously and is always embedded in a specific context of situation.

Register

To linguistically realize this context of situation, the SFL concept of register is a pivotal one for applied linguists in educational settings. It is defined as a “configuration of meanings that are typically associated with a particular situational configuration of field, tenor, and mode” (Halliday & Hasan, 1989, p.39). For example, if a student is telling his classmates a story about school bullies, he chooses particular lexical chains to convey the experience of bullying (*the field*: bully, victim, punch, bleed, principal); to enact a specific type of relationship with the reader or listener (*the tenor*: so, you see, he hit him hard); and to organize the oral, or written, text (*the mode*: blood poured from his nose). In other words, from a SFL perspective, texts that share the same context of situation (e.g., children talking among themselves in a classroom) tend to use similar experiential, interpersonal and textual choices and their texts, therefore, belong to the same register (Butt, Fahey, Feez, Spinks, & Yallop, 2000).

Halliday (1996) justifies the SFL exclusive focus on these particular register variables by stating that language itself is structured to simultaneously allow for the three types of meaning: the field as realized through experiential meanings (e.g., pattern of transitivity through choice of participants, processes, and logical relations); the tenor as expressed through interpersonal meanings (e.g., pattern of mood and modality through choice of finites, adjuncts and adjectives); and the mode as realized through textual meanings (e.g., patterns of cohesion through choices of theme sequencing and reference, see Butler, 1985; Eggins, 2004; Halliday & Matthiesen, 2004; Martin & Rose, 2003).

The diagram below (Table 2.1), adapted from Thompson (1996) and Schleppegrell (2004), provides a global summary of the different linguistic resources used to express the three types of meaning in a text.

Table 2.1: The Three Metafunctions

<i>Type of Metafunction</i>	<i>Linguistic Resources</i>			<i>Function</i>
Field (Experiential)	Nominal phrases/ groups (Participants)	Verbs (Processes)	Prepositional phrases, adverbials (Circumstances)	<i>Who does what to whom?</i>
Tenor (Interpersonal)	Mood in clause (declarative, interrogative, imperative)	Modality (type of modal verbs and adjunct to express degrees of obligation, certainty)	Appraisal (expressions of affect, judgment and appreciation) (Martin & Rose, 2003)	<i>What is the relationship of writer to reader and subject matter?</i>
Mode (Textual)	Cohesive devices (reference, repetition, ellipsis)	Theme sequencing (point of departure in clauses, linking among themes in subsequent clauses)	Clause combining (hypotaxis or parataxis, embedded clauses)	<i>How is the text organized for specific type of interaction (e.g., face to face or formal academic)?</i>

Individual Text and Language Systems

While some SFL theory focuses exclusively on the three register metafunctions and how linguistic choices vary according to context, SFL linguists such as Halliday and Matthiesen (2004) and Halliday and Hasan (1989) also articulate how unique properties of an individual text differ and relate to a more general language system. Using a “cline of instantiation,” Halliday and Matthiesen (2004) emphasize how at one extreme of the pole a text can be seen as a general set of patterns that belong to a particular text type (e.g., a narrative or a poem). For example, in analyzing a traditional literary narrative, a reader may look at how the writer complied or not with certain generic expectations (i.e.,

setting, conflict, resolution). At the other pole of the cline, the narrative can be viewed in terms of the material situation that influenced it (e.g., how knowledge of the readers influenced the lexical choices a child made in telling a story). Halliday stresses the importance of always acknowledging the dialectic tension between these two poles:

Text has the power to create its own environment; but it has this power because of the way the system has evolved, by making meaning out of the environment as it was given. (Halliday, 2004, p.29)

In other words, cultural and situational parameters impact the range of choices a speaker/writer has in making meaning: a text will be seen as coherent by a discourse community only to the degree that it adheres to some material expectations about what type of language should be used or indeed who gets to use it in a particular context (Halliday & Hasan, 1989). For example, a child who knows how to navigate the language of schooling will use a very different set of linguistic choices when writing a district writing assessment than when instant messaging with a close friend (see Gebhard, Harman, & Seger, 2007). Indeed, even to create an experimental and subversive literary narrative, a writer knows well and plays against normative expectations about what linguistic resources are used in canonical narratives (Toolan, 1988).

For students who speak languages other than English or a non-dominant variety of English at home, playing with and against institutional mainstream patterns of meaning can be a much more challenging task than for English speakers, yet this has material and social consequences for the students' academic and social trajectory (Harklau, 1994; Lemke, 1995b; Olsen, 1997; Martin, 1989a). Because of this issue, SFL praxis in educational settings often focuses on how language is a dynamic repertoire of choices

used to express very different meanings according to the particular register, purpose, and discourse community (e.g., Coffin, 1997; Martin, 1992; Schleppegrell, 2004).

Everyday and Academic Language

For SFL educational linguists, a very important issue linked to register and context is the shift students have to make from their mostly oral use of language at home to the interwoven use of written and oral language they need to use in school settings.

Whereas our primary commonsense knowledge is homoglossic, in that it is construed solely out of the clausal grammar of the spoken language, our secondary educational knowledge is heteroglossic: it is constructed out of the dialectic between the spoken and the written and the nominal modes. (Halliday, 1996, p. 393)

In contrast to many linguists who see oral speech as a much less complex organization of language than written texts (see Halliday, 1996), SFL linguists see oral language as having “every bit as much organization as there is in written, only it’s organization of a different kind” (Halliday & Martin, 1993, p.118). What SFL praxis promotes, therefore, is that teachers validate and incorporate students’ complex ways of using everyday and congruent meanings in the curriculum while also providing them with purposes for creating academic texts that develop meaning through a use of more incongruent and metaphorical uses of language (see Butt et al. 2000; Halliday, 1996; Macken-Horarik, 1996; Martin, 1992; Schleppegrell, 2004). The chart below maps some of the differences that Halliday and other systemic functional linguists have established between these spoken and written registers by comparing two extremes on the continuum: a very casual conversation and an academic text written in a history course.

Table 2.2: Casual versus Formal Registers

Oral (e.g., casual conversation) “So, you see, what happened anyways, is that the Irish came and were doing mill work in town, around about the turn of the century, you know, and also they had no money in their pockets back home.”	Written (e.g., historical report about Holyoke, Massachusetts) “The arrival of the Irish in Holyoke was precipitated by a flourishing textile industry in the early 20 th century and by the poverty in Ireland at that particular time.”
Dialogic: inclusion of the listener directly in the text (“you see,” “you know”)	Seemingly monologic: reader not expected to give immediate feedback
Event as dynamic: greater use of personal pronouns, active participants, and action (e.g., “the Irish <i>came</i> and <i>were doing</i> mill work”)	Event as bound and fixed: infrequent use of pronouns, participants as objects, stasis: establishes event as bound and fixed (e.g., “The arrival... <i>was precipitated</i> ”)
Clausal density: greater use of clauses (e.g., “the Irish came <i>and</i> were doing mill work;” “ <i>and</i> also they had no money”)	Less clausal density: only one clause in the sentence above
Less lexical density (i.e., number of content words per clause): no more than three lexemes per clause in sentence above	Lexical density (i.e., number of content words per clause): seven lexemes in one clause in sentence above
Congruent or everyday expressions used to communicate with audience (Eggins, 2004) Example: “the Irish came” (everyday congruent use of nominal group and verb)	Nominalization and grammatical metaphors (non-congruent) used to archive information (Eggins, 2004) Example: “The <i>arrival</i> of the Irish” (nominalization + grammatical metaphor).

Compared with oral stretches of talk, academic written language tends to have more density of information in clauses (experiential choices), a more monologic and authoritative stance toward the reader (interpersonal choices), and more implicit and complex patterns of cohesion (textual choices). In Table 2.3 above, for example, the loose sentence structure in the oral register contrasts with the densely packed lexical and economic clause structure in the written report. For example, the written text uses grammatical metaphor (e.g., nominalization) to transform the more congruent use of language into a more abstract one (e.g., “The Irish *arrived*” versus “The *arrival* of the Irish”). The use of grammatical metaphor and nominalization also creates implicit

cohesion among clauses through thematic progression. For example, in the sentence “The Irish *arrived* in the thousands” the verb is in the second part (i.e., rheme) of the clause. In a subsequent clause, shown below, the same verb is nominalized and picked up as the theme or point of departure: “*This arrival* caused panic among New Englanders.” Through a ziz-zagging use of rheme and theme, the text creates internal cohesion (Halliday & Hasan, 1989).

Understanding how to interpret and use such incongruent and compact uses of language is essential for students to successfully read and write texts in middle or high school. However, students often still struggle with these concepts, even in upper grades of high school (Christie, 2005a). Based on several years of SFL research on writing in elementary and secondary schools, Christie (1998, 2005b) sees elementary school as a pivotal time for students to be guided into an awareness of the linguistic choices employed in different types of academic registers:

The process of preparing students for control of written language should commence in the primary school, and where students receive plenty of guided assistance from their teachers in studying and using the models of literate language – they will be in a strong position to enter secondary schooling. (Christie, 1998, p.67)

In other words, Christie recommends that all teachers develop an awareness of the range of linguistic choices used in different academic disciplines. In this way, they can “anticipate their students’ needs and direct their learning by drawing attention to the features of literate language to be used” (Christie, 1998, p.67). Similarly, in her comprehensive discussion of the need for three types of literacy pedagogies in any school context (i.e. recognition, action, and reflection, Hasan (1996) maintains that access to academic discourse necessitates an understanding of the discursive conventions of that

discipline. In other words, literacy is necessarily a linguistic process (Halliday, 1979, 1996).

SFL Praxis: Pedagogies and Research

In the 1970s Martin, Rothery, and Christie began reworking some of Halliday's concepts about register and genre in linguistics courses and research projects at the University of Sydney (Cope & Kalantzis, 1993). For example, Martin (1992, 2002) expanded the original SFL concept of genre. According to Martin and other Sydney applied linguists, genre "gives purpose to interactions of particular types, adaptable to the many specific contexts of situations that they get used in" (Eggins, 2004, p.32). In other words, the generic structure of a text allows a person to discursively get from one point to another in a given culture (Martin, 1992).

Martin (1992) also developed the concept of the three strata relationship of ideology, genre, and register (see Figure 2.2 below, adapted from Eggins, 2004, p.113).

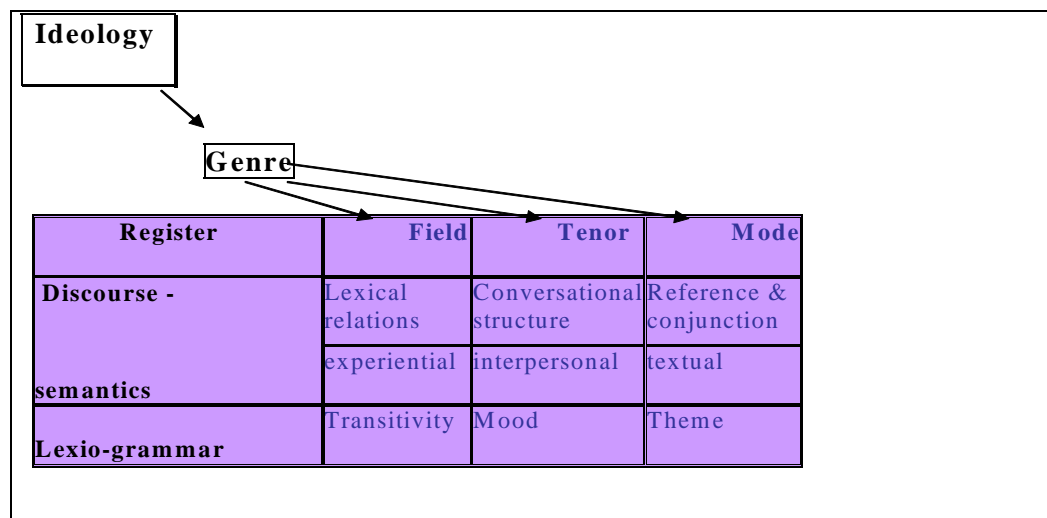


Figure 2.2: Three-Strata Relationship of Ideology, Genre, and Register

Linked directly to his concept of ideology as the outer strata of the language system (see Figure 2.2, Martin (1989) believed that access to mainstream academic discourses, or “genres of power,” would provide lower socioeconomic and non-dominant students with the tools needed to gain entry into the workplace.⁵ Indeed, influenced by Bernstein (1990) and Halliday’s research in the 1960s on different socioeconomic discursive practices (Butler, 1985), the Sydney genre theorists believed that students’ primary discourses (Gee, 1996) affected how they succeeded in the new environment: the larger the gap between the secondary discourses of school and primary discourses at home, the lower the set of expectations, literacy trajectories, and accolades for students (Williams & Hasan, 1996; Martin, 1989a; Rothery, 1996).

Martin (1989) and Rothery (1996) saw an SFL-based explicit pedagogy as a systematic way of addressing these inequities. For example, certain expository and hortatory expository genres provided individuals with the tools to contest and challenge social inequities in current dominant institutions (Martin, 1989a; Lemke, 1994). Indeed, Martin (1989) felt “control of written genres was very much tied up with the distribution of power in all literate societies” (p.50). To identify what genres were used most consistently in elementary schools, Martin and Rothery undertook an extensive seven-year writing research project: they collected and analyzed a wide corpus of texts from elementary schools in the Sydney area (Cope & Kalantzis, 1993; Martin & Rothery, 1980, 1981, 1986). Through an SFL analysis of the generic structure and texture of the students’ texts (see Halliday & Hasan, 1989, for detailed description of texture), the researchers found that students wrote predominantly in narrative and recount form, even

⁵ This view of “genres of power” as directly linked to societal power was hotly contested by critical scholars such as Luke (1996) and Lankshear and Knobel (2000).

though most subject areas in the curriculum also required mastery of reports, explanations, and expository genres.

In the North American context, Chapman (1999), Kamberelis (1999), Hicks (1999), Schneider (2003), amongst others influenced by the research studies out of the Sydney school, undertook similar extensive studies of genre process and production in K-12 classrooms. For example, through an SFL analysis of students' texts (e.g., a study of text structure, logical connectors, lexical density), Kamberelis (1999) found that narrative and story were privileged over any other type of genre in early elementary classrooms. Although he found the over reliance on story-making to be partly due to emergent literacy development, Kamberelis also concluded that:

The more different kinds of genres that children learn to deploy, analyze, and synthesize, the deeper and broader their potential for cognitive, communicative, critical, and creative growth is likely to be. (Kamberelis, 1999, p.456)

The Sydney Genre Pedagogical Cycle

Based on their findings that narrative was over-privileged in elementary school, the Sydney SFL theorists developed a genre-based pedagogical cycle (e.g., Martin & Rothery, 1986; Martin, Christie, & Rothery, 1987) to provide students with explicit scaffolding in several “genres of power.” With a sociocultural perspective on language as a mediating tool in literacy (e.g., Vygotsky, 1978), the linguists highlighted dialogic interaction among teacher and students as a key element in facilitating students' access to academic genres. Martin, Christie, and Rothery (1987) felt that the importance of the cycle was not to implement some fixed model of teaching but to illustrate “ways in which interaction and guidance can be built into a writing program” (Martin, Christie, & Rothery, 1987, p. 69).

In an action research project in 1986, for example, Rothery (1996) worked with elementary school teachers in Sydney to identify “across the curriculum literacy requirements and develop a pedagogy that would enable students to access them” (p. 97). The teachers/researcher team collaborated on how to develop language-based curricular units to teach the factual genres of procedure, report, explanation, and exposition that were rarely taught in elementary school (Martin & Rothery, 1986). In facilitating the students’ understanding of the genres, Rothery and the teacher designed a modified version of the early Sydney school pedagogical cycle (see Figure 2.3 below).

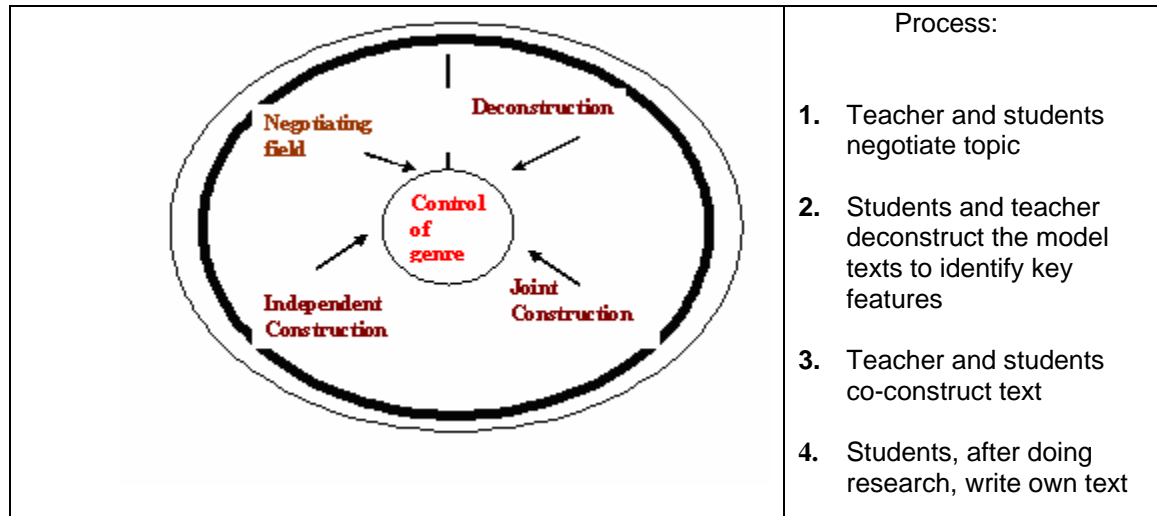


Figure 2.3: Rothery’s (1996) Pedagogical Cycle

In her analysis of student texts at the end of the year (e.g., text structure, texture, and lexico grammatical choices), Rothery (1996) found that students at the primary school level were able to produce coherent factual genres (e.g., report and exposition).

The Genre Cycle in Australian Classrooms

To explore how the Sydney school pedagogical cycle was picked up by teachers on a larger scale, Lankshear and Knobel (2000) undertook a research study on genre-based pedagogy in the state of Queensland in the 1990s. By that time, the Sydney school

genre-based approach had become a state-approved approach to teaching writing (Cope & Kalantzis, 1993). Lankshear and Knobel (2000), in their analysis of classroom practices, found that teachers often went through the stages of the pedagogical cycle with their students in very formulaic and rigid ways. Using transparencies from teacher resource textbooks on the genre approach (e.g., Christie et al. 1990), teachers focused on key elements of a genre and taught their students to write only those elements mentioned in the resource handbook; they failed to recognize hybrid practices of their students as legitimate ways of creating text. In essence, the Sydney school of genre cycle had become a scripted way of “doing” writing. Lankshear and Knobel (2000) state:

The irony is that despite promoting a text/context model, Australian genre theorists (for example, Martin, Rothery, Macken-Horarik, & Christie) have nonetheless emphasized the structural and linguistic features of texts at the expense of the social and cultural contexts of language use. (Lankshear and Knobel, 2000, p.9)

Cope and Kalantzis (1993), in their modification of the cycle, also felt that the original Sydney school model lacked a critical link to questions of sociocultural context. In their own approach, they added a macro/micro component to the text/context-based cycle (see Luke & Freebody’s critical literacy model (1997) for similar component). Indeed, Threadgold (1989) saw a distinct difference between Martin’s SFL nuanced theory of genre and register and his development of these early pedagogical models; his view of context in his teaching cycle, for example, was much more rigid than his concept of the complex semiotic processes in his theory of register.

Some of the rigidity in teaching genre can be explained by the sociocultural context in the 1980s. Martin, Christie, and Rothery (1987), in their modernist creation of a pedagogical cycle with particular stages, were responding to the over-focus on

individual meaning-making in Australian whole language approaches to literacy (Cope & Kalantzis, 1993). In other words, the “addressivity” of the genre movement in the 1980s to other educational trends and to modernist concepts of schooling impacted how the genre theorists adapted SFL theory for the classroom (Bakhtin, 1981). The fact that the complex theory of SFL was turned into a rigid fixed model in a lot of teaching highlights, however, the importance of always adapting SFL to fit the needs of local contexts and student populations. Because SFL is ultimately always about the close interrelationship of context and text, how it is taught and adapted for K-12 classrooms needs to vary according to the local sociocultural context and according to the needs and cultural funds of knowledge of a particular school population (e.g., Comber & Simpson, 2001; Gebhard, in press; Gebhard, Harman, & Seger, 2007).

Everyday, Specialized, and Reflexive Language

This section highlights other approaches taken by the Sydney applied linguists in their adaptation of SFL for middle and high school. The Write it Right projects⁶ focused on the importance of developing curricula that recursively used everyday, academic, and critical language in secondary schools. For example, Macken-Horarik’s (1996) action research with teachers in Sydney focused on ways to acknowledge students’ everyday language use and also actively use this knowledge to spiral students into more specialized non-congruent language use for specific academic purposes (Halliday & Hasan, 1989; Lemke, 1994, 1995a, 1995b; Hasan, 1996). To explain this praxis, Macken-Horarik (1996) describes three distinct cultural domains that relate very closely to Halliday and

⁶ Write it Right was set up by the Disadvantaged School Program (DSP). Its aim was to research literacy requirements of core subjects such as Mathematics, English, and Science. The curricular units were developed collaboratively by teachers and researchers (Rothery, 1996).

Matthiesen's (2004) analysis of different orientations of language: common sense knowledge (tacit understandings and relative autonomy of learner in home situations); discipline knowledge (language used in different disciplines across the curriculum); and critical knowledge (relevant to reflexive learning).

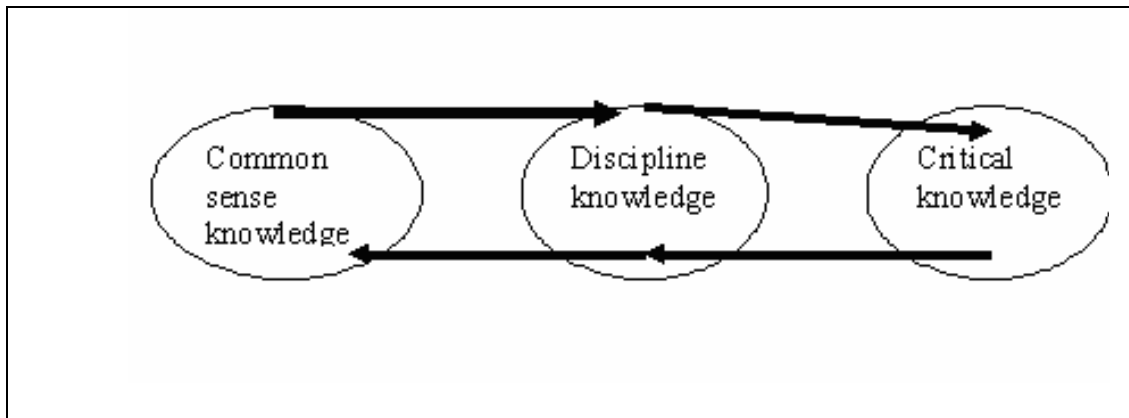


Figure 2.4: Macken-Horarik's (1996) Recursive Teaching Model

Based on Bruner's (1986) concept of a spiral curriculum, Macken-Horarik proposes a curriculum that begins with "common sense" or "natural" genres that tend to deploy linguistic and structural features that correspond more closely to everyday language use than more specialized academic discourse (e.g., use of recounts and traditional narratives). From this initial activation of students' everyday practices, the curriculum builds slowly into a more specialized use of language for particular academic purposes (e.g., use of genres of explanation or report); the curricular activities then move into a third phase of critical and reflexive language use (e.g., use of genres of critique or analysis). To illustrate her approach, Macken-Horarik describes a curriculum unit she co-constructed with a secondary school English teacher employed in a Disadvantaged School Program (DSP) urban school district (DSP is an Australian government education

program). The teacher and students were already familiar with a genre-based pedagogy approach before Macken-Horarik began working with them.⁷

In a class on situation comedies, the English teacher first activated the students' everyday knowledge and got them to write short descriptions of television programs. In the second phase, through the teacher's scaffolding the students began to appropriate more specialized language about television programs and analyze the media in more depth. In the third stage, the students were required to critically reflect on a social issue topic and write an expository essay. In the fourth stage, they created their own soap operas.

Table 2.3: Macken-Horarik's (1996) Spiral Curricular Plan

Curricular Plan: To develop knowledge about situation comedies in field and tenor			
Everyday language	Specialized language	Reflexive language	Independent project
Students divided situation comedies into categories	For 2 weeks class watched programs for generic structures	Class critical discussion about ageism in media	Students create their own soap operas
Teacher drew upon students' everyday lives to interpret abstract terminology	Teacher and students developed metalanguage to analyze television programs	Students researched topic	
Students wrote descriptive texts about situation comedies	Students wrote essays analyzing a situation comedy	Students wrote critical essays about ageism in media	

According to Macken-Horarik, it was only after the students had gone through this four-fold process and created their own soap operas that they began to see the shows in more critical ways. Indeed, the author states that “critical literacy is most often practiced by those who are already on top of the specialized demands of an academic

⁷ Interestingly, all DSP teachers were trained in the Sydney school genre approach as part of their professional development in the 1980s.


discourse” (Macken-Horarik, 1996, p.244). Similarly, in a study with Jennifer Hammond (Hammond & Macken-Horarik 1999), the researchers found that ESL students in a science/literacy program needed to learn what linguistic and structural choices were usually used in science texts and develop a metalanguage to talk about the texts before they could engage in critical discussions about them.

Embedded in Macken-Horarik’s (1996) four-fold process for the students and Hammond and Macken-Horarik’s (1999) focus on the need for students to first access the mainstream language before challenging it is an inherent modernist belief in development as a linear process. Research by Dyson (1993, 2003), on the other hand, underlines the importance of seeing “development” as a more non-linear zigzagging process that is supported best by a permeable curriculum that allows students to interact with artifacts and texts in different ways. In other words, from a critical poststructuralist perspective, this SFL-based approach advocated by Macken-Horarik also needs to incorporate the diverse social, linguistic, and academic needs of students within a specific sociocultural context. Otherwise, the activation of everyday, specialized and academic language could become another fixed template (e.g., Luke & Freebody, 1997; Threadgold, 1987).

In a similar type of action research project, undertaken in the Write It Right program, Rothery (1996) worked with middle school English teachers on narratives. In developing the curriculum for ELA students, they started by working on the most everyday forms of narrative (e.g., traditional stories with one field and expected types of complications and coda, a structure that is more congruent with oral story telling). They slowly moved to a reading and analysis of more complex types of narrative and configurations of meanings (e.g., science fiction where two fields are set in opposition to

one another). The focus for teachers and students was on exploring how the field and tenor differed according to the type of narrative. For example, in traditional narratives writers develop only one field with a conflict and resolution; in fantasy fiction such as Lewis Carroll's *Alice in Wonderland* the author foregrounds a fantasy world but its meaning rests on the dual construal of a realistic world above. Below (Table 2.4) are the two ends of the continuum of narratives that the teachers taught their students:

Table 2.4: SFL Teaching of Narrative

Field	Tenor	Multilayered Use of Fields
<i>Subversive Narrative</i> : two fields in tension/cultural values denaturalized	Writer/reader: challenging readers to get involved in interstices of familiar/unfamiliar fields	
<i>Traditional narrative</i> : everyday common sense field	Writer/reader: sharing experiences/ response to narrative complication/disruption	

Rothery, similar to Macken-Horarik, claims that students gradually developed a critical awareness of the ideological play in texts through the linguistic analysis of different narratives where authors conform to or subvert generic conventions. According to Rothery (1996, p.119), this collaborative analysis “opens up the possibility of challenging ideologies which so often seem ‘natural’ in the culture.”

Macken-Horarik's (1996) and Rothery's (1996) studies are representative of advanced literacy research projects undertaken by the Sydney school and other SFL linguists. These action research projects are insightful for current U.S. contexts because they show how teachers/researchers use their metalinguistic knowledge of language to construct spiral curricula. For example, an understanding of the linguistic and structural resources of a variety of different literary narratives is crucial in designing curricula that successively include both oral and traditional storytelling, and experimental and fantasy

narratives. As Rothery (1996) states “it gives the teacher a way of building up narrative abilities on the basis of what students already know and can do” (p.115).

However, what is lacking in these projects, similar to the teaching of the genre cycle, is the issue of exigency and permeability. Why should a student be interested in exploring the different types of narratives in such complex ways if the curricular units are not connected to wider social issues that relate to students’ lives? In a recent lecture on her work with migrant students, Gutiérrez (2007) underlined the importance of developing curricula that take into consideration the historical and political context of a student population. Comber, Thompson, and Wells (2001) discuss how critical literacy and language-based pedagogy were enmeshed in a 2nd-grade classroom, when the children researched, wrote, and drew about environmental and social issues in their neighborhood. In the work of the ACCELA Alliance, several research studies also clearly show how students become more invested in schooling when teachers acknowledge their funds of knowledge and social and political goals while also linguistically scaffolding them into the use of different academic registers (see Gebhard, Habana-Hafner, & Wright, 2004; Hogan & Harman, 2006; Willet et al. 2007). In conclusion, because SFL is always about the dynamic connection of text and context, the type of linguistic knowledge that teachers use in crafting curriculum needs to always incorporate and acknowledge students in their local sociopolitical context.

Subject-Specific Literacies

The preceding section focused on the strengths and weaknesses of simultaneously activating everyday, specialized, and critical uses of language in SFL-based pedagogies. This section focuses on the dynamic body of research on subject-specific literacies that

SFL linguists have conducted in recent years. In a dialectic connection to the collaborative action research that Martin, Christie, Rothery, and others were developing in middle and high school, the SFL linguists undertook extensive analysis of different academic registers (e.g., Christie, 2002; Coffin, 1997; Lemke, 1995; Martin, 1989b). Lemke (1995), for example, in his analysis of scientific discourse, showed how students need to learn how to draw relationships “of classification, taxonomy, and logical connections” among abstract terms and processes. Similarly, Martin (1989b) and Coffin (1997) undertook in-depth analyses of science and history academic registers. Martin (1989b) found that the two subject areas draw upon a very different set of linguistic resources to construe their disciplinary meanings. Coffin (1997), in her SFL analysis of history text books, found that to understand and write history, students need to learn how to discursively move from historical recount, where they retell events with active participants and processes in a chronological sequence, to the use of eclipsed participants and passive processes in explanations and arguments.

Similar work in U.S. contexts has recently been undertaken by U.S.-based SFL scholars (e.g., Fang, 2005, 2006; Schleppegrell, 2004; Schleppegrell, Achugar, & Oteíza, 2004; Schleppegrell & Oliveira, 2006). For example, Fang (2006) analyzes the linguistic patterns of meaning in middle school science texts and discusses how explicit teaching of these very specific set of lexical and grammatical choices would make the texts more accessible to struggling readers and English Language Learners. Similarly, Schleppegrell (2004) explores in depth the linguistic and structural choices used in three different categories of academic genres (personal, factual, and analytical) and discusses how teachers can use these analyses in subject-specific pedagogies.

In the field of English, Martin (1996) and Cranny Francis (1996) give a nuanced and complex SFL analysis of the evaluative stance encoded in a literary narrative used in Australian secondary school state tests and suggest ways that complex literary narratives need to be taught and discussed in critical language instruction. What Martin (1996) underlines in his analysis of patterns of appraisal is that high-stake texts expect a canonical interpretation to conform to white male middle class cultural values. Ideally, for Martin (1996), teachers can teach students to “unpack” the mainstream reading of texts and at the same time challenge the reading. In that way, students can fulfill expectations of high-stakes assessments but also know that the normative reading is only one of many.

Related to this analysis of the hidden values in school texts is the development of the theory of appraisal in SFL theory. Martin and Rose (2003) and Martin and White (2005), for example, explore the different aspects of appraisal such as appreciation, judgment, and affect that writers use to negotiate relationships with audience and implicitly signal an evaluative stance toward the subject matter. In addition, Macken-Horarik (2003) explores the value orientations embedded in writers’ use of evaluation in narratives written for and by students in ELA classrooms. Similarly, Christie and Macken (2007) and Rothery and Stenglin (2001) explore how mainstream reading positions are valued and encoded in literary texts and exemplary student responses in English Language Arts. They show, for example, the struggles of upper grade secondary school students who do not know how to decode or use specific types of appraisal in literary analysis (e.g., appreciation of objects or ethical judgment) and how students are constructed as less successful students as a result.

The rich explosion of research on the linguistic and structural choices deployed in different academic disciplines and the corresponding analysis of the hidden values encoded in mainstream texts offer researchers and practitioners concrete ways to explore students' understanding of a range of academic registers. Because the research is fairly recent and complex in terms of its scope, there has been very little research however on the development of subject-specific pedagogies that use this approach (see Unsworth, 2000, p.251). To respond to this lack of praxis in subject-specific pedagogies, this current research study analyzes how an SFL-based praxis in English Language Arts supports students' understanding of the patterns of meaning generally used and played with in literary texts.

To conclude, this section and the previous sections explored three types of SFL praxis: how genre theory is used in a particular pedagogical cycle; how differences between SFL theory about everyday and specialized language are actively incorporated into classroom teaching; and how SFL research on the language demands of academic disciplines has led also to a deepening of SFL theory. The following section briefly discusses some additional pedagogical elements that would contribute to making SFL praxis critical and dynamic.

How to Make SFL Praxis Critical

In promoting a focus on the explicit teaching of registers and genres, some SFL theorists maintain that students become “critically literate subjects” by just gaining awareness of the constructed nature of text (e.g., Coffin, 1996, p.2). Others such as Hasan (1996) and Luke (1996, 2000) believe that students need to be taught explicitly how to challenge normalized assumptions in mainstream genres and registers. In general,

however, critical poststructuralist scholars have found the Australian SFL-based approach to critical literacy too focused on language as system and not enough on language as an innovative tool (see Lankshear & Knobel, 2000; Kress, 1999; Threadgold, 1987).

As mentioned in previous sections, adaptation of SFL praxis for particular sociocultural contexts and purposes necessarily leads it to be a more innovative and dynamic approach than a widespread formulaic use of SFL. For example, by addressing a local, burning interest of students or their community in the curriculum and by explicitly showing how the different academic text types and discourses can be used to achieve authentic goals and purposes related to this burning interest, SFL can be used to provide access to mainstream literacy practices and also to show how these practices can be hybridized and used for social and political purposes.

In addition, the explicit teaching of intertextuality also can be used to combine the use of functional linguistics with a more critical and hybrid perspective on meaning-making (see for example, Threadgold, 2003). As stated earlier, every text is a web of intertexts woven together to communicate for a specific audience and context (see Dyson, 2003; Fairclough, 1992; Goldman, 2004; Kamberelis & Scott, 1992; Kozulin, 1998; Macken-Horarik, 1998; Stuart-Faris & Bloome, 2004). Generally, intertexts are woven from a very predictable chain of texts that are seen as “appropriate” in a specific discourse community. The table below summarizes Macken-Horarik’s (1998) recommendations of what an explicit understanding of specialized and critical intertextuality entails for students:

Table 2.5: Specialized and Critical Intertextuality

Specialized intertextuality	Critical intertextuality
Students incorporate institutionally relevant intertexts into their response texts	Students draw on relevant intertexts in new and unexpected ways as they “play with” readerly expectations

In educational settings, Table 2.5 shows how an explicit teaching of intertextuality is a pivotal way of providing students with access and critical knowledge of academic registers and genres (e.g., Bazermann, 2003; Macken-Horarik, 1998; Stuart-Faris & Bloome, 2004; Threadgold, 2003). Unfortunately, an explicit focus on intertextuality has not been a common pedagogical practice in K-12 classrooms up to now. As Short (2004) observes about language arts classrooms: “Research indicates that although students can and do make intertextual links, the linking is not pervasive in school or encouraged in practice” (p.376).

In sum, by teaching students the linguistic and structural resources of academic disciplines and by simultaneously showing them how to meet their own social and political purposes, students can learn to see and play with the “voices” that have been included or silenced in texts. This knowledge can be extended to analysis of seemingly “authoritative” texts such as history or science text books (Bakhtin, 1981; Fairclough, 2003).

Conclusion: Critical SFL Praxis

In teacher education in the United States, a probing of text and context from an SFL perspective is generally not part of standard state or national professional development training (see Massachusetts Curriculum Frameworks for English Language Arts, 2001, for example). The research in this literature review suggests that a critical

SFL approach to literacy and language offers rich ways to facilitate students’ access to multiple registers across the curriculum. Table 2.7 summarizes pivotal elements of SFL praxis described in this literature review that might be useful in adaptations of SFL for urban U.S. classrooms.

Table 2.6: A Critical SFL Praxis

Genre-based elements (e.g., Martin & Rothery, 1986)	Register-based elements (e.g., Macken-Horarik, 1996; Coffin, 1997)	Critical elements (Gebhard, Harman, & Seger, 2007; Gutiérrez, 2007; Kress, 1999; Macken-Horarik, 1998; Threadgold, 2003)
Analysis and scaffolding of potential linguistic and structural elements of specific academic genres and registers (e.g., recount, explanation, report) through joint construction and deconstruction of texts	Recursive use and analysis of everyday, specialized, and critical registers in supporting students’ understanding of specialized and critical linguistic and structural registers	<p>Critical intertextuality as key tool in challenging canonical reproduction of discourses</p> <p>View of meaning-making as innovative process</p> <p>Incorporating students’ interests and needs into curriculum</p> <p>Enacting curriculum that incorporates a cultural historical perspective on where and how students live (e.g., Gutiérrez, 2007)</p>

Table 2.6 only suggests ways that SFL could be incorporated into K-12 curricula. SFL-based pedagogy is not a scientific template but a flexible approach to critical language awareness that needs to be adapted for use in different contexts (see Threadgold & Kress, 1988). In other words, when teaching students the range of linguistic choices used in academic disciplines, teachers need to also acknowledge the hybrid literacy practices, innovation, and use of “tactics” on the part of students in a particular

sociocultural context (Certeau, 1984; Kress, 1999; Lankshear & Knobel, 2000; New London Group, 1996).

The next chapter explores in depth how literature can be used in SFL praxis to facilitate students' understanding of language as a pliable set of choices.

CHAPTER 3

CRITICAL SFL PRAXIS AND LITERATURE

Introduction

This chapter explores how literature in the context of English Language Arts (ELA) can be used to provide K-12 students with a critical awareness of language as a pliable repertoire of choices. The first section explores how linguists and cognitive scholars analyze the “literariness” of language (e.g., Cook, 1994; Jakobson, 1985). It also discusses how critical scholars and language researchers see literature as a key tool in supporting students’ understanding of the creativity of everyday language use (e.g., Carter, 1997, 2005; Fowler, 1986). The second section discusses the language and structure of literary narratives: how storytelling is a complex art form that supports children’s understanding of discourse semantics (e.g., Martin, 1992; Toolan, 1988). The third section illustrates how analysis of patterns of meaning (especially transitivity, evaluation, and cohesion) has been used by SFL linguists to analyze the underlying “vision” and texture in literary texts (e.g., Halliday, 1971; Hasan, 1985; Montgomery, 1993). The chapter concludes with a summary chart of the important elements of literature for critical SFL praxis in ELA classrooms.

Language of Literature

Poetic Language

The use of linguistics in the analysis of literature can be traced back to Aristotle’s *Poetics*, which explores how poetic language functions through a combined use of everyday language with the use of metaphor, “foreign words,” and “lengthened words.”

What is needed, therefore, is a blend, so to speak, of these ingredients, since the unfamiliar element (the foreign word, the metaphor, the ornamental word, and the other types mentioned) will save the diction from being commonplace and drab, while the colloquial elements will ensure its clarity. (Aristotle, 1982, p.69)

In the twentieth century it was linguists such as Roman Jakobson and Jan Mukarovsk in the Prague Linguistic Circle who placed a particular focus on the language of poetics in their work and explored how it functioned differently from other uses (Carter, 1982; Goodman & O’Halloran, 2005).

As Jakobson (1985) discusses, every text (i.e., meaningful stretch of text) is composed of six fundamental elements:

Table 3.1: Jakobson's (1985) Six Fundamental Elements

1)	Addresser (author, speaker)
2)	Addressee (listener, reader)
3)	Code (language or partial use of language understandable to both addresser and addressee)
4)	Message (the signifier, verbal act)
5)	Context (the referential; what is being alluded to in the message)
6)	Contact (physical and psychological connection between addresser and addressee)

Depending on the context, the meaning of a text is oriented in different ways. For example, when a teacher (the addressor) orders a child (the addressee) to, “Clean up your desk immediately!” the message is oriented to the child (conative) but also is oriented to the desires of the teacher (emotive) and to the context (referential). Table 3.2 illustrates how Jakobson (1985) conceptualized the different elements and functions of a communicative act.

Table 3.2: Elements and Functions of Communicative Act

Element of text	Function
Context	Referential
Addressor	Emotive (expressive)
Addressee	Conative (order or action)
Code	Metalingual
Message	Poetic

In everyday uses of language, a text generally includes a reference to an external reality; in other words, the referential function is a key ingredient in most communicative acts. In privileging the poetic function in language, on the other hand, Jakobson (1985) sees literary writers as focusing on language itself and not on the referential context.

For example, the Prague Circle saw foregrounding as a key concept in the poetic process. They analyzed how literary writers use linguistic devices such as phonological parallelism (e.g., she sees deep seas), lexical repetition, and unusual collocations that lead to a foregrounding of a particular pattern of meaning or expression in a text. For example, Spinelli (1990), one of the main novelists used by Julia in her curricular unit, uses a poem to introduce the main character in his novel for young adults (p.2):

Ma-niac, Ma-niac
 He's so cool
 Ma-niac, Ma-niac
 Don't go to school
 Runs all night
 Runs all right
 Ma-niac, Ma-niac
 Kissed a bull!

In this short poem, Spinelli (1990) uses rhyme, lexical repetition, theme iteration, and phonological parallelism (e.g., “Runs all night,” “Runs all right”) to express his playful message about the legendary protagonist of Maniac Magee. In other words, he foregrounds certain lexical, grammatical, and phonological patterns for poetic effect and textual cohesion.

The other key literary concept for the Prague School was the poetic process of defamiliarization. For example, the opening of *Finnegan's Wake* uses old French, contracted wordplay, and ellipses to describe Sir Tristan's arrival:

Sir Tristan, violer d'amores, fr'over the short sea, had passenencore rearrived from North Armorica. (Joyce, 1939, p.1)

In the excerpt Joyce breaks from the expected referential function of literary prose by using old French (*violer d'amores*), words that are a lexical mix of French and English (*passenencore*), an ancient Gaulish expression (*Armorica*), and contractions (*fr'over*). Because the terms and the way they are combined in Joyce's text are unconventional ways of expressing the story of Tristan's return to Brittany, the Prague School would see readers as necessarily forced to slow down the indexical speed at which they normally read a traditional narrative; slowly the focus needs to settle on the unfamiliar set of syntagmatic and paradigmatic choices (i.e., lexical patterns of combining and selecting).

According to the Prague School, similar to a figure outlined in black against a white background in an expressionist painting, the literary foregrounding of specific patterns and novel expressions in a poetic text is clearly distinct from mainstream uses of language (Jakobson, 1985).

Literary and Everyday Linguistic Play

In contrast to the Prague School's exploration of the difference between literary and non-literary language, research in recent decades has focused on the literariness of language in everyday interactions such as in jokes, puns, advertisements, and newspaper headlines (see Cook, 1994; Carter, 1999; Carter & McCarthy, 2004; Kramsch & Kramsch, 2000). Carter (1999, 2005), for example, explores how a cline of literariness

can be explored on a continuum from literary to non-literary uses of language. For Carter, all texts can be analyzed on this cline by the presence or absence of certain linguistic and structural elements. Below is a summary of some of his findings about what constitutes literariness in a stretch of text.

1. A hybrid mix of genres that is not found in more conventional uses of language such as legal or business discourse
2. A high degree of interaction among the linguistic levels that leads to a higher level of semantic density than in texts on a lower cline of literariness
3. Parts of the text are polysemic and can be read on literal or figurative levels
4. A spatio temporal displacement of the writer and reader. They rarely inhabit the same space except in performance pieces that are improvised for a live audience

Carter's highlighting of this interactive play among levels of language and semantic play between metaphorical and literal meanings relates closely to the Prague Circle's concepts of foregrounding and defamiliarization. Carter and McCarthy (2004) and Kramsch and Kramsch (2000) contend that an exploration of this continuum of literariness, from everyday jokes to books of poetry, can be used as a tool in teaching critical language awareness in educational settings. For example, by exploring how everyday language shares similar elements of creativity with "literary texts," students learn to respond to literature with a less rigid distinction between what is "literature" and what is not. In other words, it demystifies and indeed deconstructs the canonical distinction between the "literary" and "non-literary." Secondly, a metalinguistic awareness of how jokes and other daily interactions work through a foregrounding of word play can support students' own literary playfulness and resistance to normative conventions. As Kramsch and Kramsch (2000) state:

The time has come ... to show how crucial this poetic dimension is to language learners, to language teachers, and to the linguistic individuals that we all are. (Kramsch & Kramsch, 2000, p.570)

For Williams (1998) such linguistic play is already part of children's everyday textual practices, especially at early ages, and can be used through explicit scaffolding as the stepping stone to an understanding of language as a pliable resource.

In sum, reflecting on language play through an exploration of literariness on a continuum can encourage teachers and students to explore, play, and challenge linguistic choices in all its different strata (e.g., phonological, grammatical, and semantic).

Critical Linguistics

Anything can be literature and anything which is regarded as unalterably and unquestionably literature – Shakespeare for example – can cease to be literature. Any belief that the study of literature is the study of a stable, well definable entity, as entomology is the study of insects, can be abandoned as chimera. (Eagleton, 1983, pp.10-11)

As opposed to viewing the language of literature as a distinct entity that sits apart from other uses of language, from a critical perspective Eagleton (1983) sees literature as an ideological construct used to satisfy mainstream tastes and needs of a particular era and sociopolitical context. Similarly, Fowler (1986) sees an inseparable connection between the linguistic structures in literature and the sociopolitical context of its production and reception. In his SFL analysis of Shakespeare's *King Lear*, for example, Fowler shows how the interpersonal choices enacted in the play relate very closely to the type of relationships enacted among kings and their subjects in Elizabethan times.

What occurs in every day use of language, however is that through socialization into particular ways of talking and writing (e.g., generic and register conventions), a

discourse community often gets habituated into using “fossilized” and oppressive ways of talking and writing without any critical reflection:

Categories encoded in language may become fossilized and unconscious and they may be the products and tools of repressive and inequitable society. (Fowler, 1988, p.34)

The power of linguistic innovation such as defamiliarization, therefore, is that it can be used in everyday contexts to challenge and subvert habituated ways of constructing reality and relationships. In other words, by picking up and using these techniques in everyday contexts, language users can choose to play the game or play with the game:

The defamiliarizing techniques are simply an extreme case of techniques of language which are available to all practitioners of language. (Fowler, 1986, p.37)

To conclude, Fowler’s critical linguistic approach is an important one to be used in educational settings; it can provide students with an understanding of how literary language is a multilayered and intertextual resource used to resist and maintain habitual conventions and expectations of mainstream discourse communities:

Because the whole process of production and reception of texts is essentially historical, defamiliarization must be transient, regularly requiring a secondary application of critical consciousness: the consciousness of a linguistic critic (Fowler, 1986, p.169).

Cognitive Poetics and Literary Language

Another important contribution to this discussion about the value of using literature in educational settings comes from the newly combined field of cognitive poetics and linguistic analysis (e.g., Semino, 1997, 2005; Turner, 1991). Cognitive poetics can be defined as a relatively new form of literary criticism that applies the

principles of cognitive science to the interpretation of literary texts. The use of cognitive poetics and linguistics recently has led to a:

kind of explicit rigorous and detailed linguistic analysis of literary texts that is typical of stylistic tradition with a systematic and theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language. (Semino & Culpeper, 2002, ix)

Similar to Carter's (1997) concept of a cline of literariness in texts, most scholars in cognitive poetics hold the view that literary texts avail of the same linguistic and cognitive resources as non-literary texts. However, the innovative use of these resources by literary writers impact readers in sometimes startlingly creative ways. For example, Cook (1994) sees literary texts as a key way of challenging and altering existing schemata in readers. The disruption of readers' schemata at higher processing levels is accompanied by unexpected patterns of meaning encountered at the linguistic-structural level. For example, the discourse deviation of a literary text at the structural level (e.g., Robbe Grillet's (1993) *Les gommes* where there is no real plot or story) or at the lexico-grammar level (e.g., Joyce's (1979) *Finnegan's Wake* that continually plays with language at all strata) may disrupt readers' background knowledge about text types or language and may lead to schemata refreshment.

In a research project on cognitive poetics, Miall & Kuken (1994, 1998, 2005) took literary short stories by Virginia Woolf and Kate Mansfield and coded each phase of the texts for foregrounded features at the phonetic, grammatical, and semantic levels. They selected two types of university level readers, those who were new to reading literature and those who had more exposure. In giving them the literary texts to read, they elicited several measures from readers such as reading times per segment and ratings for

emotional response and surprise (the researchers use the term “strikingness”). Their results showed that both groups were responsive to the presence of systematic patterning of language in the texts (i.e., foregrounding) but that the more experienced readers rated the innovative texts higher for emotional impact when the foregrounding of specific patterns were innovative and new. The researchers concluded:

Foregrounding initiates interpretive activity in the reader, first by defamiliarizing the referent of the text and by arousing feeling: the resulting uncertainty causes the reader to search for a context in which the new material can be understood, a process in which feeling plays a key role. (Miall & Kuken, 2005, p.443)

These recent studies in cognitive poetics are important studies for current K-12 classrooms. They undermine arguments by government and state officials that mandated simplified curriculum, truncated texts, and rote test preparation can prepare school children to be cognitively prepared to work and succeed in the current global workforce. Instead, these studies show how it is highly complex linguistic work that elicits a change in cognitive understanding.

To conclude, this section on the language of literature addressed three interrelated areas. It discussed how structural linguists conceptualized literary language (e.g., Jakobson, 1985) and how it is seen on a continuum by more recent literary and education scholars (e.g., Carter, 1994). It also explored how a critical use of literariness challenges habituated ways of talking and knowing (e.g., Fowler, 1986). It concluded by looking and how scholars in cognitive poetics see highly patterned literary language as a way of disrupting readers’ expectations or schemata. The next section shifts from an exploration of the language of literature to an analysis of what type of discourse and linguistic conventions tend to be used in literary narratives.

Complex Structure of Narratives

Because this research study focuses on the reading and writing of literary narratives in an SFL-based curricular unit, this section explores the complex literary elements of the text type. To begin, a traditional narrative tends to have a consistent way of unfolding. Some of the activity sequences, for example, are obligatory such as the disrupting event and some are optional such as the orientation and coda (Martin, 1992). In extensive analysis of adult oral narratives, Labov & Waletzky (1997) and Labov (1972) found that storytellers tend to use six distinct stages in developing stories: orientation, initiating event, complicating event, evaluation, resolution, and sometimes a coda. They found that the storytellers develop an evaluation sequence either on its own or interwoven in the complicating event or resolution; in all cases, evaluation served a pivotal role in the narrative. Telling the events of the story (i.e., the referential function) was not enough: the storyteller also had to keep evaluating important moments of the story in order to convince the reader or speaker of the importance of the story. To summarize the above, a traditional narrative is defined by researchers as a way of retelling and evaluating a sequence of past events with obligatory and optional moves that generally lead to an external or internal change in one of the main characters (see Labov, 1992; Toolan, 1988; Wortham, 2001).

To undertake this retelling, the storyteller or author has to decide on a complex set of factors to transform the sequence of chronological events – imagined or real – into a fully fleshed narrative. For example, in Chatman's (1978) theory of narrative, (see Figure

3.1 below), he conceptualizes a complex embedding of real author, implied author, and narrator.

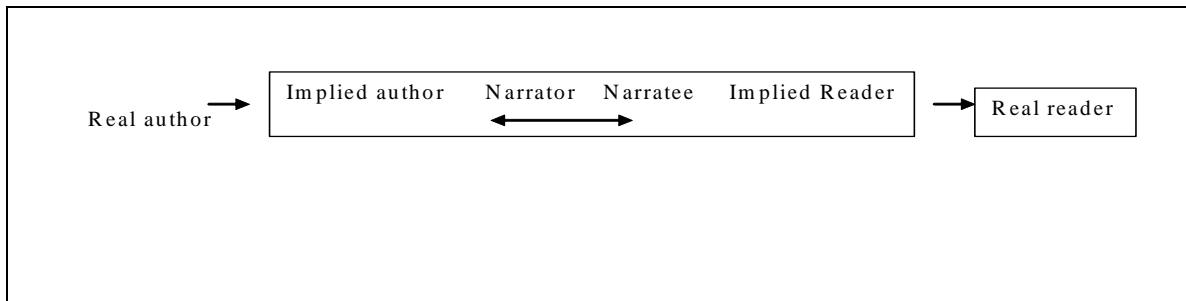


Figure 3.1: Embedded Narrative Communication

As illustrated in Figure 3.1, telling a story is a double process. In French, for example, structuralists refer to the “énoncé” as the time when the events in the story occur and the “enunciation” as the time when the story is told by the narrator/implied author (Benevise, 1971; Genette, 1980). Some of the complex issues involved in structuring composing a story are the following (Genette, 1980):

1. How to organize the time line of the narrative compared with the chronological time line? (Sequencing of events)
2. How to pace the events so that they simulate or clash with the ratio of time spent on the event in real time? (Pacing of events)
3. How to develop a specific “focalization” that provides the listener or reader with focused point of view(s) on the events? (Focalization or Point of View)
4. How to flesh out characters and settings? (Character Development and Description)
5. How to connect different elements of the story? (Cohesion and Lexical Chaining)
6. How to manipulate the spatio-temporal separation of storyteller and listener (Displacement)

Applied to teaching, these central questions can be used to support students' understanding of how to construct narratives. Indeed, teachers can use a variety of experiential strategies to help students learn how to develop traditional and experimental narratives that use time difference between narrator and story event, pacing and cumulative build up of a sequence of events, and cohesion to bring the story together.

SFL Analysis of Literary Narratives

This section uses three studies to illustrate how an SFL analysis of the patterns of transitivity, appraisal, and cohesion in literary narratives can be used to explore the cline of literariness in specific narratives and also their world view (Fowler, 1986; Halliday, 1971). The focus on how characters are constructed through patterns of transitivity and evaluation in literary narratives has not been a major focus in linguistics (Culler, 1971; Toolan, 1988). However, in analysis of how characters are constructed through patterns of transitivity and modality:

We rapidly obtain a preliminary picture of who is agentive, who is affected, whether characters are doers or thinkers, whether instruments and forces in the world dominate in the representation. (Toolan, 1988, p.115)

For example, Montgomery (1993, 2005) uses SFL to explore how character is constructed through patterns of transitivity (see Chapter 4 for detailed description of transitivity, evaluation, and cohesion). In his analysis of Hemmingway's short story, for example, he shows how the protagonist of one story is the affected party in most of the clauses, even though the title of the story names him as protagonist. Similarly, in his analysis of the novel *The Inheritors* (Golding, 1955), Halliday (1971) shows how the patterns of transitivity in three selected passages at the beginning, middle, and end of the novel underline the limited knowledge and vulnerability of the tribe. For example, in his

analysis of the first passage Halliday shows that the protagonist, Lok, is the actor of material (or action) processes but that the action is always intransitive: there is never a goal or object that is affected by what Lok does. This low level of transitivity (where the action is not affecting any goal) highlights Lok's and his tribe's limitations when faced with a new group of people who have more sophisticated tools and ways of dealing with everyday life. Fowler (1986) also shows how patterns of lexicalization construct a character that is limited in not only understanding what is going on before him but of relating the events in concrete terms that the reader will understand. For example, Faulkner's (1967) *Sound and the Fury* deliberately uses very restricted lexical choices when conveying the point of view of Benjy, who as a character has difficulty understanding very basic concepts. Overall, a writer's pattern of transitivity and system of building up taxonomic lexical relations (Eggins, 2004) constructs characters and also creates a particular perspective: a spatio-temporal point of view that may be consistent throughout a narrative or may shift from one character's world view to another as, for example, in Dostoevsky's dialogic novels (Bakhtin, 1981).

Inextricably connected to the question of point of view is the use of appraisal and modality to imply or directly show the evaluative stance of the narrator or character toward what she is saying. Martin (1996), for example, analyzes the use of appraisal in the short story "The Weapon" and shows how its highly charged emotive language (e.g., affect, appraisal, judgment) encodes a middle-class White male perspective. In learning how to use and interpret lexical metaphor and attitudinally laden lexis, students can learn to see language as a repertoire of choices that are used to achieve social and political purposes. For example, because Julia and the students spent a lot of time discussing and

working with implicit evaluation used in literature to infer a character's point of view, the students understood the importance of "showing" versus "telling" the emotions of their characters. Ideally, in time the students could also analyze non-literary texts to see what type of point of view and evaluative stance was being established by the text.

Another very important and complex element in literary narratives is overall texture or cohesion (Hasan, 1971, 1985; Fowler, 1986). That is, the connections between the specific patterns of meaning or lexical choices in sections of the narrative to whole text. As Fowler (1986) states, "Literary texts are unified by linkings, echoes, and correspondences across sections larger than sentences" (p.9). Analysis of data in this study shows that authors of children's literature connect or contrast seemingly episodic events in a story through repetition of word choices, use of same patterns of foregrounding, and defamiliarization. For example, in one of the focal literary texts used in the unit, Spinelli's (1990) *Maniac Magee*, the author uses an accumulative build up of repetitive phrases in very dissimilar sections of the novel. This foregrounding of similar patterns over the course of the novel and not just in discrete sections provides overall texture to the literary text. Analysis shows that the students' texts, on the other hand, often lacked this unifying use of patterns to connect disparate sections of their writing. In one student's narrative, for example, the opening section of the text used thematic iterative progression (repetition of same theme in consecutive clauses) and cohesive harmony, but the next stages of the text abruptly changed to a very different pattern of cohesion. With more explicit scaffolding, the process of combining different sections of a narrative through the foregrounding of similar lexical and grammatical patterns or through contrast could provide students with an understanding of how to play with the

texture in texts in the same way that a painter plays with color hues and paint texture on a canvas.

Critical Intertextuality, SFL, and Children's Literature

To explore literature from a critical SFL lens means also investigating its implicit and explicit assumptions (Halliday, 1991; Stephens, 1993). From a critical perspective, Eagleton (1987, 1996) and Fowler (1986) see that which is labeled "literature" as an ideological construct used to satisfy dominant tastes and needs of particular eras and sociopolitical contexts. Relating this directly to literature written for a children's audience, Botelho and Rudman (in press), Hunt (1999), and Stephens (1993) see children's literature as often informed by mainstream discourses about what knowledge should be imparted to children and what mainstream values and morals they should learn in the process.

Writing for children is usually purposeful, its intention being to foster in the child reader a positive apperception of some sociocultural values which, it is assumed are, shared by author and audience. (Stephens, 1993, p.3)

In creating their "mosaic of texts" (Kristeva, 1984), therefore, writers of children's books often draw from a number of dominant discourses about the type of narratives children should or should not read, the moral and religious undertones that children should understand, and the type of knowledge children should learn. In other words, children's literature is often exploited to "inculcate knowledge about contemporary culture and illustrate how knowledge is to be used" (Stephens, 1993, p.87).

However, authors of children's literature often play against these mainstream discourses by creating "carnavalesque" characters and stories that resist or subvert

dominant values and positions (Bakhtin, 1981; Stephens, 1993). Although subversive stories always end with a happy return to a mainstream and normal life (e.g., Sendak's (1988) *Where Wild Things Are*) the journey can be a wild one. Indeed, Toolan (1988) states that the most popular children's literature are novels that "rest on their creative departures from and explorations of the mainstream norms" (p.211).

To illustrate the conflicting discourses at play in one of the novels that Julia and her class read during the curricular unit, Spinelli's (1990) *Maniac Magee* belongs very much to a liberal middle class discourse of the 1990s. It depicts the white protagonist as a successful border crosser between the bitterly divided white and black communities in a small town. Single handedly, Maniac even resolves some of the town's racial tensions. At the same time, the main character is clearly an anti-mainstream hero; he sleeps in a buffalo pen, runs away from his guardians, refuses to go to school, and is a disheveled lonely orphan. When I interviewed students in Julia's class about the problematic representation of race relations in the novel, they vociferously refused to see it as an issue; they were, however, very enamored by Maniac's refusal to conform to mainstream pressures such as going to school or staying in a home that he didn't like. In other words, they could read the anti-mainstream discourse at work in the story and privileged this reading of the story over a dialogic view of the text as having conflicting discourses at play. More open discussions about agency, race, and white privilege during the curricular unit might have led to a more dialogic reading of the text on the part of the students.

When engaged in a critical SFL praxis, therefore, an important element for teachers and students is the exploration and discussion of the different intertexts that are present in a literary text. Through an explicit study of a text's conformist and subversive

elements, students can begin to critically take a distance from the imaginary world and develop “strategies which enable the reading self to operate in dialogue both with points of view articulated within the discourse and social practices” (Stephens, 1993, p.117).

Literary Narratives and Academic Literacy

As mentioned in Chapter 2, several SFL linguists (e.g., Martin, 1992, 1996; Lemke, 1994; Rothery, 1996) see the privileging of narrative and stories in elementary school as indicative of how schools socialize children into docile ways of being and knowing. The teleological trials and triumphs of a main character in a story aligns very closely with the over-focus on the individual in capitalist society.

The personal experience narratives, with the orientation (introduction), the complication (thickening of the plot), the evaluation (high point or climax point), the resolution and then the coda always has the teleological form of a main character confronting a problem and overcoming it. (Rothery, 1996, p.97)

Based on collaborative action research with several ELA teachers and students in Rivertown over the past five years, I hold a very different view about the role of narrative in school contexts. Narrative is over-privileged in the elementary school curriculum to the expense of factual genres, and canonical forms of narrative are taught too often (e.g., Kamberelis, 1999; Rothery, 1996). However, it is a pivotal form of text that affords language users the ability to construct normative, contesting, and subjective versions of the self and others for everyday and specialized contexts (see Bamberg, 2004; Bruner, 1986; Chapman, 1999; Daiute & Griffin, 1993; Lightfoot, 1997; Wortham, 2001).

In addition, narratives are complex linguistic forms of text that play with grammatical parallelism, lexical repetition, and foregrounding of specific linguistic devices. In learning how to construct and analyze narratives, therefore, students also

master key linguistic features used in academic language across the curriculum (e.g., Christie, 2005; Schleppegrell, 2006).

Written narrative is a distinct register (or kind of writing) and a competence base for which older primary school children build their developing control of other varieties of language such as argumentation and description. (Toolan, 1988, p.185)

In terms of analysis of literature, Rothery and Stenglin (2001) and Christie and Macken-Horarik (2007) discuss how students are expected to interpret complex pieces of literature on state exams by their senior cycle in secondary school; however, few students are provided with the metalinguistic tools to explore literature in this way. In addition, Christie (1998) believes that students need to be initially introduced to more abstract and incongruent ways of writing and analyzing academic registers in upper elementary or middle school. Literary language with its frequent use of lexical metaphor and implicit evaluation is a key way of supporting students' understanding of incongruent ways of thinking and writing (Christie & Macken-Horarik, 2007). When using lexical metaphor, for example, a writer creates a double meaning through a transcoding of one image with another and also imbeds a specific evaluative stance (interpersonal meaning) in connecting two dissimilar concepts.

Understanding of literary language can begin early in elementary school, according to researchers in the field. Eckhoff (1983), for example, undertook a research project on the connection between basal reading texts and second-grade children's writing and found that children used more complex linguistic structures in their writing when they read higher-level texts that had more complex uses of language. Likewise, Meeks (1988) found a direct correlation between the language patterning children adopt

and the patterning in the texts they read. Similarly, Williams (1996, 2001) in his research with 6 year olds found that children enjoyed and responded more positively to texts with highly patterned language than those written in simplified prose. Indeed, when Williams worked with a group of young children who were having difficulty understanding how to create a narrative with a resolution, he found that the books they read were badly written.

William (2000) believes that teachers and researchers underestimate the interest and capability children have in playing with language and reflecting metalinguistically on its function. Instead of using simplified texts and instruction with children, authentic complex literary texts and metalinguistic discussions about language can support children's playfulness and show them how all texts are language games (Wittgenstein, 1999).

Concluding Section: Critical SFL Praxis in Literature

This chapter explored the language and structure of literature and why and how it could be incorporated into the teaching of critical language awareness in K-12 settings.

Reasons why and ways in which literature can be used by SFL practitioners are summarized below:

1. Discussion and analysis of the process of foregrounding and defamiliarization in literary texts can support students' understanding of language as a pliable repertoire of choices to be played with for particular effects and audiences (e.g., Hasan, 1971, 1985; Toolan, 1988).
2. In connection to the point above, a comparative analysis of everyday texts such as jokes and advertisements with texts that are designated as "literary" can help students see "literariness" in their everyday uses of language (e.g., Carter & McCarthy, 2004; Kramsch & Kramsch, 2000).
3. Analysis of literary texts to see how patterns of transitivity, modality, and cohesion connect respectively to character development, point of view, and

texture can support students' understanding of the social "constructedness" of all texts (Halliday, 1971; Montgomery, 1993).

4. Analysis and explicit scaffolding of the language and patterns in literary texts can provide students with an understanding of advanced literacy concepts such as implicit cohesion and incongruent uses of language (e.g., Christie, 2005; Toolan, 1988)
5. An explicit teaching of intertextuality in literary curricular units can show students that all texts are but a web of intertexts that can be used for social, political and academic purposes (e.g., Fowler, 1986; Macken, 1998)

To conclude, research in this literature review underlines how literature can play a crucial role in helping students develop an awareness of how patterns of meaning in texts construct point of view, particular views of reality, and texture. It can also highlight the integral relationship of text and context. As Hasan (1971) states about the reading of literature:

Consistency of foregrounding and thematically motivated use of language patterns ensures a reader's sensitivity to even apparently ordinary phenomena in language, which might elsewhere go unnoticed (Hasan, 1971, p.311)

The following chapter shifts from a theoretical consideration of SFL praxis in literature to a focus on the contextual factors that impacted Julia's development of her language-based curricular unit on literature.

CHAPTER 4

RESEARCH CONTEXT

Introduction

Because an exploration of the sociopolitical context of a research site is an integral part of any ethnographic research study (see Chapter 5 for more details about the methodology), this chapter provides an overview of interconnected contextual forces at play in the Fuentes 5th-graders classroom during the 2004-5 school year. Indeed, some of these factors directly impacted Julia and her ACCELA colleagues in their development of innovative curricular units at Fuentes, 2004-2006 (see for example, Gebhard, Harman, & Seger, 2007; Harman & Hogan, 2006; Shin, Gebhard, & Seger, in press; Willett et al. 2007).

To begin, this chapter describes the demographic shifts and poverty issues in Rivertown, the research city in this study. Second, it discusses how certain literacy practices enacted at Fuentes in 2004-5 can be traced back to state and local school reform efforts in the 1990s, which emerged as a response to social inequity and rapid demographic shifts in urban areas. Third, the chapter explores how the ACCELA Alliance developed in response to new school reform efforts such as the English-only initiative passed in 2002. It also discusses the conceptual framework ACCELA used in setting up courses for its Master's Program. Fourth, it describes the master's course which had a direct influence on how Julia designed and implemented the curricular unit on literature. The concluding section of the chapter provides short sketches of Fuentes Elementary and the four main participants in the study: Miguel Paran, Bernardo Regalado, Julia Ronstadt, and Ruth Harman.

Rivertown

Rivertown is a mid-size economically struggling city in Western Massachusetts. Between 1990 and 2000 the city changed from majority White to majority African American and Latino. In 2006, for example, nearly 40% of the Latino population in Rivertown was under the age of 18 compared with 17% of the White population (Pioneer Valley Report, 2006). In addition, the higher paid city workforce, predominantly white with a small proportion African American, increasingly have chosen to live in the suburbs and commute into the city on a daily basis. This has led to a shutting down of retail businesses in the city and a decline in city services, housing, and school resources. As a result, those who live in the city tend to have low-income jobs, less mobility, and fewer educational opportunities. In their report on the problems facing Rivertown, the Pioneer Information Report (2006) stated:

On average 1.5% of Hispanic males and 1.9% of Hispanic females obtain graduate degrees. This is much less than Whites and Blacks. Because the Hispanic population is the second largest and fastest growing population, it is imperative that the city improve educational opportunities and outcomes for Hispanic young people. (p.18)

Not surprisingly with these demographic shifts in city and school population, the number of non-English speaking households has also rapidly increased over the past ten years. In 2004, for example, the primary language in 68.9% of households was English with 23.9% speaking Spanish or Spanish Creole (U.S. Census Bureau, 2005). The changes in the city have led to an exponential increase of Latino school children in the Rivertown school district: 37.6% of the school population was Latino in 1994-1995 and this changed to 50.8% in 2005-6 (Pioneer Report, 2006). The school population at Fuentes Elementary represents very clearly this shift: In 2004-5 almost 70% of the

students attending the school were identified as “Latino,” 20% were classified as “Limited English Proficient,” and 90% were deemed “low-income,” a figure that is nearly three times the state average (*No Child Left Behind* Report Card, 2004-5).

Fuentes Elementary School

At Fuentes Elementary School and the adjoining Willow Middle School, both neighborhood schools for low socioeconomic and predominantly Puerto Rican and African American families, over 90% of the children receive free lunch. In its 2003-4 NCLB reporting card Fuentes ranked as one of the lowest performing in Massachusetts (NCLB Report Card, 2003-4). As a result, the State Department of Education declared Fuentes a “Needs Improvement School” in two consecutive years and required administrators and teachers to implement an aggressive School Improvement Plan designed to raise test scores (School and District Accountability Status, Massachusetts Department of Education, 2006). One of the improvement measures instituted at Fuentes was the strong recommendation that teachers administer a weekly five-paragraph essay as practice for the battery of state and district tests. Julia, instead of complying with the recommendation to add another test to the mix, decided to immerse her children in a curricular unit on literature (Ronstadt, informal interview, 2006).

School Reform Efforts in the 1990s

This section briefly comments on what was happening at Fuentes and in the school district during the 1990s and early 21st century. As Ladson Billings (1999) states, restructuring of businesses and schools became a “buzzword” in the 1990s. The restructuring of school spaces, management styles, and teacher relationships was seen as a concrete way of transforming schools away from the “old” industrial models of rote and individualized teaching and learning to new corporate models that prized innovative thinking, collaboration, and project-based learning (Gebhard, 2004; Gee et al. 1996; Hargreaves, 1994). In alignment with this national focus on teamwork and collaboration, the superintendent of the Rivertown school district in the 1990s stated:

Most Americans have not made the connection between the quality of life in a community and the quality of public schooling in a community. We have not recognized the complete and total interdependence of community, schooling, and democracy. (Negron1, 1993, p.143)

Similarly, Jerri Willett, a professor who would become a principal investigator in the ACCELA Alliance, and her colleagues at the University of Massachusetts Amherst (see Solsken, Willett, & Wilson-Keenan, 2000) worked in the Rivertown school district throughout the 1990s fostering literacy practices that promoted the view that “while it takes a village to raise a child, it also takes a village to support the child’s educators” (Willett & Rosenberger, 2005b, p.15).

Mr. Martinez, the Puerto Rican principal from 1991 to 2001 at Fuentes Elementary, pursued the same agenda of collaboration and restructuring promoted by the superintendent and the school district. For example, in 2003-4, Fuentes Elementary was still divided into an open plan of “pods,” a vestige of the earlier organizational trend that

saw smaller academies within a school as a way of giving teachers more autonomous control over disciplinary, scheduling, and curricular choices for their particular house or pod (Lipman, 1997). Other restructuring efforts at Fuentes in the 1990s included the development of new curricula in core subjects, and an intensive professional development of teachers to support implementation of the new curricula (Rosenberger, 2003). For example, *First Steps* (1999), a curriculum resource for writing that developed from an SFL-approach to language education in Australia, was used extensively for a short period in professional development seminars at Fuentes prior to 2002. In working with Julia and her colleagues at Fuentes in 2004, I was struck by the rich strategies they used in teaching writing, developed presumably as a result of engagement and training in *First Steps* and other professional development initiatives at Fuentes (Field notes, December 2005).

In addition, a three-year school-university partnership with the University of Massachusetts was established in 1999 funded by Title II partnership funds. The purpose of this partnership was to promote more innovative teaching practices, tighter connections between home and school, and changes in school infrastructures that would facilitate more teamwork and different management styles in the school building (Rosenberger, 2003). As part of this partnership, there was an active initiative to engage parents in the Fuentes school community. Indeed, when Rosenberger carried out her doctoral study in 2000-1 in Fuentes (Rosenberger, 2003), the principal agreed to hold weekly meetings in his office where teachers, family representatives, social workers, and administrators met to think about how to narrow the gap between families and teachers.

While I assisted Julia and other Fuentes teachers during the years 2004 to 2006, team meetings and collaboration among grade or cross grades were still part of the

teaching practices in place at the school. However, an ever increasing focus on high-stakes testing and accountability led to increasing tensions and constraints for the teachers in their way of teaching and interactions with students. In an informal conversation, for example, one teacher told me that the amount and intensity of the testing at Fuentes was having a detrimental effect on the quality of her teaching. Indeed, the very minimal recess that the students enjoyed at Fuentes prior to 2004 was eliminated altogether that year to give teachers and students more time to prepare for testing, especially after the school was categorized as “Needs Improvement” (see Gebhard, Harman, & Seger, 2007).

High-Stakes Accountability and Fuentes Elementary

Many of the school reform efforts of the 1990s were problematic because they often did not incorporate the views or cultural background of families, teachers, and students when making organizational changes (Ladson-Billings, 1998). In addition many of the school-university partnerships established during this period often perpetuated the status quo instead of exploring ways to redress issues such as the large gap in achievement between high poverty and low poverty schools (Murell & Borunda, 1998; Willett & Rosenberger, 2005). However, the focus on innovative teaching practices and collaboration in these school reform efforts did provide experienced teachers with an opportunity to engage with their students in dynamic hybrid literacy practices (see Gebhard, 2004; Solsken, Willett, & Wilson-Keenan, 2001).

In the early 21st century, however, the passage of *No Child Left Behind* (2001) and an English-only referendum (2002) created a tense atmosphere at Fuentes Elementary and the other schools in the Rivertown school district. During my site visits to the schools

2003 through 2007, I had frequent discussions with teachers at Fuentes and other schools about their fear of repercussions if they did not spend a large amount of time each week preparing students for high-stake tests. In addition, during courses I co-taught in ACCELA, teachers from the district talked about how Spanish books were locked up in cabinets and authentic curriculum materials were being replaced by scripted lessons (Field notes from ACCELA course on children's multicultural literature, Spring 2007). In other words, because there was a continual threat of state reprisals if they did not achieve passing scores on the Massachusetts Comprehensive Assessment System tests (MCAS), teachers and administrators felt the need to conform to state images of what constituted good teaching or a viable school community (Lipman, 2007).

At Fuentes Elementary, Mr. Martinez, the Puerto Rican principal, was encouraged to relocate to a new school in 2001. The new Euro American principal, Mr. Loretto, had worked as a community outreach person in the school district's central office prior to his appointment as principal and had very little teaching experience (Field notes from interview with two Fuentes teachers, 2007). During his four-year tenure at Fuentes, Mr. Loretto and the teachers found themselves under continual scrutiny by the state, especially in the years 2003-5 when they were designated as a "needs improvement" school. Although the vestiges of school reform initiatives of the 1990s (e.g., emphasis on collaboration, innovative teaching, and family inclusion) provided Fuentes teachers with a less draconian atmosphere than in some other schools in the district, there was an increasing focus on high-stake testing and accountability in the years 2003 -2006 that led to high teacher turn over and lower morale among teachers than in previous years. In fact, Rivertown school district took over the school in 2006 and declared that it would be the

second Montessori School in the district. A large majority of the teachers, including several of the ACCELA teachers, were forced to leave the school because they were not interested in becoming trained as Montessori teachers. To stay, they would have had to pursue master's degree in Montessori during the summers; over 80% of the teaching force left the school in 2007.

The ACCELA Alliance

Instead of continuing their work on family, school, and university partnerships in Rivertown, Jerri Willett and her colleagues in the Language, Literacy, and Culture program (LLC) at the University of Massachusetts found themselves embroiled in these same issues of accountability in 2002. In an atmosphere where bilingual education had been practically eliminated by the Unz initiative in Massachusetts (Question 2, 2002), and where standards in the state curriculum frameworks that addressed social justice and multicultural issues had been abridged or eliminated, Jerri Willett and her colleagues felt an urgent need to create the ACCELA Alliance (Gebhard & Willett, 2007; Willett & Rosenberger, 2005a).

It was as this climate was building that colleagues in the Language, Literacy, and Culture Program applied for, and received, a Title III National Professional Development grant to create the ACCELA Alliance. (Willett & Rosenberger, 2005a, p.205)

The main objective of the ACCELA Alliance was to engage in system-wide dialogue and action that would better support equitable teaching and learning outcomes for linguistically diverse students (Gebhard & Willett, 2007; Willett et al., 2007). While the LLC faculty was developing this initiative, Mr. Loretto asked for help in writing a grant to support a professional development program for teachers of English Language

Learners at Fuentes. By combining forces with Fuentes, the ACCELA Alliance was in a better position to convince other school principals in Rivertown and in another struggling city to join them in supporting on-site professional development for teachers and their linguistically diverse students in “underperforming” schools in both districts.

Theory and Praxis of the ACCELA Master’s Program

The theoretical perspective informing the ACCELA Master’s Program was grounded on a critical perspective of literacy (e.g., Canagarajah, 2002; Comber & Simpson, 2001; Dyson, 1993; Luke & Freebody, 1997; Morgan & Ramanathan, 2005; New London Group, 1996). Second, because a major focus in the courses was on the discourse analysis of students’ texts and classroom discursive practices, the ACCELA faculty drew also from Halliday and Matthiesen’s (2004) formulation of systemic functional linguistics and the work of language/literacy scholars in Australia, New Zealand, and South Africa (e.g., Comber & Simpson, 2001; Cope & Kalantzis, 1993; New London Group, 1996; Luke & Freebody, 1997; Christie & Martin, 1997; Janks, 2000). The courses took place on-site and were organized in part around teachers’ emerging research questions (e.g., Fecho, 2000).

During the teachers’ two- to three-year involvement in the program, doctoral students from the ACCELA university community worked collaboratively with the teachers as their project assistants. I was one of these assistants. With our support, the teachers collected student texts, videotaped interactions, and scanned curriculum materials that tracked the progress of the students in curricular units teachers developed in the context of ACCELA courses. In curricular design, the teachers were encouraged by

ACCELA faculty to see language as a semiotic process and therefore content and language as inextricably connected.

The teachers subsequently shared their action research work with district administrators and fellow teachers in the district. This “deprivatized” practice (Ladson-Billings, 1999), when the teachers talked about their innovative teaching practices with peers and supervisors in the district, led to some of them being repositioned as leaders in their own building or in the district. For example, several of them were asked to serve as literacy specialists in their building. As a project assistant for six teachers and as an instructor in ACCELA courses, I could see that this repositioning occurred when school administrators realized that the ACCELA teachers were complying with state standards and achieving academic success with their students while also incorporating students’ funds of knowledge into the curriculum (Moll et al., 1992).

Julia, who already had a Master’s in ESL from another university but needed licensure in ELL and Reading under the new licensure regulations of the state, enrolled in the ACCELA Master’s Program with five other Fuentes teachers in the year 2003. I worked as Julia’s project assistant throughout 2004-5 and also with her in another school during 2005-6. To explore research questions together, we videotaped and took field notes on each day during the curricular units she designed as well as periods of time before and after the units. Julia’s extended curricular unit on narrative developed while she was taking her fifth ACCELA master’s course. In the section below I give a brief overview of the ACCELA course that was instrumental in Julia’s development of the unit and indeed in our collaborative work together.

Content for Language Development

Before the fifth course in her master's program, Julia already had spent time in other courses analyzing high-stakes genres, student texts, and her own literacy practices when teaching linguistically diverse students. Building on the teachers' expertise as professional teachers and researchers, the essential question for the Teaching Content for Language Development course was articulated in the syllabus by Willett & Ramirez (2005c) in the following way:

How can we design curriculum, classroom practices to simultaneously develop the language and content knowledge necessary to meet the goals of students, the expectations of their families and community, and the expectations of the broader society?

My analysis of videotapes of the ACCELA course showed that the course was a challenging one for Julia and her counterparts. In planning their curriculum, they found it difficult to simultaneously attend to several different audiences (administrators, families, students), incorporate a variety of curriculum resources that met content and language objectives, meet mandated state and local curriculum and literacy standards, and also think of their students' needs and interests.

Julia's Curricular Design

Using Wiggins & McTighe's (1998) book on *Understanding Backward Design* and SIOP⁸ (the Sheltered Language Instruction Protocol), the teachers needed to design and implement curriculum that:

⁸ Rivertown school administrators had begun to use SIOP after 2002 to ensure that mainstream teachers were modifying their curriculum for different levels of English Language Learners (see Echevarria & Short, 2007).

Table 4.1 Content for Language Syllabus

- | |
|--|
| <ol style="list-style-type: none">1. Dealt with meaningful and comprehensible content2. Attended to the development of both content and language3. Organized instruction around powerful learning principles and strategies4. Met mandated curriculum standards and goals while also respecting |
|--|

According to Wiggins & McTighe (1998) curriculum needs to be designed through a backward approach. Before creating the curriculum, teachers need to think first about what enduring understandings they want to impart to students through their teaching and what performance targets show that the students have this understanding. To fulfill the requisites of the ACCELA course Julia designed her curricular unit by starting with some enduring understandings, unit questions, performance targets, standards, and content and language objectives. For example, an enduring understanding that Julia wanted her students to have after the unit was to know how to “select from literary tools/ devices to engage an audience for a set purpose (Ronstadt, email, January 25, 2005). In addition, to provide a hook for her students, Julia developed very basic unit and activity questions (Wiggins & McTighe, 1998) that got the students thinking very concretely about the language and approach of different literary authors. The photo below (Figure 4.1) shows a class where Julia is using these questions to get the students to think about the purpose and function of literary openings in texts.

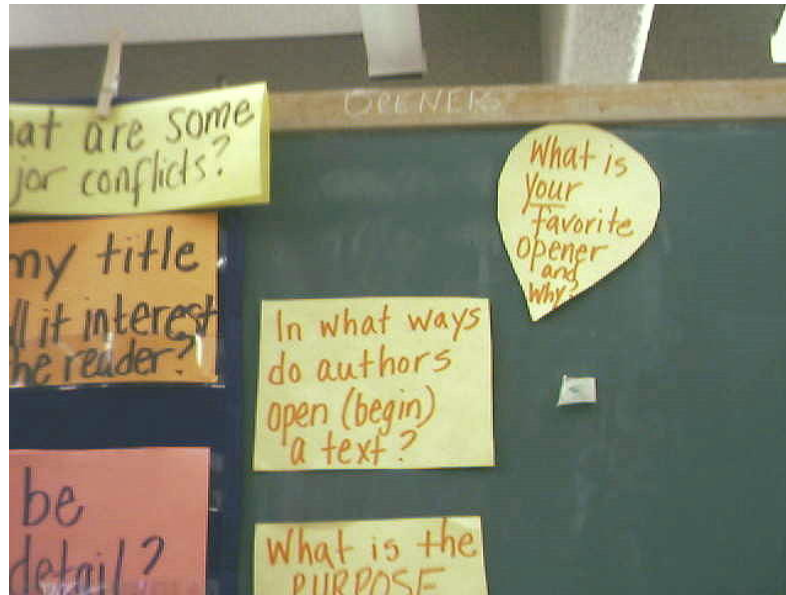


Figure 4.1: Julia's Literary Openers

When discussing the individual teachers' projects, Dr. Willett and her doctoral assistant Andres Ramirez provided them with additional resources for their individual use. Two of these resources became pivotal for Julia in her design and implementation of the curricular unit: Heffernan's (2004) *Critical Literacy and Writer's Workshop: Bringing Purpose and Passion to Student Writing* and a chapter on narrative from Derewianka's (1990) *Exploring how texts work*. For Julia, Heffernan's text was pivotal because it took a critical literacy approach to writing workshop with focus on social issues and social action. Indeed, Julia incorporated Heffernan's ideas about reader response sheets and group discussions on social issues into her project. Derewianka's text (1990) was also important because it outlined ways to get students thinking actively about the linguistic features of narrative through experiential activities and textual analysis. In an email to Dr. Willett, Julia explains:

In "Narratives: What makes a good story?" the author discusses several ways to engage in the language of and the telling of a good story. I liked how the teacher in the scenarios used several books, bits and pieces of many, to involve students

in how storytellers express emotions, visions, and interactions through language. I have picked up on this notion, incorporating Maniac Magee with segments from *Charlotte's Web*, Ralph Fletcher, and picture books such as *Smoky Night*, *Thank You Mr. Falker*, and many more.... For example, this week I selected 62 books containing rich language, images, emotions, and conflict. Students are reading them independently and sharing them with peers as well as writing commentary about the language and how it might apply to their own narratives. (Ronstadt, email, March 1, 2005)

This email demonstrates how on an on-going basis Julia very actively appropriated the ACCELA resources to develop a dual focus on language and content in her literary curricular unit. Indeed, in the same email she explains how the chapter also inspired her to photocopy all of the illustrations of a picture book so that she and the students could collaboratively build their own verbal text-to-picture connections. She also used other secondary sources to provide a rationale for her selection of a very rich and abundant supply of literature that the children would read during the unit. For example, in explaining her content-based project plan for the course she states:

Thomason and York (2000, p.6) assert that to improve student use of word choice, elements of narrative, sentence variety, they need exposure to "good writing so that they can unconsciously assimilate aspects of the literature they hear and read. (Ronstadt's Content-Based Project Plan, January, 2005)

In addition, Julia needed to keep thinking about how to modify her curriculum for those ELL students in her class who were at lower levels of English proficiency. For example, Julia realized early on that some of her students were having difficulty grasping the concept of figurative language and inference. In her spiral curriculum (Bruner, 1978) she decided to use very simple texts to give them a basic understanding of metaphorical language before applying it to more complex texts.

To highlight simile and metaphor, I chose a page from *Stories Julian Tells*,⁹ a book in which students were able to attend with more ease to the figurative language because comprehension demands were lower. (Ronstadt, email, March 9, 2005)

After lengthy discussions with a faculty member and her colleagues in the ACCELA course, Julia also decided that the authentic audience and purpose of the unit for the children would be to write an illustrated literary narrative for 2nd-grade “buddies” in the same school, who were having a lot of behavioral and emotional issues and whose teacher was also in ACCELA.

The Curricular Unit

After planning the unit and consulting regularly with ACCELA faculty on her design, Julia implemented the curricular unit, which lasted from the middle of January to early April. During the three months she transformed the everyday routines in the Fuentes Reading/Writing two-hour block (e.g., mini-lesson and center activities) into a literary workshop where students read, wrote, drew, and discussed literature. Even during spelling tests, Julia and the students discussed books they had read and how they would use the words in similar or different ways compared to writers they had read. To promote awareness of the language of literature in the students and an awareness of how they could borrow this language for their own use, Julia devoted a large amount of time in her mini-lessons and center activities to analysis of literary excerpts. For example, in a module on similes she gave the students an explanation of what similes were in one mini-lesson, in which they discussed and analyzed examples from Cameron’s (1989) *Stories*

⁹ Cameron (1989).

Julien Tells and Spinelli's (1990) *Maniac Magee*. After that she got the students to draw "mind pictures" of favorite similes from literature and also to make up their own. In other similar modules that mixed discussion, textual analysis, and experiential activities, the class learned how to use literary source texts to write effective literary openers, dialogue to infer a character's feelings or thoughts, and grammatical connectors to create cohesion.

During the unit, students also read a variety of fiction and through guided or independent reading, including *Charlotte's Web* (White, 1999), *Felita* (Mohr, 1979) and *Maniac Magee* (Spinelli, 1980). They worked with picture books to explore multimodal ways of telling stories for their 2nd-grade audience (e.g., *The Empty Pot*, Demi, 1995). They also independently read picture books that they could use in their weekly meetings with the 2nd-grade group (e.g., *Matt & Tilly*, Jones, 1995; *Don't feed the monster on Tuesday*, Moser, 1991).

Below is a diagram of how the curriculum was designed and implemented, a diagram which Julia and I created together when writing a chapter with others on this particular curricular unit (Willett et al., 2007).

Table 4.2: Julia's Curricular Unit

Julia's 5th-grade Unit					
Writing process	Sense of Audience	Reading process	Mini-lessons	Scaffolding	
Free write on "What bothers me?"	Sharing of "what bothers me" with 5 th -grade peers	Independent and guided reading of <i>Felita</i>	Effective openers	Group discussion and individual work sheets on favorite openers	
Narrative plan of book	Sharing with 2nd-grade about bothersome issues	Independent and guided reading of <i>Maniac Magee</i>	Similes	Drawing of mind pictures of similes; jigsaw puzzles	
		Independent reading of choice of other novels (i.e., <i>Tuck Everlasting</i> , <i>Charlotte's Web</i>)	Dialogue	Collective picture book-making (with direct speech and description)	
		Independent analysis and model reading of picture books (i.e., <i>The Empty Pot</i> , <i>A Place Called home</i>)	Show/tell	Group analysis of excerpts from <i>Maniac Magee</i> and student-selected texts	
First draft of book	Interview of 2nd-grade buddy about books and social issues	Reading with 2nd-graders of trade books (e.g., <i>Matt & Tilly</i>)	Conjunctions	Use of new conjunctions in writing up description of "What bothers me?"	
Second and third draft of book			Peer and teacher feedback on draft	Character Development	Group discussion on Spinelli and his use of characters
Publication of book					
Presentation of book with 2nd-graders, community, and family as audience					
End Product: Picture Book					

As one can see from Table 4.2 above, Julia used every part of the regular everyday literacy routines to engage the students in literature. The students also independently read a large variety of literary narratives and undertook a variety of interactive projects: they drew similes, analyzed passages from fiction, did jigsaw puzzle simile work, developed use of conjunctions by writing about issues that bothered them;

interviewed their 2nd-grade partners to find out their interests; discussed character development; and created a collective picture book with Julia.

In creating the curricular project, Julia also continually focused on how the different elements they were reading in literary texts could be appropriated for other writing purposes: she referred to the different literary stylistic features as “writer’s tools” and created a folder for each of the students to keep certain excerpts from literature they might want to incorporate into their own work. In sum, Julia’s curricular design and implementation made each of the separate activities in the curricular unit part of a larger transcendent objective (Kozulin, 1998; Vygotsky, 1978).

The features in Julia’s curricular unit that connect to the critical SFL praxis discussed in Chapters 2 and 3 are the following:

1. Explicit teaching of intertextuality (e.g., use of children’s literature as explicit linguistic models for the students to borrow for their own writing)
2. Unpacking the linguistic resources used in literary narratives with students (e.g., discussions and hands-on activities about similes and inference)
3. Establishing an authentic purpose and audience (e.g., use of 2nd-graders as the audience and the mentoring relationship with a specific student as the purpose)
4. Encouraging students to use their social issues in their writing (e.g., discussion and writing about bothersome issues)
5. Use of authentic and varied children’s literature (e.g., selection of a very wide variety of chapter books and picture books for students to read independently and in guided discussion)

Profile of Participants

Julia's Classroom

Julia taught one of two accelerated 5th-grade classes at Fuentes in 2004-5. At least one classroom teacher per grade was allocated to a group of students who had received above average scores in standardized achievement or state tests either in Mathematics or English. In 2004, for example, Miguel received an above average score on the national grade percentile on the Stanford Achievement Test. Teachers of accelerated classes were expected to develop a slightly more rigorous and flexible curriculum for their students than mainstream classes (Field notes on interview with Ronstadt, 2006). Julia's accelerated classroom consisted of nine Puerto Ricans, one Euro American, and four African American students. Although most of the students had been placed in the class because of their higher scores, four of the students were placed there for what was seen as disruptive behavior in other classes. Bernardo, one of the focal students in this study, was one of these students. Almost all the Puerto Rican students lived in Spanish-speaking households, but only three of them had spent their early years in bilingual classrooms.

Julia Ronstadt

Julia Ronstadt is a Euro American woman who has lived and taught in Rivertown for the past ten years. She started out as an ESL middle school teacher at the adjoining school but decided she would prefer teaching mainstream elementary school children and transferred to Fuentes after her second year of teaching. She is fluent in Spanish and often converses with Puerto Rican parents in their native language. She spent six years teaching at Fuentes where she primarily taught 5th-grade students. During the 2004-5 school year,

Julia suffered from severe back pain. She consulted the health insurance plan offered by Rivertown school district to find out if a back operation she might need would be covered. When she discovered that it would not be, she decided to move to a school in West Rivertown.

In working with Julia over three years, what impressed me about her, besides her very creative and dedicated teaching style, was her concentrated focus on learning only that which she felt would directly benefit students or teachers. For instance, although she was seen as a very talented teacher/researcher in ACCELA and was asked several times to present to the school district or at conferences, she showed interest in doing so only if it related to professional development of other teachers or support of her students.

Ruth Harman

Ruth Harman, author of this study and ACCELA Project Assistant, is an Irish born and raised researcher with extensive teaching experience at the high school, adult literacy, and college level. Growing up in Ireland, I spoke English at home and learned Irish as a second language from the age of four. I have taught ESL, French, German, English, and Drama in various school contexts. For four years I spent approximately twenty hours per week in classrooms in Rivertown and another year teaching in ACCELA. As a result I got to know students, teachers, and the school district policies and practices quite well.

Miguel Paran

Miguel Paran, an eleven-year old Puerto Rican student, comes from a Spanish- and English-speaking home; his mother left home several years ago so he lives with his bilingual father and Spanish-speaking grandmother. Like Bernardo, the other focal

student, Miguel spent his entire elementary education at Fuentes. He now attends a neighboring middle school, while Bernardo changed to a middle school in a different area of town.

In a class assignment used to get the students to write a short autobiographical sketch (see Table 4.3), Miguel describes himself in the following way:

Table 4.3: Miguel's Autobiographical Sketch

Write 2 sentences that describe myself
I am funny with my friend Jose (banging)
I am very interested in math and college
Tell about my family in complete sentences
My family is a very happy family.
My family spoils me too much
What do I like to do most?
What did I like to do most? I like to play basketball and baseball forever. Also I love to go to gym and teach Math
What does favorite mean to me? What is my favorite thing, time, or book?
My favorite thing is my family. My favorite book is Toilet Paper Tigers. My favorite time is when I beat my father in basketball (He let me)

The autobiographical sketch above describes quite accurately some of Miguel's interests and traits. For example, when I started working with the Fuentes students and Julia in fall 2004, I very quickly could see that Miguel was positioned as one of the top students and the facts-and-information student who was frequently called on to help students in social studies; he was also asked by Julia throughout the year to calculate how much time particular activities would take in class. He also liked to make witty jokes when commenting on literature or other content, and he talked frequently about his love

of sports and his family. Chapter 7 provides a detailed description of Miguel's literary process during the curricular unit.

Bernardo Regalado

Bernardo, an eleven-year old Puerto Rican student, comes from a single parent Spanish/English-speaking background. During the year we worked together, he was on medication for attention deficit disorder. When he first entered Julia's class in fall 2004 he had extreme difficulties remaining still. When I observed a read aloud class in early November 2004, for example, Bernardo spent some of the time on the rug opening and closing his mouth in quick succession and some of the time with his head clasped in his hands. In a final paper for a systemic functional linguistics course that I co-taught for ACCELA in summer 2005, Julia wrote the following about Bernardo:

He was placed in the classroom a month into the school year due to disruptive and inappropriate behavior in a mainstream regular education fifth-grade classroom. It was hoped that the accelerated students would act as role models and that the challenging coursework, particularly in Math, would better meet his needs. Bernardo demonstrated continued struggles relating to his classmates, who appeared to find his behavioral outbursts, self-mutilation, and motor agitation irritating. They generally shunned him and at times I was at a loss for how to meet his social and academic needs. (Ronstadt, SFL paper, 2005)

In my seven-month time with Julia's class (from November to April), I observed some of the social and academic difficulties that Bernardo tended to have with the group. In classroom discussions, for example, Bernardo tended to shout over other students and jump up from his seat. Whereas Miguel tended to conform to the official space of teacher/student relationships in classroom interactions, Bernardo often saw the interactions as an opportunity to bring in a comic and slightly over-the-top perspective on

the subject. Chapter 7 shows how Bernardo's keen interest in using texts for communicative purposes motivated him to create his multimodal literary narrative.

To conclude, this chapter provided an ethnographic overview of the contextual factors at play in the Fuentes classroom and the main participants in the study. It also described in detail how Julia planned and implemented her curricular unit on literature. The following chapter provides a detailed description of the methodology used in collecting and analyzing the data collected at this research site.

CHAPTER 5

METHODOLOGY

Overview

The purpose of this dissertation study is to explore how SFL-based curricular units in urban school classrooms, developed with the support of professional development initiatives, provide students with a metalinguistic awareness of language as a pliable repertoire of choices. Julia Ronstadt, one of approximately sixty-five teachers enrolled in the ACCELA Master's Program, is the focal teacher in the study: her curricular unit represents in many ways the type of action research projects developed through ACCELA (see Gebhard, Habana-Hafner, & Wright, 2004; Gebhard, Harman, & Seger, 2007; Gebhard, Jiménez-Caicedo, & Rivera, 2006; Gebhard & Willett, 2007; Harman, 2007; Shin, Gebhard, & Seger, in press; Willett et al., 2007).

The connections between the research on SFL praxis in the previous chapters and the methodology described in this chapter are twofold. As discussed in Chapter 4, Julia's language-based approach shares some elements of critical SFL praxis. The analysis of students' textual practices in Julia's curricular unit, therefore, is used to reflect in concrete ways on the strengths and challenges of using an explicit teaching of linguistic resources and intertextuality in subject-specific areas such as English Language Arts. Secondly, the methodological approach to the study is directly influenced by research on the theory and praxis of SFL.

Specifically, the combined ethnographic SFL study investigates how students draw upon literary source texts and classroom activities about literature as webs of intertexts to accomplish their own social and academic purposes during a language-based

curricular unit on literature. The three research questions that guide the study are described below:

1. How does language-based pedagogy in ELA contexts support students in developing an understanding of how to write literature and use this literary language in other academic contexts?
 - a. What patterns of transitivity, modality, and texture do students use in their literary narratives?
 - b. Are these patterns of meaning similar to those in texts that students have read, co-constructed or discussed during the curriculum unit? If so, how have they been woven into the students' texts?
 - c. Do texts students write for other academic contexts use similar patterns (e.g., cohesive devices, modality, evaluation, theme sequencing)? In other words, what type of intertextual "threads" do students establish across different texts they write during the curricular unit (Dyson, 2003)?
2. How does language-based pedagogy help students accomplish their own social and political work?
 - a. How does the students' web of intertexts in their literary narratives connect to the discussion and written descriptions of student social issues during the curricular unit?
 - b. What connections are made between sociocultural context of production and text in students' writing?

3. How do institutional policies and practices (e.g., in school districts; school-university partnerships) facilitate or impede teachers from developing language-based pedagogies?
 - a. What are the sociohistorical factors at play in the school classroom (e.g. school reform efforts, state and school approaches to literacy instruction?)
 - b. How does teachers' involvement in a professional development initiative contribute to the development of a language-based curriculum?

Data Collection

As mentioned earlier, I spent four years in Rivertown collecting data with teachers in classrooms and one year teaching ACCELA courses. I was able to draw from this larger set of data when developing the research project at Fuentes Elementary. For the narrower set of data that related specifically to the curricular unit on literature, I spent approximately six months in Julia's classroom at Fuentes in 2004-5. I spent two hours biweekly in November and December 2004 getting to know the research site and classroom participants. In January to early April I attended the Reading/Writing Block time period everyday assisting the teacher and conducting research activities. As part of our collaborative work, Julia had already gained permission for participation in the ACCELA study from parents and community members. When I decided to focus on the curricular unit for my dissertation research I also asked Julia and four focal students,

Bernardo, Kendria, Laiyla, and Miguel,¹⁰ to sign specially designed dissertation consent forms.

I began taking field notes, video- and audio-taping, and collecting curricular materials and student texts in late November 2004 and continued this phase of the ethnographic process through April 2005. The primary resources for my research were these collected artifacts, but other informal interview data provided me with a wider ethnographic lens on the study. In addition to fieldwork in Julia's class and our collaborative research, for example, I also co-taught two of the courses Julia took in the ACCELA program. My role as co-teacher for the Systemic Functional Linguistics and the Critical Multicultural Approach to Children's Literature course was instrumental in providing me with a different lens on Julia's involvement in ACCELA. For example, I worked closely with her on an SFL analysis of Bernardo's literary narrative and had access to the course assignments Julia completed for all ACCELA courses (e.g., Supporting L1 and L2 Literacy Development; Assessing and Supporting Literacy Development). Having this secondary data was very helpful in seeing changes in Julia's understanding of genre- and language-based teaching over the course of two years.

In addition I had access to Julia's insider perspective on school policies and literacy practices through our collaborative analysis of the curricular unit for joint presentations and a chapter we co-wrote. I also interviewed Julia on three occasions about her interpretation of what happened during the unit and about her analysis of students' texts. When we were preparing to write a chapter on our work with other ACCELA members (Willett et al., 2007), I also asked Julia to write about her perceptions of what

¹⁰ As mentioned before, all names of participants and schools are pseudonyms in this study.

happened in the curricular unit (see Appendix C). In addition, I interviewed students at different times during the year about their responses to the unit and conducted a follow-up interview with them in fall 2005 (see sample interview Appendix C). These interviews and written feedback, although informally structured, served as important resources in terms of providing a more emic perspective on the data and triangulating some of my own perceptions and analysis of the cultural practices in the Fuentes classroom (Carspecken, 1996; Coffey & Atkinson, 1996).

I organized the multilayered data that I gathered into three distinct categories (see Table 5.1):

Table 5.1: Data Collection

Fuentes and Rivertown data	Interview data	ACCELA research data
Field notes	Julia	Power point presentations and handouts (Ruth and Julia)
Digital and audio tapes of classroom interactions	Bernardo	
Curriculum materials	Miguel	Julia's course assignments in ACCELA
Photographs of classroom artifacts	Kendria	Partial collection of video-tapings of ACCELA courses that Julia attended
Students' written texts	Laiyla	
District assessments	University faculty member (who worked at Fuentes in 2000)	ACCELA syllabi and course materials
Student records	Other teachers at Fuentes	

Role of Researcher

As previously mentioned, I spent four years in classrooms in Rivertown school district collecting data and supporting ACCELA teachers with their research. Through this on-site research and support work, I got to know students, teachers, and community members quite well in several schools in the area, but especially at

Fuentes and at Willow, a neighboring middle school. When deciding to do my research on Julia's curricular unit, therefore, I was motivated not only by my interest in critical systemic functional linguistics but also by my knowledge of the needs and interests of the local school population. For example, I spent three years collecting and analyzing data with an ACCELA teacher in an English Language Arts classroom at Willow Middle School (see Harman, 2007). Through that study I realized how important it was for school-university partnerships to support teachers in their development of language-based curricula for non-dominant students in the district. In addition, my collaborative research with Julia and our joint presentations to the district provided me with an emic perspective on the pressures and challenges facing Julia, other teachers at Fuentes, and district administrators. My research questions and approach to this study were directly influenced by this knowledge of local, state, and national pressures on teachers and non-dominant students in Rivertown and by my ongoing relationships with several teachers and students in the district.

In addition, because I co-taught ACCELA courses that Julia took, collaborated with her not only on ACCELA course assignments but also on outside projects, and played the role of camerawoman, research assistant, and sometimes teacher's aide in her Fuentes classroom, multiple perspectives informed my ethnographic understanding of the classroom. For example, when analyzing the oral intertextual patterns established by students and teacher in the curricular unit, my multiple roles in the classroom provided me with an additional lens on some of these interactions. Also, because of my personal interest in the students, I was very invested in becoming familiar with and analyzing the web of intertexts they established in their writing and

classroom talk. For example, I spent a lot of time running to the library or visiting online bookstores to purchase books the students talked about that I did not know. My data analysis, follow-up interviews with students and Julia, and my write-up of the student case studies were motivated by my interest in, and respect for, this classroom community of literary writers.

Finally, aware of all the conflicting roles at play in my research, as teacher assistant, researcher, and ACCELA instructor (Ladson-Billings, 2000), I tried to triangulate my analysis of the multilayered set of data continually by conferring with Julia, the students in my study, other teachers in the district, and ACCELA faculty on a regular basis.

Limitations and Challenges of Study

Although, as Kamberelis and Scott (1992) point out, attempting to explore all intertexts is a modernist fantasy, one important limitation of the current study is that in the analysis of the intertextual connections students established in their writing to self, to other texts, and to societal issues, the study only refers to those intertextual patterns established by the classroom discourse community. Although an exploration of this small web of intertexts provided a lens on how students responded very actively to the resources that the language-based pedagogy provided, ideally a wider exploration of how children interacted with texts at home would have deepened my understanding of the intertextual connections that students established and played with in their texts. The study provides therefore only a partial snapshot of the children's intertextual practices, especially since it did not follow the students into their homes and communities.

Second, because the focus in this study is on how language-based pedagogy can provide students with an understanding of how to explicitly draw from source texts and resources to write and read literature, the study does not explore in depth changes in the academic literacy practices of the students. Instead, it focuses on how the children linguistically construct their literature from a multilayered web of intertexts that relate to their own world, to literary source texts, and to classroom interactions. Another version of this study could have focused on how the scaffolding activities and tools used in the curricular unit apprenticed the students into a different understanding of how to write in literary and academic ways by the end of the unit.

Data Analysis: Overview

An ethnographic approach was used in the collection and analysis of data: that is, the study investigates the cultural landscape at Fuentes in 2004-5 (Carspecken, 1996; Coffey & Atkinson, 1996; Denzin & Lincoln, 2000; Dyson, 2003). Two questions guided inquiry into these cultural practices: First, what were the contextual factors at play that impacted the literacy practices in the Fuentes classroom and how did these factors relate to larger social issues such as high-stake school reform (e.g., Egan-Robertson & Willett, 1998; Fairclough, 1992)? Second, what web of intertexts did the classroom participants use to co-construct their ever-changing literary culture during the three-and-a-half-month curricular unit? Similar to Dyson (2003) who enters the imaginary world of early elementary students through her study of their multiple interwoven set of voices from official and unofficial worlds, the study investigates as much as possible the intertextual and intratextual resources that students used in classroom interactions and written texts to achieve social and academic goals for a specific context. Also, similar to Dyson (2003),

the ethnographic study approaches the question of development in student literacy practices not as a linear but as a zigzagging process wherein students negotiate academic and social activities over time by drawing upon a changing web of intertexts.

This section discusses the three phases of data analysis used in the study: first, a global analysis of field notes, curricular materials, district policies about ELA writing and ACCELA research materials; second, an analysis of intertextual patterns in transcripts of videotaped and audiotaped classroom interactions between January and April 2005 (Bloome et al., 2005); third, an SFL analysis of patterns of cohesion, transitivity, and modality in literary source texts and in students' literary and other academic texts (Halliday & Matthiesen, 2004).

Ethnographic Overview

Phase 1 of my study involved a broad content analysis of data (i.e., Fuentes classroom, Rivertown, and ACCELA). The purpose was to better understand the contextual factors and cultural landscape in Julia's classroom at Fuentes during the year 2004-5. First, I wanted to establish what type of resources Julia drew upon in planning and implementing her language-based curriculum and what factors impacted this planning (e.g., district policies on English Language Learners; ACCELA readings on critical literacy, state high stakes testing). Drawing on a very broad set of intertextual codes, I analyzed Julia's oral and written texts that related to the curricular unit and that were created in the context of ACCELA courses, informal interviews with me, and school district dialogues (see sample analysis, Appendix A). When I was puzzled about some of Julia's references to district policies or ACCELA resources, I talked with faculty and with Julia about these particular points. For example, observations and questions

raised by this initial analysis of Julia's texts led me to research school policies regarding literacy practices before and after the passage of NCLB at Fuentes (e.g., policies of Rivertown school district on achievement in 1990s and 2000s) and to interview personnel involved in the district in the 1990s (e.g., interview with Cynthia Rosenberger¹¹, October 2007). Chapter 4 provides an ethnographic narrative of this broad analysis of contextual factors at play in the Rivertown school district in 2004-5.

Situating children on a landscape of voices allows me to portray how they maneuver through social space, rather than only how they participate in a recurrent practice over temporal time. (Dyson, 2003, p.12)

Intertextual Analysis

Phase 2 of my study first involved, after getting a broad ethnographic understanding of the Fuentes School, establishing the type of intertextual connections to literature that students were establishing in their classroom interactions and to see what social identities they were enacting through the use of these intertexts (e.g., Bloome & Egan-Robertson, 1993; Bloome et al., 2004). The intertextual investigation was prompted by my second research question: namely, how the students' social issues and interests discussed or that emerged in classroom interactions connected to what or how they wrote in their literary writings. Similar to other sociocultural theorists of writing (e.g., Dyson, 1987, 1990, 1993; Hicks, 1996; Kamberelis, 1999; Kamberelis & Scott, 1992; Schulz & Fecho, 2002; Solsken, Willett, & Wilson-Keenan, 2001), I believed it was important to

¹¹ Cynthia Rosenberger is a faculty member in the School of Education at the University of Massachusetts who worked in a school-university partnership at Fuentes prior to 2002 and who wrote her dissertation study on the meaning of dialogic literacy practices at Fuentes (see Rosenberger, 2003).

have an overview of the “landscape” of voices (e.g., peers, self identities, teachers, family) that shape students’ writing (Dyson, 2003).

To explore intertextuality in the Fuentis classroom, I first consulted applied studies on intertextuality (e.g., Bloome, Carter, Christian, Otto, & Shuart-Faris, 2005; Dyson, 2003; Ivaniec, 2004; Kamberelis & Scott, 1992; Keene & Zimmermann, 1997; Papas & Varelas, 2003; Solsken, Willett, & Wilson-Keenan, 2000) and created intertextual coding that related specifically to references the students and teacher made to different types of oral and written texts while engaged in classroom scaffolding activities in literature. Specifically I worked with and expanded Keene and Zimmermann’s (1997) three connection categories, “text to self,” “text to text,” and “text to world,” that they used as a reading comprehension strategy to engage young readers in literature (see sample coding sheet, Appendix A). For example, in coding each transcript I noted what type of intertext the student or teacher was establishing (e.g., text-to-text, text-to-multimodal text, text-to-self connections). As illustrated below in Table 5.2, at the end of each coded transcript I used a log to include additional observations about the interactions (see Appendix B for sample coding and log sheet).

Table 5.2: Sample Log on Intertextual Coding

Text to literary text	Text to self	Text to world	Text to set of texts	Text to multimodal text	Text to audience
References to own stories, to (K & B) <i>Maniac</i> , (all) <i>Felita</i> , (B & L) <i>Roll of Thunder</i> , (L) <i>Charlotte's Web</i> , and (K) <i>Pony Tales</i>	All of the students relate the publishing of book to own social issues: Bernardo about his partner, Laiyla about her braces. Kendria about an annoying sibling	K, B & L talk about how writing books can change their own and in B's case attitudes of their readers	Very strained responses from K, B, & L to question about how particular activities and books inspired them to write their own books	B talks about the illustrations in this book and repeatedly shows the cover page to camera	References to how they were inspired to write the book and whether the 2nd-graders influenced them (very much in case of Kendria and Bernardo, not so much in case of L)

Conducting a thematic intertextual analysis of all transcripts provided me with a deeper understanding of the patterns of talk related to literature during the three-and-a-half-month period. Indeed, similar to Dyson (2003) who found herself immersed in popular culture (e.g., hip-hop radio station) when she explored certain intertextual “threads” in the children’s textual talk, I found myself running to the library or going online to search for different books that the students and Julia mentioned frequently in their classroom talk. However, as stated earlier, similar to Kamberelis and Scott (1992) I was also very aware that I could only get a partial snapshot of the children’s intertextual practices, especially since I did not follow the students into their homes and communities. Kamberelis and Scott (1992) articulate this limitation on tracking intertextual connections in the following way:

Although we managed to trace a good number of intertextual pathways and intertextual functions in our analyses, we found it impossible to be either exhaustive or absolutely precise in our understanding and articulation of these various dimensions of voice appropriation and transformation. Indeed expecting to predict or uncover all possible intentions, effects, and rejoinders of discourse is a hopelessly modernist goal. (Kamberelis & Scott, 1992, 2004, p.220)

In establishing to a limited degree the pattern of literary talk constructed by the class members, I also started to identify how students used their references to particular books or literary events as communicative social tools to position themselves in different ways in the classroom community (Dyson, 2003; Lensmire, 1993). For example, analysis of the intertextual codes revealed that Miguel frequently positioned himself as a sports fanatic and witty Math wizard not only through text-to-self connections but also through text-to-text connections. For example, as illustrated by the representative coded data below Miguel frequently aligned himself with the humor and subject matter of Korman's (1993) *Toilet Paper Tigers*, a comic book about a baseball team or with Spinelli's (1990) hyperbolic depiction of the super athlete in *Maniac Magee*. In the following interaction, the class is discussing what would be effective openers for their stories.

1. **Text to text:** Miguel: I want to use an opener like the one from *Toilet Paper Tigers*.
2. **Text to text:** Miguel (*reads*): Our coach had a great mind for science, but he was a total goose-egg when it came to baseball.¹²
3. Julia: I'm sorry. I couldn't hear you. We have a lot of competition over here.
4. **Text to text:** Miguel: Our coach had a great mind for science, but he was a total goose-egg when it came to baseball.
5. **Text to self:** Julia: Mmm. And why was that an effective opener for you?
6. **Text to self:** Miguel: Because my main character, she's going to Esselbrook and she doesn't know anything about the school.
7. **Text to self:** Julia: Ah hah. So you might be able to change that sentence a little way to fit your story. Cool.

¹² (Korman, 1993, p.1)

Second, through the log notes on each coded transcript certain patterns emerged in terms of who got to talk, whose intertexts tended to be recognized and have social consequences, and whose intertextual connections tended to be left dangling (e.g. Bloome et al, 2005). In the coded transcript below, for example, Bernardo's intertext is left unacknowledged by Julia. Analysis of later classroom interactions revealed that this intertext was never incorporated into the classroom web of intertexts. In the excerpt below, the class is discussing bothersome issues they experienced at home or school:

1. **Text to self:** Kendria: When my brother put worms in my bed when I wasn't there
2. **Text to class:** Julia: So, pranks
3. **Text to class:** Kendria: Yes
4. **Text to self:** Bernardo (*stands up and shouts*): Ugh, yeah, last time my brother put a hamster on my head when I was sleeping
5. **Text to body:** Julia: Please sit down. Do you notice that everyone else is raising their hand?

Analysis of the coded transcripts and the logs I kept at the end of each coded transcript also revealed what classroom activities elicited the most active response in the four students. For example, Miguel was very active and excited when engaged in discussions about *Maniac Magee*, whereas Bernardo and Kendria, through a lot of intertextual references to their family lives, responded very actively to discussions about social and personal issues.

Data Reduction

In preparing to do a micro SFL linguistic analysis of students' intertextual practices and changes in their use of literature, I turned at this point from analysis of

verbal classroom interactions to texts read and produced during the unit. I began organizing files of texts for each of the four focal students. Each file had the following data: drafts of literary narrative; scanned copy of final literary narrative with images; scaffolding materials (e.g., worksheets, reader response sheets, and journal entries); district assessments; scanned literary sources (excerpts of books that students read or referred to in class); transcripts of most important classroom activities.

To establish the type of connections students were making in their written texts to classroom resources, self, and literary texts, I coded the final drafts of students' literary narratives as "text to self," "text to class," "text to text, and "text to world" (Keene & Zimmerman's, 1997; see sample coding, Appendix A). When I went through all four files¹³ and discovered the rich and multilayered connections students established in their literary connections of texts to class, to self, and to the world, I also realized that doing a micro linguistic analysis on texts from all four students was too much. Based on my knowledge of the different students and the purpose of this study I decided to focus on the two boys, not because of their gender but because they were a study in contrasts: Miguel was positioned as one of the top students in the class, whereas Bernardo was often positioned as one of the lowest, struggling students.

After narrowing the focus from four to two students, texts and scaffolding materials were selected that I would analyze using SFL; the texts needed to be the ones that were active resources for the students in their intertextual process. To illustrate the

¹³ At the end of the school year, Julia provided me with a crate of all the texts, drawings, worksheets, journal entries, and district assessments students had produced during the curricular unit.

selection process, Bernardo's file list is used below as an example. In bold are the texts that had clear intertextual connections to his text:

Table 5.3: Bernardo's Texts

Bernardo's texts	Intertexts: Literary sources	Intertexts: Classroom activities
Four drafts of literary narrative Essay on bothersome issues Three district assessment prompts Poster drawn with his 2nd-grade partner Worksheets on favorite similes, openers, show versus tell Journal entries on openers and on simile Picture book scaffolding	Moser's <i>Don't Eat the Monster on Tuesdays</i> Spelman's <i>When I Get Angry</i> Jones (1995) <i>Matt and Tilly</i> Taylor (1979) <i>Roll of Thunder</i> Mohr (1976) <i>Felita</i>	Julia's comments on drafts of Bernardo's texts Transcripts of meetings with 2nd-grade partner Transcripts of discussions about social concerns Transcripts of collaborative Picture book making Transcript of discussions and activities on literary language, dialogue, and setting

SFL Overview

Phase 3 of my data analysis involved a micro linguistic analysis of the source texts and student texts. For SFL analysts, such analysis provides us with a way of seeing how texts make meaning through distribution of patterns of meaning at the clause and whole-text level. As Eggins (2004) states:

Describing grammatical patterns of transitivity, mood, and theme allow us to look for description of the types of meaning being made in a text: how the semantics are expressed through the clause elements; and how the semantics are themselves the expression of contextual dimensions within which the text was produced. (Eggins, 2004, p.84)

As already mentioned in Chapter 2, SFL sees language as a dynamic set of choices for a writer or speaker to use in a variety of social contexts (e.g., Eggins, 2004; Halliday &

Matthiesen, 2004). In the context of this study SFL was a way to analyze how the literary and emergent literary authors (i.e., published children's authors and the children themselves) create the "literariness" of their texts through patterns of transitivity, cohesive harmony, theme progression, and figurative language (see Appendix B for SFL analysis of texts). Analyzing these particular patterns of meaning in representative literary texts and in the children's own texts provided concrete data on how the language of certain source texts was interwoven into the students' writing (Williams, 2001). In addition, it provided a lens for viewing how students wove literary "intertextual threads" into their writing for other contexts (e.g., Christie, 2005a; Dyson, 2003).

Transitivity

The system of transitivity in SFL deals with how clauses are organized to express experiential meaning (Eggins, 2004; Halliday & Matthiesen, 2004). In other words, it encodes a text's construal of meaning about the world. It connects very closely to the interpersonal metafunction in terms of how and why particular elements of experience are selected: a textual choice that can be analyzed for its evaluative stance. For example, because of his interest in British boarding school chapter books (e.g., Rowling, 2002) and for other personal reasons that are explained in Chapter 6, Miguel chose to write a literary narrative about an elite boarding school in western Massachusetts and not about an urban school such as Fuentes Elementary.

The main focus in an analysis of transitivity is on determining the level of transitivity and agency in a clause through an exploration of the process types and participants (Eggins, 2004). Table 5.4 (see Thompson, 1996) below shows how an SFL analysis highlights how characters and setting are construed through selection of specific

processes (e.g., material, behavioral, or relational), participants (e.g., those affecting or affected by the process), and circumstances (e.g., the purpose or manner of the action being carried out).

Table 5.4: SFL Analysis of Transitivity

Process Type	Core Meaning	Participants	Circumstances for all process types
Material	Action verbs	Actor, goal (or affected object), scope	Location (in school) Manner (with a smile) Cause (because of her) Role (as a chaperone, she...) Angle (from her view point) Time (in three hours)
Behavioral	Physiological verbs that reveal mental states	Behaver, behavior	
Mental (perception, cognition, desideration, affect)	Thinking, wanting, Emotional verbs	Senser, phenomenon	
Relational: attribution and identification	Describing verbs of being and having	Carrier, attribute Value, token	
Verbal	Saying verbs	Sayer, verbiage, and/or projected clause	
Existential	Existing verbs	Existent	

Analysis of this pattern of transitivity (Eggs, 2004) reveals how a text constructs characters and a particular spatio-temporal point of view that may be consistent throughout a narrative or may shift. To analyze transitivity in the literary source texts and student texts, I adapted the categories used by Eggs (2004), Halliday and Matthiesen (2004), and Thompson (1996). For example, Table 5.5 below shows an analysis of Miguel's pattern of transitivity in the resolution sequence of his narrative (see Appendix B for complete analysis). The analysis highlights what verbal processes, participants, and circumstances are used and how they are organized (e.g., who does what to whom). At the end of each coded text, I wrote up an analysis of the key elements found in each text or excerpt (in the case of literary source texts I analyzed three excerpts, based on

Halliday's approach, 1971). When comparing literary source texts and student drafts and final copies of texts, I used the coded sheets and analysis to compare and contrast patterns of transitivity.

Table 5.5: Transitivity in Miguel's Narrative

Mr. Questadt		Announced	An architectural competition		
Sayer		Verbal process	Verbiage		
He	Said	I	Want to bring	yours	to the one year round competition
		Actor	Material process	Goal	Circumstance: location
Sayer	Verbal process	Verbiage			
We		Can only choose	One student		
Actor		Material process	Goal		
And I		Choose	You		
Actor		Material process	Goal		
So	Mr. Questadt		Sent	the blue print in	With delight
	Actor		Material process	Goal	Circumstance: manner
One month later		The announcement		Came	
Circumstance: time		Medium		Material process	
And first prize winner		Is		Lisa Castinelli.	
Token		Relational: identifying process		Value	
Lisa	gladly		Came up and received	her trophy	
Actor	Circumstance: manner		Material process	Goal	
And she	Heard		someone whisper	Her name	
Senser	Mental process		Phenomenon	Range	
So Lisa			Turned around		
Actor			Material process		
And {she} eavesdropped			On Nicola and Julia		
Material process			Goal		

Cohesive Harmony

Related closely to the pattern of transitivity is the concept of cohesive harmony, first developed by Hasan (Halliday & Hasan, 1989). The term refers to the interaction established in a text through a text's lexical chaining and interaction. As Hedberg & Fink, (1996) state:

A text with a cohesive harmony is a text that contains multiple chains of semantically related words representing different ideas or threads of meaning; interaction among the chains weaves the threads of meaning together into a coherent whole. (p.74)

A lexical chain is established when two lexical items or more belong to the same “super-category”: for example, chains of participants cohesively relate to categories such as characters, setting, or attributes in narrative texts (Eggins, 2004). The system of lexical classification meronymy refers to the relationship of a super-category to a subgroup (e.g., barn: hay) or to co-meronymy when the lexical terms have equal status (e.g., cat: dog) (Eggins, 2004). In developing characters in *Maniac Magee*, for example, Spinelli (1990) develops a meronymical participant chain that refers to the main protagonist (Maniac = Jeffrey = fast runner = homeless child = superlative baseball player). Similarly, in terms of processes, Spinelli uses a chain of material processes to highlight Maniac’s legendary actions in his new home town (run = jog = punted ball = hoist = stretch out).

In terms of the interactions among these lexical relations, expected or unexpected relationships between participants and processes highlight what type of literary genre is being constructed (e.g., fantasy, realistic, historical). For example, in terms of expectancy (Eggins, 2004), certain interactions among processes and participants (e.g., dog: bark) are conventionally accepted as realistic whereas others highlight the fantastic connections the text is establishing among participants (e.g., dog: cook dinner). The interaction among the lexical terms also relates directly to the question of foregrounding and defamiliarization of specific conventional ways of constructing reality (e.g., Jakobson, 1985).

My coding of cohesive harmony of selected texts was based on Eggins (2004). Based on Eggins’s (2004) approach, I identified super- and sub-categories in lexical

chains, expectancy in terms of what processes were used in the unfolding of a sequence, and what chains of processes and participants were repeated over the course of a passage or whole text. Table 5.6 illustrates this approach through an analysis of a short excerpt from Spinelli's (1990) *Maniac Magee*.

Table 5.6: Cohesion Analysis

<p>"Before the Story" Spinelli (1990, p.1) <i>Maniac Magee</i></p> <p>They say he was born in a dump</p> <p>They say his stomach was a cereal box and his heart a sofa spring</p> <p>They say he kept an eight-inch cockroach on a leash and that rats stood guard over him while he slept.</p>	<p>Analysis of cohesive harmony</p> <p>Deliberate lack of expected cohesion in transitivity:</p> <p>Lack of <i>taxonomic</i> connections between super-category (e.g., Maniac) with sub-categories (cereal box, sofa spring, rats, dump, salt) that highlight myths built around Maniac's prowess.</p> <p>Incongruent <i>expectancy</i> connections of processes and participants (e.g., ran: salt; keep: eight-inch cockroach)</p> <p>Repeated use of <i>same lexical chain</i>: They say (three times in this short extract)</p>
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The analysis reveals how Spinelli plays with cohesive harmony in ways similar to the process of metaphorical writing, by using unfamiliar connections (e.g., stomach: cereal box; cockroach: eight-inch leash; Maniac's home: dumpster). In analyzing source and student texts for patterns of cohesive harmony, I could see how the texts played with or conformed to generic conventions and whether they used cohesive harmony in realistic or innovative ways (see Appendix B).

Theme Sequencing

Theme, as defined by SFL linguists, is the point of departure in a clause, and rheme, the rest of the clause. For example, Spinelli (1990) begins the second chapter in his novel *Maniac Magee* in the following way:

Everybody knows that Maniac Magee (Jeffrey) started out in Hollidaysburg and wound up in Two Mills. The question is: What took him so long? And what did he do along the way? (p.8)

In the first sentence the first word is an unmarked experiential theme because it starts the clause by naming the subject of the process. In other words, the theme or point of departure in the clause is deemed “unmarked” because it is the most usual way of beginning a clause. The rest of the information in the clause (i.e. everything after everybody in clause above) is called the rheme. If the clause begins with something other than the subject (e.g., On Tuesday it rained), it is analyzed on a continuum of markedness. In addition, if a clause begins with an interpersonal or textual adjunct, the analyst includes both the marked theme and the first experiential element in the clause (Thompson, 1996). For example, in the last sentence Spinelli uses a *marked* multiple theme (“And what”) as the point of departure.


Theme progression links very closely to this concept of theme markedness and is again a very important element in developing cohesion in a text. The two predominant patterns of theme progression are *iterative progression* where the same theme is repeated in subsequent clauses or a co-reference is used; in *linear progression* the theme of a subsequent clause is picked up from the rheme in a previous clause (Thompson, 1996). To develop cohesion in a text, linear progression tends to be used most often in formal academic texts: the “new information” provided in the rheme of a clause is picked up as

given information in the theme position in subsequent clauses (Martin & Rose, 2003).

Below is an example of typical linear progression in a narrative. The novel *Roll of*

Thunder (Taylor, 1979, p.3) starts in the following way:

Table 5.7: Linear Progression Analysis

<p>Little Man, would you come on. You keep it up and you're gonna make us late</p> <p style="text-align: center;">  </p>
<p>You in Rheme of first clause is picked up as theme in both subsequent clauses.</p>

Based on the work of Eggins (2004), Halliday and Matthiesen (2004), and Thompson (1996), I analyzed patterns of theme progression and theme sequencing by considering markedness, theme/rheme sequences in a clause and connections among clauses. When doing a comparative analysis of drafts of the three district writing assessments, for example, I created tables of changes in first and third texts in terms of the categories mentioned below (see Appendix B for cohesion analysis of Miguel's first and third district assessment and a comparative analysis of Bernardo's assessments).

Table 5.8 below is an analysis of the pattern of markedness in one of Bernardo's texts:

Table 5.8: Analysis of Theme in District Prompt

Theme			Rheme
My mom			is nice
Topical theme (Subject: Unmarked)			Rheme
becaus she			helps me on my homewrak and like on my spelling. And on my sience about the human body and bones.
Textual	Topical (subject: unmarked)		Rheme
She			also helps me on my math and sometimes on my geografy.
Topical (Subject: unmarked)			
{She			helps me}Also on my mutaplucation fakes to. And about angles
Topical (Subject: unmarked)			Rheme
My mom			is like a model to me in life
Topical (Subject: unmarked)			Rheme
Like, when			she teched me to be smart.
Textual	Topical (circum: unmarked) + structural		Rheme
And she			teaches me wotse write from wrong.
Textual	Topical (subject: marked)		Rheme
And also she			helps me fined a wood in the dictionary.
Textual	Interpersonal	Topical: subject: Unmarked)	Rheme
And sometimes {She}			helps me read
Textual	Interpersonal	Topical (subject: unmarked)	Rheme

Attitudinal Lexis

Researchers in recent decades have developed an in-depth SFL theory of evaluation and appraisal. Martin and Rose (2003) and Martin (2005), for example, have explored different aspects of appraisal such as appreciation, judgment, and affect. For the

purposes of this study, only one small aspect of this SFL research was used: the concept of attitudinal lexis (Martin & Rose, 2003).

As defined by Martin and Rose (2003), attitudinal lexis or “lexis with an attitude” can be defined as lexical choices that highlight indirectly a text’s emotional stance or “force” toward the subject or audience. For example, a writer may describe a setting as “a nice landscape.” This lexical choice is an expected one and does not signal any high degree of “force” or emotion on the part of the writer. However, my analysis for this study of an excerpt from Taylor’s (1979, p.97) novel *Roll of Thunder* (see Table 5.9 below) shows how attitudinal lexis evokes the shock and horror experienced by the protagonist, when she encounters a man who has been tarred by White supremacists:

Table 5.9: Attitudinal Lexis in Roll of Thunder

<p>A still form lay there staring at us with <i>glittering</i> eyes. The face had no nose, and the head no hair; the skin was scarred, burned, and the lips were <i>wizened black</i>, like <i>charcoal</i>. As the <i>wheezy</i> sound echoed from the opening that was a mouth, Mama said: “Say good morning to Mrs. Berry’s husband, children.”</p>	<p><i>Attitudinal Lexis:</i></p> <p>Use of term <i>glittering</i> highlights the contrast between the seemingly dead person and the lively eyes.</p> <p><i>Wizened black like charcoal</i> and <i>wheezy</i> highlights Cassie’s horror of what she is seeing.</p>
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Lexical metaphors are another form of attitudinal lexis (Martin & Rose, 2003). When using lexical metaphor and simile, a writer creates a double meaning through a transcoding of one image with another and also imbeds a specific evaluative stance (interpersonal meaning) in connecting the two dissimilar concepts. For example, Bernardo uses the following lexical metaphor to convey the narrator’s emotional reaction to the sound of thunder:

Table 5.10: Bernardo's Attitudinal Lexis

To me the thounder soneds like a T Rex sketching it's lungs off. (To me the thunder sounds like a T Rex screeching its lungs off)
Two dissimilar objects brought together for evaluative purposes: Thunder = T Rex screeching

Based on the work of Martin and Rose (2003), I coded patterns of attitudinal lexis in source texts and student texts by highlighting terms that conveyed an implicit evaluation of the point of view of characters or the narrator in texts (see sample analysis in Table 5.10 above). After coding the whole text or literary excerpt, I created a summary table and wrote a short analysis about the use of evaluation in the text and compared it with the use of attitudinal lexis in other texts being analyzed (see analysis of Miguel's assessments, Appendix B).

Comparative Analysis of Texts

The SFL microanalysis of literary source texts and student texts revealed the patterns of meaning in source and student texts. A comparative analysis of the drafts of the literary narratives and also of the three assessment prompts for the district in October 2004, November 2004, and March 2005 provided information on two additional aspects of the students' writing. First, a comparative analysis of other academic texts the students wrote before and during the curricular unit provided a lens on if and how they used similar literary patterns of meaning in texts written for different academic purposes. For example, by analyzing Bernardo's three district assessments and comparing the use of cohesion, transitivity, and appraisal in the three texts, it was clear that the text in March had different patterns of cohesion and transitivity than the two other texts; it resembled distribution of meaning in his literary narrative more than the previous texts (see

Appendix B for comparative analysis of the three texts). Second, an analysis of the different drafts of the students' narratives revealed how the patterns of meaning changed over time and the extent of Julia's involvement in the writing process. Table 5.11 below shows an example of how I tabled drafts to allow me to compare and analyze the changes.

Table 5.11: Comparative Table of Narrative Drafts

Draft 1 (All Bernardo's writing with some corrections from Julia, <i>in italics</i>)	Draft 2 (Mix of Julia (<i>in italics</i>) and Bernardo (regular font))	Draft 3 (Bernardo's writing with some corrections from Julia in striethrough) and one addition <i>in italics</i>	Final Draft (Miguel's typed version of Bernardo's story)
Orientation: Phase 1 The boys bathroom was very damp and vary damp and vary dark ancient and old. It smelled of swety gym socks. Many people go in and even fewer return (<i>Put later</i>).	Orientation: Phase 1 <i>It was the first day of school. Mitchell walked passed his 2nd-grade classmates into the newly-cleaned bathroom.</i> Orientation: Phase 2 <i>Mitchell notices Jack whispering to Joe, another student, "There's that kid from Greenfield. I know him from last year. He bullied kids a lot." "Oh yeah, I remember when he tripped another kid at lunch when he was carrying his tray. He slipped on his dropped his tray; slipped on the ravioli, and broke his wrist."</i>	Orientation: Phase 1 It was the first day of school. Mitchell walked passed <i>past</i> his 2nd-grade classmates into the newly-cleaned bathroom. Orientation: Phase 2 Mitchell notices Jack whispering to Joe another student, "there's that kid from Greenfield. I know him from last year. He bullied kids a lot." "Oh yeah, I remember when he tripped another student at lunch when he was carrying his tray. He dropped his tray, and slipped on the ravioli, and broke his wrist."	Orientation: Phase 1 It was the first day of school. Mitchell walked past his 2 nd grade classmates into the newly cleaned bathroom. Orientation: Phase 2 Mitchell noticed Jack whispering to Joe another student "there's that kid from Greenfield. I know him from last year. He bullied kids a lot." "Oh yeah, I remember when he tripped another kid at lunch when he was carrying his tray. He dropped his tray, and slipped on the ravioli, and broke his wrist."

Narrative Structure

Analysis of narrative structures in this study was based on the approach used by Labov (1972) and Labov and Waletzky (1997). For example, in analyzing the stages of the literary narrative, the following categories were used: orientation, initial event, complicating event, evaluation, resolution, and coda. I added a separate evaluation sequence in those cases where the writer extended her evaluation to more than a brief comment (Labov, 1972). Furthermore, because the focus was on the linguistic resources of the texts (i.e., register) more than on the structural components, I divided each of the stages into phases: these were chunks of text that seemed to have a “significant measure of consistency and congruity” in their semantic patterns (Macken, 2003, p.289). For example in analyzing Miguel’s text I interpreted the following as two distinct phases of the same activity sequence (see Table 5.12 below):

Table 5.12: Narrative Phasing

<i>The Esselbrook Bullies</i> =====	
The architectural design room is very long and narrow.	Orientation: Phrase 1 (Classroom setting)
However, the walls are covered in blueprints of kitchen designs.	
The classroom smelled of freshly cut-down wood.	
The class is decades old but seems as if it was built yesterday.	
It smelled of the perspiration of children working hard, and kids traveling from room to room.	Orientation: Phase 2 (Dorm)
Also it smells of carpet that is dusty with mud and snow.	
The dorm is large with gleaming clouds surrounding the chimney.	
It smelled of lead and of carpet shampoo.	
The stairs up to the dorms were like a journey to space.	
If after every class day you walk up those stairs to your dorm room for an entire year, you will walk up Mount Everest twice.	

In the case of hybrid genres, such as the report/recount type of genre the students wrote for the district assessments, I applied Knapp and Watkin's (2005) and Schlepppegrell's (2004) understanding of how the stages of these genres tend to be developed and my own understanding of how certain chunks of text work together as phases in a stage of the genre.

Conclusion

This chapter detailed the combined ethnographic and systemic functional linguistics methodology used to analyze students' classroom and literary performances. To summarize very briefly the sections in the chapter, the first section focused on how ethnographic enquiry helped to establish the cultural landscape in the Fuentes classroom. The second section explored how intertextual analysis was used to establish how students and teacher were using literature in their oral interactions and to explore how students were positioning themselves through use of a particular set of intertexts. The third section showed how a micro SFL analysis was used to see patterns of transitivity, evaluation, and modality in literary source texts and students' writing. The section also explored how a comparative analysis was used to see how students used or not similar literary threads in other academic texts and how they changed drafts of their literary narratives over time. As a conclusion, the section briefly explained how narrative structure was analyzed.

The following two chapters are the case studies that developed from the methodology described in this chapter. Namely, through a combined ethnographic and systemic functional analysis of students' classroom interactions, literary source texts and students' texts, the chapters describe how Bernardo and Miguel responded in very different ways to Julia's language-based pedagogy.

CHAPTER 6

MIGUEL PARAN'S LITERARY PROCESS

Overview

The next two chapters present case studies of Miguel Paran and Bernardo Regalado, two Puerto Rican students from Rivertown who participated in the language-based curricular unit on literature at Fuentes Elementary. The chapters narrate their textual and classroom process during three-and-a-half months, based on a combined ethnographic and systemic functional linguistics analysis of texts and classroom interactions. The multilayered SFL analysis in each of the chapters begins with a description of the context of situation: when and for what purpose were the students' narratives produced? Through an unfolding process, the following sections of the chapters reveal respectively how the students developed the field, tenor, and mode of their texts through an intertextual borrowing from other literary texts, connections to self, and class scaffolding activities. The case studies have been deliberately divided into two distinct chapters to highlight how the intertextual process for both students was far from a programmatic one that could be standardized (Dyson, 1997). For example, whereas Miguel's writing is clearly influenced by the highly patterned style of E. B. White's (1999) *Charlotte Web* and the distancing humorous devices Spinelli (1990) uses in *Maniac Magee*, Bernardo's writing is much more influenced by his reading of picture books such as Jones (1991) *Matt and Tilly* or Spelman's (2000) *When I feel angry* and by Julia's textual interventions.

In the case of Miguel's process, this chapter begins with a brief description of the context of situation and structural analysis of his final literary narrative. The following

sections analyze the lexico grammatical choices in his text (i.e., transitivity, attitudinal lexis, and cohesion) and explore how these patterns intertextually relate to classroom interactions (text-to-class connections), social concerns (text-to-self connections), and/or literary texts (text-to-text connections).¹⁴ The concluding section of the chapter discusses how Miguel interwove certain literary devices (e.g., foregrounding of particular grammatical patterns, metaphorical language) into other academic texts.

Structural Analysis of Literary Narrative

On an afternoon in late March 2005, families and community members of the 5th-graders and 2nd-graders, who worked together as reading partners during the curricular unit, gathered in a community room on the ground floor of Fuentes School. The students gathered first in a circle at the back of the room with Julia and Alicia, the 2nd-grade teacher, and threw a ball back and forth to each other. This was the warm-up that they had done each week when they met together for a specific literacy activity. After the warm-up, Julia got the 5th-graders to meet individually with their 2nd-grade partners to present their finished books. Miguel gave his partner a copy, which he had typed and printed in the school library. He read it aloud to his partner but did not volunteer to read it to the whole group. His family could not be present at the publication ceremony.

Table 6.1 below shows Miguel's final narrative with a brief description of each stage and phase on the left (see Appendix B for complete SFL analysis of the text). The text below is the original copy that Miguel typed in the Fuentes school library.

¹⁴ As discussed in the methodology chapter, I am indebted to Keene and Zimmerman (1997) for providing me with the simple but very relevant codes to analyze intertextual connections and also discuss them.

Table 6.1: Miguel's Final Copy, continued on next page

<p><i>The Esselbrook Bullies</i></p> <p>=====</p>	
<p>The architectural design room is very long and narrow.</p> <p>However, the walls are covered in blueprints of kitchen designs.</p> <p>The classroom smelled of freshly cut-down wood.</p> <p>The class is decades old but seems as if it was built yesterday.</p> <p>It smelled of the perspiration of children working hard, and kids traveling from room to room.</p> <p>Also it smells of carpet that is dusty with mud and snow.</p>	<p>Orientation:</p> <p>Phrase 1 (Classroom setting)</p>
<p>The dorm is large with gleaming clouds surrounding the chimney.</p> <p>It smelled of lead and of carpet shampoo.</p> <p>The stairs up to the dorms were like a journey to space.</p> <p>If after every class day you walk up those stairs to your dorm room for an entire year, you will walk up Mount Everest twice.</p>	<p>Orientation:</p> <p>Phase 2 (Dorm)</p>
<p>Beep! Beep! Beep!</p> <p>"It's about time; it's the first day of sixth grade in one hour," said Lisa, a student of Esselbrook.</p> <p>So she goes next door to Brodi's room and called out, "Brodi, wake up. It's 7:30.</p> <p>Get up so we can get ready for school!"</p> <p>Brodi woke up and looked to his left and turned back in a flash, because the sun's beam was so bright,</p> <p>"It's pretty bright outside." Brodi said while covering his eyes</p>	<p>Initiating Event :</p> <p>Phase 1 (Wake up)</p>
<p>"I can smell the breakfast from here." Lisa said.</p> <p>Then Brodi interrupted, "Smells like pancakes with some delightful sausage."</p> <p>So we raced to the cafeteria, "What a coincidence, it is pancakes and sausage."</p> <p>They both said in a chorus, "Let's start grubbing"</p> <p>Lisa said while holding her stomach, "What are you talking about? I'm waiting for you."</p> <p>We still ate like pigs who had never eaten before."</p> <p>Awh man I am stuffed" said Brodi moaning.</p>	<p>Initiating Event:</p> <p>Phase 2 (Breakfast)</p>

Table 6.1: Miguel's Final Copy, continued from previous page

<p>"Let's get ready for architectural design class, it starts in 15 minutes." Lisa said.</p> <p>The rain was pounding on the ground like a hammer, so they had to dart to class which took them 14 minutes and 30 seconds.</p> <p>"Good morning. Are you ready for school?" said Mr. Questadt.</p> <p>"Good morning to you Mr. Questadt.</p> <p>We are ready." Lisa and Brodi said in unison.</p>	<p>Complication:</p> <p>Phase 1 (Class begins)</p>
<p>All of a sudden we spotted those rude bullies Julia and Nicola.</p> <p>They were the best architects.</p> <p>"Was-up peanut-head?" said Nicola and Julia, with a mean grin on their faces.</p> <p>Lisa was trying her hardest to ignore Nicola and Julia, and concentrate more on her beautiful kitchen design.</p> <p>When she finished she cut in front of Nicola and Julia, and said, "Look at my picture Mr. Questadt."</p> <p>"Oh, wow that is the best design I have ever saw!</p> <p>How about we hang it over Nicola's?"</p> <p>Nicola and Julia gave Lisa the stare.</p>	<p>Complication:</p> <p>Phase 2 (Conflict with bullies)</p>
<p>Lisa thinks to herself, "Is she mad at me?</p> <p>Should I say I'm sorry?</p> <p>What should?" Lisa thought curiously.</p>	<p>Complication:</p> <p>Phase 3 (Evaluation)</p>
<p>Mr. Questadt announced an architectural competition.</p> <p>He said, "I want to bring yours to the one year round competition. We can only choose one student and I choose you.</p> <p>First place prize is having an architect actually build your blue prints."</p> <p>So Mr. Questadt sent the blue print in with delight.</p> <p>One month later the announcement came and first prize winner is ...Lisa Castinelli</p> <p>Lisa gladly came up and received her trophy.</p>	<p>Resolution:</p> <p>Phase 1 (Lisa wins)</p>

Table 6.1: Miguel's Final Copy, continued from previous page

<p>When Lisa was walking to her dorm with her trophy and she heard somebody whisper her name.</p> <p>So Lisa turned around and eavesdropped on Nicola and Julia who were talking trash.</p>	<p>Resolution:</p> <p>Phase 2: (Lisa eavesdrops on bullies)</p>
<p>So without blowing her spot, she confronted Mr. Questadt about them.</p> <p>With this information Lisa reported, “Nicola and Julia are planning something that includes me in it. Suspend them.”</p> <p>“What did you hear?” said Mr. Questadt, “They said I was a hater and that they hated me. They said they were going to ruin my life here in Esselbrook!” “Now they are really going to get in trouble.” said Mr. Questadt furiously</p>	<p>Resolution:</p> <p>Phase 3 (Lisa tells Mr. Questadt about bullies)</p>
<p>So Lisa ran to her dorm and calls to Brodi, “Hey Brodi. I’m going to be okay.” Lisa said breathlessly. “For real?” said Brodi, shocked</p> <p>Since then, for about four more years that same first place winning blueprint was on that wall, right over Nicola’s.</p> <p>The kitchen is still there in the home of Esselbrook’s headmaster. “Didn’t I do such a good job?” Lisa said, acting so cocky about it, “I seriously never felt so good” said Lisa full of joy.</p>	<p>Evaluation:</p> <p>Phase 1 (Evaluation of events)</p>
<p>And now she’s having a ball in the college of Howard.</p>	<p>Coda:</p> <p>Lisa at Howard University</p>

Miguel's final narrative matches quite well the expected movement in traditional narrative sequences: a descriptive build-up, initial event, complicated action with a high peak (when the bullies give Lisa "the stare"), and a slow resolution with an independent evaluation sequence and cryptic coda (e.g., Hasan, 1989; Kamberelis & Scott, 1999; Labov, 1992; Pappas, 1991, 1993; Rothery, 1996; Unsworth, 2002). The stages in Miguel's literary narrative are the following:

1. *Orientation (2 Phases)*: where the setting of the story is described
2. *Initial Event(2 Phases)*: The main characters are introduced through dialogue and action
3. *Complication (4 Phases)*: A conflict with other classmates emerges
4. *Resolution (3 Phases)*: The problem is resolved
5. *Evaluation (1 Phase)*: Characters and narrator reflect on resolution
6. *Coda (1 Phase)*: Return to present tense to describe current state of main character

Although evaluation is a vital part of a complete story, researchers have found that elementary school students often struggle with the challenge of integrating evaluative elements into their narratives (e.g., Labov, 1972). In this narrative, however, Miguel successfully incorporates two evaluative phases: one integrated into the complication and one separate evaluation sequence after the resolution. The diagram below illustrates how Miguel organizes the text:

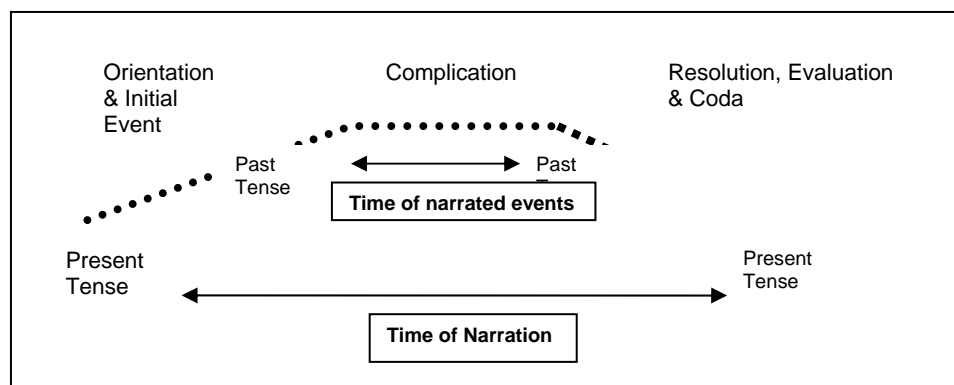


Figure 6.1: Analysis of Miguel's Narrative Structure

Figure 6.1 above illustrates how Miguel also successfully creates a distinction between the time of the narrated events (the story) and the time when the story is being narrated (Chatman, 1978). For example, the third person narrator (which at times slips into first person plural) describes the architectural design room and dorm room in the present tense and then switches to the past tense to relate the story events. The text returns to the present tense in the coda. In other words, the orientation and coda serve as frames for the narrator to signal his entry and exit from the narrated events.

The following section explores how specific texts and classroom interactions influenced Miguel's understanding of what participants, processes, and circumstances to use in creating the patterns of transitivity in this final narrative.

Patterns of Transitivity

As explained in detail in Chapter 4, the patterns of transitivity (use of participants, processes, and circumstance) encode a particular construal of the world in a text. In this way, the use of transitivity in texts connects very closely to the use of modality and appraisal: the text construes a particular element of experience and not another, a choice

which can be analyzed for its evaluative stance. This section explores how and why Miguel's final narrative interweaves echoes from certain classroom interactions, connections to self and literary sources.

Text-to-Class Connections

Although Miguel was enthusiastic about being acknowledged in class as a sports and Math fanatic, at the beginning of the curricular unit he visibly showed that he was less enthused about the idea of writing a literary book for 2nd-graders. In a discussion about the project, he stated that he would write, "one page back and front, that's all." Indeed, initially interpreting the assignment to create a literary narrative as a rote requirement to write about a 2nd-grade concern, Miguel created a narrative plan about a child being teased because he could not ride a bicycle. How and why did he change from writing about baby bikers to a portrayal of the "Esselbrook bullies"? Data analysis reveals that class activities around authorship and discussions about use of self and societal issues in literature motivated Miguel to write about an issue that had much more relevance for him.

Text-to-Author Connections

In several different read aloud and discussion sessions, Julia explicitly focused on the importance of students incorporating their own life experiences into their writing. She read aloud and discussed autobiographical sketches by authors of children's literature explaining their writing process. In the classroom interaction transcribed below she uses an article by Spinelli (1991) to show how authors are scavenger hunters: they pick up elements from their own and their friends' lives to create story line, characters, and

events. These mini-sessions about authorial scavenger hunting took place towards the end of February.

Julia: Okay, I have something to share with you. Here's our author (*holds article up to group*). Here's a picture of Spinelli, just a regular old guy. He wrote one article called "Catching Maniac Magee," so these are his words. So listen carefully because there is something I would like you to notice (*leans in toward students*).... This is about his ability (*gestures*) to tell a story, okay...

Throughout this read-aloud session, Julia shared her excitement about what the author said by using hand gestures, exaggerated intonation, and by pointing at the front cover of the book, which displayed a boy running in a pair of sneakers (see Figure 6.2 below).

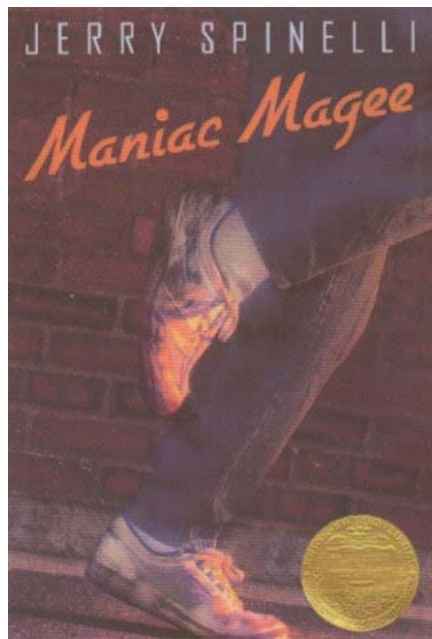


Figure 6.2 Book Cover of *Maniac Magee* (Spinelli, 1990)

Some of the students, including Miguel, were fully stretched out on the classroom rug while Julia read from the article. However, when Julia read further about how even the cover of the book was the photo of a friend, Miguel sat up:

1. Julia: So what he is saying is that his experience growing up in Pennsylvania helped him write this book that takes place in P.A. ‘As in most fiction, my ideas for this book go far far back¹⁵ (*Julia gestures*) before the moment I started to sit down and write. (*Julia gestures action of writing*) Yes, I do start out by writing it out, not typing. The earliest source turns out to be the cover of the book’ (*she gestures to book. Miguel sits up straight*)
2. Miguel (*in excited tone*): There’s something about the cover of the book
3. Julia: (*reading from article*): ‘Okay, the earliest source and idea for the book turns out to be shown on the cover: My friend Carol’s terrific photograph of the legs, jeans, and sneakers of a boy running’

{*Short two minute time lapse*}

4. Julia: (*reads from article*) ‘It was some eight years ago that a friend told me that when he was a child, he used to run, not walk, not ride a bike, but run everywhere he went. Three miles to Subway’
5. Miguel: Wow

What the classroom interactions above underline is Julia’s investment in teaching students how Spinelli (1990) and other authors take bits and pieces from their life experiences and weave them into a literary mosaic. What the interactions also show is Miguel’s excitement when he hears about the authorial process. In a subsequent session about character development, Julia used the autobiographical reflections of Ralph Fletcher (1999) to show how he also develops his stories by using character traits from people he has met in real life. The excerpt below shows Julia and the students reacting to Fletcher’s words. In a very lighthearted way, the students respond in chorus to the

¹⁵ The text that Julia is reading is from Spinelli (1991, p.174).

mention of books they had read. Their chorus of responses however also signals their knowledge of the books and their investment as a group in positioning themselves as literary readers and writers. Indeed, at the close of the interaction Miguel makes a remark about his own story, which shows how he sees Fletcher as a fellow literary writer:

1. Julia: Characters, according to Ralph Fletcher, this very interesting writer, are the most important part of a story. You can take away the setting, you can skim the details, you can even remove even those descriptions Kendria was talking about but you've still got a story if you have a character. Characters are one element of writing you can't live without. Think about Gilly Hopkins, Matilda =
2. Students: = Oooh ah
3. Julia: Maniac Magee =
4. Students: = Oooh ah.
5. Julia: Think about Buck in *Call of the Wild*
6. (*Students laugh*)
7. Julia: or Wilbur in *Charlotte's Web* =
8. Students: = Oooh ah
9. Julia: Alright. He advises, start with what you know. Build your characters from the familiar people and animals you encounter in your life. The characters in my book tend to be like people I know: regular folks that are capable of doing good things as well as evil things, capable of being brave and capable of being coward. Ralph Fletcher says, I don't know any superheroes or ax murderers but that's okay. I am interested in ordinary characters, in ordinary people like you and me¹⁶

In these sessions and other very similar ones, Julia discussed with the students how they could imitate this literary scavenger hunting by thinking about how their own experiences and books could be used in their stories. Miguel, obviously excited in these

¹⁶ Julia's reads from article by Fletcher (1999, p.14).

sessions about incorporating real life events into fiction, abandoned his earlier plan to write about a young child learning to ride a bicycle and decided to write a story instead about a boarding school in New England, a school that had offered him a full scholarship for the following year. The following section explores how Miguel weaves bits and pieces of his life experiences into character development and setting in his narrative.

Text-to-Self Connections

Based on Julia's recommendation, in February 2005 Esselbrook Academy (pseudonym), a prestigious private middle school in New England, offered Miguel a full scholarship for the following year. As a result, he spent long hours browsing their Academy website and the catalogue they sent him. Indeed, everyday when I came to class he took me aside to show some new aspect of the campus – even the scale of the map - in the catalogue. He was amazed at its size and the array of courses, such as architectural design, that they offered. On the website, he looked at photos of the dorm rooms, the fine arts studio, the classrooms, and the headmaster's house. Miguel's literary narrative is populated with concrete participants from this multimodal website and catalogue world of Esselbrook Academy (e.g., headmaster's house and dorm rooms). Fascinated by the idea of learning about architecture at Esselbrook, for example, Miguel made the architectural design classroom the opening setting of his story. The website describes the department in the following way:

Architectural Design teaches design through the study of architectural form, space, lighting, materials, color, equipment, furnishings, and user needs. The students develop an understanding of spatial design through both the use of sketches and drafting. Various forms of graphic presentation media are taught - allowing the students to practice their design skills (Esselbrook, 2006, p. 1).

In the first draft of his narrative, which he wrote in class, Miguel included drawings of the campus and architectural design classroom to illustrate his story:

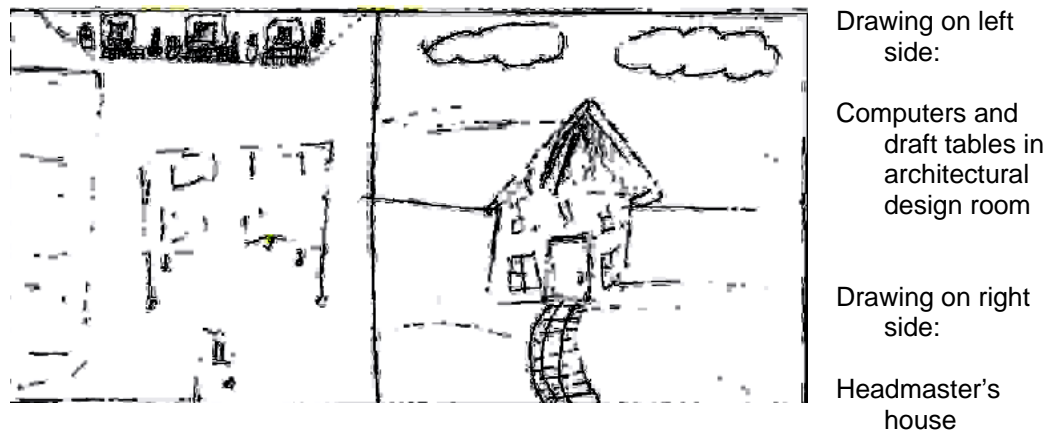


Figure 6.3: Miguel's Drawings in First Draft

In the written narrative Miguel playfully develops his characters in his narrative based on people he knew well at Fuentes: his main bullies are named after his teacher, Julia, and her close friend Nicola, who taught in an adjoining classroom. His protagonist is named after Julia's intern, Lisa Castinelli, who was in the classroom for three months that spring. He also makes up a name for the teacher, Mr. *Questadt* that rhymes with Julia's surname, *Ronstadt*. In his complication sequence (see Table 6.1 above) he creates a rivalry between the bullies, Julia and Nicola, and the protagonist based somewhat on real tensions in his Fuentes classroom. For example, although Lisa, the intern, was at least ten years older than Julia, she was generally positioned as an apprentice and newcomer in the classroom. It is Lisa, however, who prevails in Miguel's story.

On the other hand, analysis also reveals that Lisa is most often the affected party or goal of clauses (e.g., Julia and Nicola gave her the stare), but rarely is she the actor of transitive material processes (see Halliday, 1971; Toolan, 1988). Instead, Mr. *Questadt* is

the pivotal actor in the story who changes the dynamics between the victim and the perpetrators by announcing the competition and declaring Lisa the victor (see excerpt below with processes in bold):

Mr. Questadt **announced** an architectural competition.

He **said**, “I want to **bring** yours to the one year round competition.

We can only **choose** one student and I **choose** you.

First place prize is having an architect actually build your blue prints.”

So Mr. Questadt **sent** the blue print in with delight.

In other words, although Lisa is the protagonist of the story, she is rarely the agent of change. In addition, in terms of the interplay of text and context, Miguel’s narrative constructs a very Harry Potter-like (Rowling, 2002) picture of a privileged and upper middle class world of the elite boarding school and its rich resources while the “real” author, Miguel, resides in a low socioeconomic and predominantly Puerto Rican community in Rivertown.

To conclude this section, this analysis shows that through Julia’s scaffolding in classroom activities Miguel successfully learned to use real-life experiences and people to create characters and setting. More metalinguistic scaffolding during the unit about the connection between character development and transitivity, however, might have given him a deeper understanding of how lexical choices influence directly whether a character has or lacks agency. In addition, class discussion about the connection between text and sociocultural context in literature might have given him the option of using a wider set of lexical choices in interweaving his Rivertown and Esselbrook worlds.

On the other hand, by writing about Esselbrook Academy in the first place, Miguel imaginatively made a leap into the rarified rural school that he might have attended the following year. Interestingly, by summer 2005, Miguel had decided not to accept the scholarship; he went instead to the local middle school where he was placed not in the honors program but in the regular very large and mediocre mainstream classes.¹⁷ Miguel told me sometimes he had to clap his hands to get teachers' attention. Although I thought it intrusive to ask Miguel about why he chose not to go to Esselbrook, I realized from discussions we had about other decisions he made subsequently (e.g., not attending a summer camp for gifted students) that he wanted to live with his father and stay with his own community in Rivertown.

The next section shows how Miguel's growing understanding of how to play with language in literature through Julia's scaffolding in the unit and his dialogic interaction with literary sources helped him play with lexical metaphors and attitudinal lexis in his text.

Patterns of Attitudinal Lexis

As defined by Martin and Rose (2003), attitudinal lexis or "lexis with an attitude" can be defined as lexical choices that highlight a text's evaluative stance or "force." This section explores how Miguel's involvement in class interactions about implicit evaluation and literary knowledge supported his use of this type of appraisal in his literary text.

¹⁷ These observations are based on two interviews I had with Miguel, Kendria, and Laiyla at the school in Fall 2005.

Text-to-Class Connections

Several whole-class discussions and hands-on activities during Julia's curricular unit focused on the difference between everyday and literary uses of language, especially in the way that literary texts tend to evoke responses in readers through a frequent use of inference and implicit evaluation as opposed to the more direct descriptive language used more commonly in everyday registers. For example, in Julia's teaching of similes, show *versus* tell, and dialogue, the class discussion often focused on how the evaluative stance of a character or the narrator was relayed through use of carefully selected attitudinally laden lexical choices. Indeed, in Julia's frequent discussions with me prior to implementing the curricular unit and in the curricular plan that she submitted to Jerri Willett as part of the ACCELA course requirement, Julia stressed the importance of students learning how to interpret and use inference in literary texts (e.g., Ronstadt's curricular plan, January 2005). In a presentation about the curricular unit that we gave to ACCELA faculty and the school district director of literacy, Julia explained her approach in the following way:

Julia: *First Steps*¹⁸ talks about using a set of vocabulary to elicit emotion. How I framed that in 5th-grade terms was show, not tell, which means that you don't really want to tell the reader what's going on but that you value that the reader has to interpret and make the decision for themselves about what is going on, but that you give them the meat to make those decisions, but you give them effective dialogue, you give them the action that helps them to make decisions about how they feel about a character and a situation. (District dialogue, June 2005)

When discussing the use of similes in Spinelli's (1991) *Maniac Magee*, for example, at one point Julia asked the class what made Spinelli's description of the soles

¹⁸ *First Steps* (1999).

of Maniac's shoes as "flapping like dog tongues" a more effective use of language to simply saying, "Maniac's sneakers were old." After the students commented back and forth on reasons why they preferred Spinelli's sentence, Julia said:

Julia: Can you see the sneakers in your mind when Spinelli writes that? I picture something flopping, whereas mine, I really can't have a great picture of it.

In a subsequent discussion about effective openers, Miguel articulated how he might use the first line of Korman's (1993) *Toilet Paper Tigers* and why:

1. Julia: Miguel
2. Miguel: I want to use an opener like the one from *Toilet Paper Tigers*.
3. Miguel: 'Our coach had a great mind for science, but he was a total goose-egg when it came to baseball'¹⁹
4. Julia: I'm sorry. I couldn't hear you. We have a lot of competition over here.
5. Miguel: 'Our coach had a great mind for science, but he was a total goose-egg when it came to baseball.'²⁰
6. Julia: Mmm. And why was that an effective opener for you?
7. Miguel: Because my main character, she's going to Esselbrook, and she doesn't know anything about the school
8. Julia: Ah hah. So you might be able to change that sentence a little way to fit your story. Cool.

This exchange illustrates how Julia repeatedly taught students to explicitly draw from other sources to create their literary pieces. Indeed, through this explicit teaching of intertextuality, most students in the class actively began to see themselves as literary writers. For instance, in the interaction above Miguel was able to critically stand back

¹⁹ (Korman, 1993, p.1).

²⁰ (Korman, 1993, p.1).

from his favorite novel and see how Korman's (1993) figurative language and patterned clauses were an effective literary way to convey a character's lack of knowledge, a device that he might borrow for his own literary work. Similarly, when Julia asked them to select favorite similes from literature and write about why they liked them, Miguel wrote about Spinelli's (1990) description of a frightened child and how his teeth were "chattering like snare drums." Miguel stated:

The reason that this simile interests me is because it sets a perfect picture in my mind. When I read this simile I imagine Fuentes school band rockin' the house.

Through discussions and activities about choices of language for different social registers, Miguel began to analyze more closely the literary language of the texts he was reading and the type of language he would use in his own text. He could see and discuss, for example, how the creative uses of attitudinal lexis was more effective in conveying the evaluative stance of writers or characters than merely "telling" the reader. Analysis of the attitudinal lexis in Miguel's final draft shows a use of figurative language and attitudinally laden lexical terms to convey implicitly the evaluative stance of the characters or narrator (see Table 6.2 below):

Table 6.2: Miguel's Attitudinal Lexis

<u>The Esselbrook Bullies – Use of Appraisal</u>	<u>SFL Analysis</u>
<p>A) The class is decades old but seems as if it was built yesterday.</p> <p>B) The stairs up to the dorms were like a journey to space.</p> <p>C) If after every class day you walk up those stairs to your dorm room for an entire year, you will walk up Mount Everest twice.</p> <p>D) Brodi woke up and looked to his left and turned back in a flash, because the sun's beam was so bright,</p> <p>E) The rain was pounding on the ground like a hammer, so they had to dart to class which took them 14 minutes and 30 seconds.</p> <p>F) All of a sudden we spotted those rude bullies Julia and Nicola.</p> <p>They were the best architects.</p> <p>"Was-up peanut-head?" said Nicola and Julia, with a mean grin on their faces.</p>	<p>A) 2nd Clause serves as logical conjunction of extension (Eggins, 2004) and evaluative comment on first clause: highlights the good condition of classroom and highlights appreciative stance of narrator toward subject matter</p> <p>B & C): Use of simile and hyperbolic term (Mount Everest) highlights narrator's awe toward length of stairs</p> <p>D) Use of grammatical metaphor and alliteration (sun's beam...bright) to convey Brodi's discomfort on waking</p> <p>E) Lexical choices in clauses infer narrator's evaluative stance toward the rain; Miguel also uses a comic hyperbolic inclusion of time sequence (similar to Spinelli's play with numbers in <i>Maniac Magee</i>)</p> <p>F) Miguel uses the deictic "those" and evaluative term 'rude' to highlight the emotional reaction of Lisa and Brodi to the bullies. The comic use of dialogue and tag in last line cohesively underlines the aggressive stance of the bullies.</p>

As stated, Table 6.2 shows how Miguel chooses to convey the emotional and evaluative stance of his narrator and characters implicitly through this use of appraisal. For instance, his use of a very precise time to highlight how long it took the characters to get to class (e.g., "14 minutes and 30 seconds") provides a comic distancing from the story event, a strategy similar to Spinelli's (1991) play with numbers in *Maniac Magee* and Korman's (2000) use of numbers in one of Miguel's favorite novels, *The 6th Grade Nickname Game*. Indeed, as shown later in further analysis of his texts, Miguel often weaves evaluative and slightly comic comments into his texts in somewhat of a seamless way.

To conclude this section, analysis of the data reveals that the constant discussions about the style and language used in literature during the curricular unit heightened Miguel's awareness of how to use metaphorical language and attitudinal lexis in literary texts. With his use of grammatical metaphor (e.g., *the sun beam* instead of *the sun was shining*) and his use of implicit evaluation, Miguel shows in this final narrative that he understood some key linguistic concepts that might help him negotiate complex advanced literacy tasks in middle and high school (e.g., Christie, 1998, 2005).

Patterns of Cohesion

An important feature of literary narratives, and indeed any text, is the foregrounding of similar lexical or grammatical patterns throughout a text. For example, although a narrative or novel may be divided into very different episodes or chapters, a certain rhythmical pacing of the sections unifies it into a whole text (Hasan, 1971, 1985). This section explores how Miguel developed his pattern of lexical and grammatical cohesion in his literary text.

To reiterate an earlier point, Julia used an explicit teaching of intertextuality in almost all the activities in the curricular unit, whether the literacy event revolved about real-life experiences or literary texts. Based on Keene and Zimmermann's (1997) three categories of text-to-self, text-to-text, and text-to-world connections in *Mosaic of Thought*, a text used as an ELA curriculum resource in Fuentes and indeed in most schools in Rivertown, Julia repeatedly talked to the students about the importance of borrowing linguistic or social resources from other literary texts or their own lives. In terms of patterns of transitivity and attitudinal lexis, Miguel clearly incorporated real-life experiences and literary language into his text. This section shows how Miguel's

understanding of cohesion is influenced by Julia's explicit scaffolding of how to borrow style from other literary texts; it also shows how his reading of certain realistic but humorous genres of children's literature influenced his patterns of cohesion.

Miguel and *Charlotte's Web*

The first text discussed is an excerpt from White's (1999) *Charlotte's Web*, which was used by Julia as the source text for her own literary modeling of how students could repopulate another writer's words with their own intent (Bakhtin, 1981; New London Group, 1996). White's (1999) *Charlotte's Web* is an animal fable that deals with the struggles of a young pig named Wilbur and his animal friends, especially the very wise Charlotte the spider, in a barn owned by a farmer called Zuckermann. With its anthropomorphological portrayal of the animals and its sentimental stance toward the friendship of Charlotte and Wilbur, the novel is used frequently in 4th- and 5th-grade ELA classrooms. Indeed, for several of the students in Julia's class, it was one of their favorite novels. One student even wrote a dedication to E.B. White in the final copy of her literary narrative.

In the particular excerpt from White's novel analyzed in Table 6.3 below and used by Julia as the manifest source for her own model paragraph, White introduces the reader to the barn where Wilbur will live for the first time:

Table 6.3: Cohesion in *Charlotte's Web*

<i>Charlotte's Web</i> , chapter 3, p.13	SFL analysis of cohesion in text through foregrounding of particular lexical and grammatical patterns
<p>The Barn was very large.</p> <p>It was very old.</p> <p>It smelled of hay and it smelled of manure.</p> <p>It smelled of the perspiration of tired horses and the wonderful sweet breath of patient cows.</p> <p>It often had a sort of peaceful smell</p> <p>– as though nothing bad could happen ever again in the world</p> <p>It smelled of grain and of harness dressing and of axle grease and of rubber boots and of new rope</p> <p>And whenever the cat was given a fish-head to eat, the barn would smell of fish.</p> <p>But mostly it smelled of hay, for there was always hay in the great loft up overhead.</p> <p>And there was always hay being pitched down to the cows and the horses and the sheep.</p>	<p>Transitivity: Almost exclusive use of relational and existential processes in main clauses (except one use of material process in the passive: “the cat was given”)</p> <p>Cohesion in transitivity: <i>Taxonomic</i> connections of super-category (e.g., “The Barn”) with sub-categories (“horses,” “grain,” “harness,” “axle grease”) that relate consistently to the theme of the barn activity. <i>Expectancy</i> connections of processes and participants (e.g., smelled: perspiration, breath, grain, fish; pitch: hay)</p> <p>Lexical and grammatical cohesive harmony: Very frequent use of same combination of concrete participants and relational processes (e.g., “it smelled” in Phase 1; “there was hay” in Phase 3); Frequent use of same clause structure in closely proximate clauses (e.g., “It smelled of hay and it smelled of manure”)</p> <p>Appraisal: Use of <i>amplification</i> (“very,” “ever again,” “wonderful sweet”); <i>judgment</i> (“sweet,” “peaceful,” “great,” “nothing bad”) and <i>modality</i> (“always,” “often,” “could happen”)</p> <p>Theme Sequencing: Iterative theme progression (repeated use of same theme or co-referent in subsequent clauses); Exclusive use of unmarked themes in Phase 1 with shift to marked themes in Phases 2 & 3.</p>

Table 6.3 shows how in his fable about love and how love prevails over suffering in the animal world, White uses lexical chaining, grammatical parallelism, and cohesive harmony to slowly introduce the reader to different aspects of the barn where Wilbur will reside. White almost exclusively uses relational and existential processes (e.g., smelled, was) and a taxonomically consistent set of participants as attributes in the main clauses or

circumstances of manner (e.g., barn, horses, cows, hay) to paint a picture of a barn where animals and human co-mingle. The appraisal that he chooses to use (patient cows, wonderful sweet breath) highlights the narrator's sentimental stance toward the subject matter: a scene of harmonious life and productive animals. Although this sense of harmony will be disrupted later on in the novel, when Wilbur discovers that they intend to kill him for a family dinner, it functions in this orientation as a lyrical lure to persuade readers, along with Wilbur's human friend, Fern, that life in the barn will be fine for the little pig.

Julia and her students spent a long time analyzing the passage to see how White stylistically created a specific point of view in the setting. In her presentation to the school district about the curricular unit, Julia explains her use of *Charlotte's Web* in the following way:

We used E. B. White quite a bit for his imagery. We lifted some of his text, especially his description of the barn in *Charlotte's Web*. We used bits of that and adapted it and some of that ended up in their narratives. (District dialogue, June 2005)

After rereading and discussing the passage about the barn aloud to the students, Julia created her own pastiche of the passage (see transcription of what she wrote on flip chart in Table 6.4 below) and posted it on a wall in the classroom as a explicit reminder to students of how they could creatively interweave other literary texts into their own. Table 6.4 highlights how Julia redesigned the original passage about the rustic barn into a comic portrayal of the lingering smells in the Fuentes cafeteria. The table also analyzes the patterns of cohesion in Julia's text, which mimics White's original passage:

Table 6.4: Julia's Pastiche

Julia's model text	SFL analysis of patterns of cohesion
<p>Fuentes Cafeteria is crowded with children. It is ancient and damp.</p> <p>It smelled of burgers on buns and it smelled of French toast and sausage.</p> <p>It smelled of 50 sweaty wrestlers and the milky sweaty breath of a hundred children. Also, the whiff of a dumpster on trash day.</p> <p>When the lunch cooks prepare fish filets with cheese the fish smell lingers in the air.</p>	<p>Transitivity: Exclusive use of relational processes in main clauses (except one use of material process: the lunch cooks cook)</p> <p>Cohesion in transitivity: <i>Taxonomic</i> connections of super-category (e.g., The School Cafeteria) with sub-categories (children, burgers, toast); <i>Expectancy</i> connections of processes and participants (e.g., smelled: burgers, sweaty wrestlers; fish smell: linger)</p> <p>Lexical and grammatical cohesive harmony: Same combination of concrete participants and relational processes (e.g., "it smelled" in Phase 2). One use of grammatical parallelism in closely proximate clauses (e.g., "It smelled of burgers... and it smelled of French toast")</p> <p>Use of appraisal: Attitudinally loaded lexical choices (sweaty wrestlers; whiff; dumpster; linger)</p> <p>Phonological patterns (assonance): sweaty breath; sweaty wrestlers</p> <p>Theme Sequencing: Iterative theme progression in Phases 1 & 2 (repeated use of same theme or co-referent in subsequent clauses); Exclusive use of unmarked themes in Phase 1 with marked themes only in use of ellipsis (last line of Phase 2) and in first clause of Phase 3</p>

In this model paragraph, posted for the children to see and use if they wanted, Julia intertextually incorporated some of the features of White's orientation: repetition of pronouns, parallel structure, and unmarked theme at the beginning of each clause ("It is"/"It smelled") to build up slowly and cumulatively a description of the noisy cafeteria. Because the orientation is not part of a longer narrative, but more an excerpt of an imagined opus, the lexical relations among the taxonomic categories that Julia establishes

seem more arbitrary in this text than the tight connection of the barn to the sub-categories in White's text. With the introduction of the "50 sweaty wrestlers" and the "milky sweaty breath" of the children, for example, Julia signals a shift to a hyperbolic use of language that seems more consistent with Spinelli's play with language in *Maniac Magee* (see analysis of Spinelli below), especially with the phonological assonance (e.g., *sweaty breath*; *sweaty wrestlers*) than the sentimental portrait of Wilbur's new home in *Charlotte's Web*. Obviously, Julia's intent also is to entertain her 5th-grade students with this portrayal of the cafeteria. Indeed, the implicit evaluation in the text, through the attitudinally laden lexical choices (e.g., whiff of a dumpster on trash day), creates a comic tone in this picture of the Fuentes school cafeteria bursting with children and very strong smells!

In writing his orientation to the *Esselbrook Bullies*, Miguel decided to intertextually incorporate a similar pattern of transitivity, appraisal, and coherence that is apparent in the original source text from White's (1999) *Charlotte's Web* and Julia's model text; however, the evaluative stance of the narrator in Miguel's text is more similar to the sentimental "vision" of White than the more ironic tone of Julia's text.

Table 6.5: Miguel's Pattern of Cohesion

Miguel's orientation to Esselbrook Academy	SFL analysis of transitivity, cohesion, and appraisal
<p>The architectural design room is very long and narrow.</p> <p>However, the walls are covered in blueprints of kitchen designs.</p> <p>The classroom smelled of freshly cut-down wood.</p> <p>The class is decades old but seems as if it was built yesterday.</p> <p>It smelled of the perspiration of children working hard, and kids traveling from room to room.</p> <p>Also it smells of carpet that is dusty with mud and snow.</p> <p>The dorm is large with gleaming clouds surrounding the chimney.</p> <p>It smelled of lead and of carpet shampoo.</p> <p>The stairs up to the dorms were like a journey to space.</p> <p>If after every class day you walk up those stairs to your dorm room for an entire year, you will walk up Mount Everest twice.</p>	<p>Transitivity: Almost exclusive use of relational processes in main clauses (except two uses of same material process in Phase 2: "you walk up")</p> <p>Cohesion in transitivity: <i>Taxonomic</i> connections of super-category (e.g., "The Architectural Design Room") with sub-categories (e.g., walls, classroom, carpet) <i>Expectancy</i> connections of processes and participants (e.g., smelled: perspiration, carpet, lead; walk up: stairs)</p> <p>Lexical and grammatical cohesive harmony: Some combination of concrete participants and relational processes (e.g., "it smelled" in Phase 1). One use of grammatical parallelism in closely proximate clauses (e.g., "It smelled of lead and of carpet shampoo")</p> <p>Appraisal: Use of <i>amplification</i> ("entire year," "freshly cut-down wood"), <i>Attitudinally loaded lexical choices</i> ("like a journey to space," "gleaming")</p> <p>Theme Sequencing: Iterative theme progression in Phases 1 & 2 (repeated use of same theme or co-referent in subsequent clauses). Almost exclusive use of unmarked themes in Phase 1 & Phase 2 until marked theme in first clause of last sentence</p>

Similar to White (1999) and Julia, Miguel uses a super-category in the first clause of Phase 1 and Phase 2 of the orientation ("the Architectural Design Room" and "the Dorm" respectively); he subsequently establishes a consistent lexical chain of sub-categories of items in the classroom and in the dorm that provide the reader with a detailed view of the inside of the rooms. Indeed, his taxonomic organization is more consistent than in Julia's model text. He also uses White's highly patterned use of

iterative theme (i.e., when the same theme or co-referent is used in subsequent clauses as opposed to a more zig-zag theme progression where the theme is picked up from the rheme in previous clause). Similar to both source texts Miguel's use of transitive material process in his orientation is low: there are only two clauses at the end of the orientation where an anonymous "you" enacts an intransitive material process: the focus is more on the age, dimensions, colors, and smells of the rooms. Through use of appraisal, Miguel highlights the intense activity on campus and echoes the positive productivity evoked in the E. B. White text (e.g., the perspiration of children working *hard*). The last two clauses in Phase 2 switch to use of second person singular and a conditional sentence structure: they directly invite the reader to share in this private school world of spacious dorm rooms with chimneys and campuses filled with eager and hardworking children.

Analysis of Miguel's passage also shows that the macro theme of happiness and productivity in this private school world motivates the text's lexico-grammatical choices. Similar to White's (1999) sentimental portrayal of the barn and the subsequent disruption of this harmonious contentment in later episodes when the other animals tell Wilbur that he is being well treated so he will get nice and fat for a family festive dinner, Miguel foregrounds certain grammatical and lexical patterns in his orientation to highlight the happiness of students at the school, which will later be disrupted by the bullies. Comparative analysis of the patterns of cohesion in White's (1999) and Miguel's text underline how the published author's highly patterned use of transitivity and lexical cohesion becomes an active intertextual resource for Miguel's pattern of cohesion.

Miguel and *Maniac Magee*

Julia used *Maniac Magee* as one of the focal novels in the curricular unit and this section explores how Miguel's literary narrative echoes and plays with this source text. Spinelli's (1990) *Maniac Magee* is the story of a young boy, Jeffrey Magee, who loses his parents in a trolley car accident and ends up in the town, Two Mills, after running away from his foster home. One of the other main characters in the book, Amanda Beale, befriends the homeless boy and brings him home to live in the black section of town. After several disrupting events when Jeffrey (Maniac) leaves the Beale household and meets up with a strange host of characters, Amanda forces her adoptive brother to return home. Spinelli constructs Maniac as a part legendary character who is known throughout Two Mills as the young boy who could perform one fantastic deed after another. Indeed, through his interventions he dissolves to some extent the racial tensions between the White and Black side of town.

The book is problematic because of the simplistic portrayal of a White boy who dissolves racial conflict and because of its lack of sociohistorical perspectives on racial disharmony (see Enciso, 1994, for example). The year after the curricular unit, in an ACCELA course on children's multicultural literature taught by Dr. Sonia Nieto, Julia talked about not having thought before about the conflicting discourses that inform the novel (Field Notes on Children's Literature Course, fall 2006). However, the book is a very popular Newberry Winner book among 5th-grade teachers and students and is recommended by the Massachusetts Curriculum Framework as a book to use with 5th-grade students.

Miguel and the students spent several weeks during the curricular unit analyzing *Maniac Magee* in guided reading groups. Julia used examples from the novel when discussing use of dialogue, metaphor, and humor in literature. During the guided sessions, they talked about the content of the story (e.g., why Maniac Magee started running) and also about the stylistic features of the text that resonated for them (e.g., use of numbers to accentuate the legendary nature of Maniac's running, use of hyperbole). To illustrate these types of group discussions, below is a comic exchange among Miguel and the other group members about the beginning chapter of *Maniac Magee*.

1. Laiyla (*reading from book*): 'But that's okay, because the history of a kid is one part fact, two parts legend, and three parts snowball. And if you want to know what it was like back when Maniac Magee roamed these parts, well, just you're your hand under your movie seat and be very, very careful not to let the facts get mixed up with the truth Don't mix up the truth and the facts²¹,
2. Michael: Not me, truth and facts are the same thing
3. (*Other student says that it could be a true or false fact*)
4. Miguel: But if it's a fact, it's true
5. Julia: (*in quiet voice*): See there are parts of this that are going to bother Miguel (*gesticulating with hand on table*): it's not $1 + 3 = 4$. There might be a remainder and that bothers Michael. This book isn't like this =
6. Lauren: = It messes your mind up =
7. Julia: = Right, it's playing with your mind

In the small group sessions, Miguel often showed his appreciation of the humor in the novel such as the hyperbolic play with numbers and exaggerated description of the protagonist's athletic prowess. To explore the patterns of cohesion in this focal text for

²¹ (Spinelli, 1990, p.2)

the curricular unit and for Miguel, Table 6.4 analyzes three excerpts from the novel. It shows through this analysis how Spinelli uses particular patterns of repetition and parallelism to develop the alternately comic, sentimental, and legendary tones of the novel and also to unify the different sections. In the orientation, for example, the author foregrounds the exaggerated nature of what people say about Maniac by using repetition and hedging devices (“They say;” “They say if you knew he was coming”). In comic ways he also plays with readerly expectations by establishing unexpected lexical chains among very different participants: Maniac and an eighth-inch cockroach; Maniac’s stomach and a sofa spring.

Table 6.6: Cohesion in *Maniac Magee* Passage 1

Spinelli (1990): before chapter	SFL analysis of cohesion
<p>(<i>Maniac Magee</i>, p.1)</p> <p>They say he was born in a dump</p> <p>They say his stomach was a cereal box and his heart a sofa spring</p> <p>They say he kept an eight-inch cockroach on a leash and that rats stood guard over him while he slept.</p> <p>Orientation: Phase 2</p> <p>They say if you knew he was coming and you sprinkled salt on the ground and he ran over it, within two or three blocks he would be as slow as everybody else</p> <p>They say.</p>	<p>Transitivity: Repeated use of verbal processes and anonymous “they” in projecting clauses. Switch to a “you” and mental process projecting material processes in penultimate line.</p> <p>Deliberate lack of cohesion in transitivity: Lack of <i>taxonomic</i> connections between the super-category (e.g., Maniac) with sub-categories (cereal box, sofa spring, rats, dump, salt) that highlight myths built around Maniac’s prowess. Incongruent <i>expectancy</i> connections of processes and participants (e.g., ran: salt; keep: eight-inch cockroach)</p> <p>Lexical and grammatical cohesive harmony: Very frequent use of same combination of concrete participants and relational processes (e.g., “they say”); frequent use of parallel clause structure in closely proximate clauses</p> <p>Theme Sequencing: Iterative theme progression (repeated use of same theme or co-referent in subsequent clauses); exclusive use of unmarked themes in Phase 1 & 2)</p>

In the same chapter Spinelli describes how girls playing jump rope in present time of narrative (versus time of narrated event) are known to still recite the following poem about Maniac. Although the genre is completely different here, Spinelli again highlights the comic and legendary nature of the main character by foregrounding rhymes, half rhymes, and unexpected lexical connections: *Maniac* kissing a *bull*.

Table 6.7: Cohesion in *Maniac Magee* Passage 2

<p>Passage 2, Prologue (Maniac Magee, p. 2)</p> <p>(Rhyme that the girls sing in Two Mills when playing jump rope about the legendary figure)</p> <p>Ma-niac, Ma-niac</p> <p>He's so <i>cool</i></p> <p>Ma-niac, Ma-niac</p> <p>Don't go to <i>school</i></p> <p>Runs all <i>night</i></p> <p>Runs all <i>right</i></p> <p>Ma-niac, Ma-niac</p> <p>Kissed a <i>bull</i>!</p>	<p>(Spinelli's italics to highlight children's intonation when using the song for jump rope in Two Mills)</p> <p>Cohesion:</p> <p>Phonological patterns with repeated use of Maniac and end rhymes ending in 'ool' except last half rhyme that is punch line of jump rope activity and of poem</p>
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In the final chapter of the novel, in a much more realistic event when Amanda comes to fetch her “brother” home, Spinelli again uses a highly patterned use of repetition (“You are *sorry*”) to humorously highlight Amanda’s anger. Similar to the pattern of cohesion in the first phase of the novel’s orientation, which is punctuated with the final cryptic “They say,” Amanda’s monologue, with its repeated “You are sorry” and a cumulative use of circumstances of location and time, also ends with a punctuated repetition of the “You are sorry” sequence: “That is why you are sorry, boy.” In the last excerpt, Spinelli also uses lexical choices that implicitly connote and defuse the conflict between the “brother” and “sister” (e.g., “*scrambled my brain*”) and uses evaluative side lines to highlight the humor of their encounter in the buffalo pen: “He wondered if he would have better luck sleeping in the emu pen.” Spinelli’s pattern of transitivity in this last chapter also highlights the poignancy of the final encounter between Amanda and Jeffrey. Tired of being alone and homeless, Jeffrey is depicted as the affected party and

never the actor of all the material processes in the excerpt: all Jeffrey can do is think and wonder about what is happening.

Table 6.8: Cohesion in *Maniac Magee* Passage 3

Passage 3, Chapter 46	SFL analysis of cohesion
<p>(<i>Maniac Magee</i>, p.182)</p> <p><i>Amanda comes to haul Maniac out of the buffalo pen and bring him "home" for good</i></p> <p>"See that," she snapped, and scrambled his brains with a smack to the head. He'd rather she pulled his ear. "There you go making me say ain't. I have not said that word all year and now you go making me sooo mad." She snatched a handful of straw and flung it at him.</p> <p>"I'm sorry," he said. He wondered if he would have better luck sleeping in the emu pen. "Can I ask a question?"</p> <p>"Make it quick," she growled.</p> <p>"Except for making you say ain't, what is it I'm saying <i>I'm sorry</i> for?"</p> <p>"<i>What?</i>" She screeched. She was standing above him, hands on hips. He didn't need the light of day to see the look on her face. "<i>You're sorry</i> because you didn't accept Snicker's invitation to his house. And <i>you're sorry</i> because he came throwing a ball against my bedroom window and waking me up and telling me I had to get up out of my bed and sneak out of my house in the <i>middle</i> of the night and come <i>out</i> here and do something about all <i>this</i>. That is why <i>you are sorry</i>, boy."</p> <p>She jerked him to his feet. Applause and a brief whistle came from the fence.</p>	<p>Transitivity: Repeated use of material and mental processes that highlight Amanda as the actor of most of the clauses and Maniac as the affected party. Cumulative build-up of circumstances of time and location in Phase 3 ("to his house," "against my bedroom window," "out of my house")</p> <p>Cohesion in transitivity: Tight connections between super-category and sub-categories (e.g., in Phase 1 Amanda's Anger = snapped = smack = pull ear = snatch straw = flung) Tight <i>expectancy</i> connections of processes and participants (e.g., smack: head; get out: bed; come: here)</p> <p>Lexical and grammatical cohesive harmony: Very frequent use of same combination of concrete participants and relational processes (e.g., "<i>You're sorry</i>"); parallel structures and cumulative pacing of clauses that build to pitch in penultimate line of Phase 3 ("<i>You're sorry because</i>")</p> <p>Use of appraisal: Incongruent images underlie evaluative stance of characters ("scrambled his brains"); attitudinally laden lexical choices (screech, growl, snatch, snap, and use of italics to highlight Amanda's anger)</p> <p>Theme Sequencing: Iterative theme progression (repeated use of same theme or co-referent in subsequent clauses); exclusive use of unmarked themes in Phase 1 & 2)</p>

Table 6.6, 6.7, and 6.8 illustrate how the novel foregrounds similar patterns of lexical and grammatical cohesion (e.g., lexical and grammatical repetition) in very different textual units and how these repetitions of the same patterns unify very disparate textual units into a literary texture (e.g., Hasan, 1971, 1985). Analysis of Miguel's literary and other texts reveals that Miguel uses some of the same techniques (short pithy evaluative comments, attitudinal lexis, and hyperbole) as Spinelli in his literary narrative. However, in contrast to Spinelli's (1990) novel, the foregrounding of particular patterns in the orientation is not echoed throughout Miguel's text: instead, the first lyrical sequence is followed by a much more colloquial use of speech where little play with repetition and parallelism occur (see Table 6.9 below). For example, in the second and third sequence of the narrative, Miguel uses dialogue and short descriptive tags to build up the conflict between the bullies and Lisa. The tight internal cohesion that Miguel uses in the orientation gives way to a much looser use of pronouns and lexical choices (there is a shift for example to a use of a first person plural "we" in the initiating event which is dropped in the subsequent sections and a shift to a more colloquial use of language "eat like pigs, we are stuffed").

Table 6.9: Overall Cohesion in Miguel's Text, continued on next page

<p style="text-align: center;"><i>The Esselbrook Bullies</i> =====</p>	
<p>Orientation</p> <p>The architectural design room is very long and narrow. However, the walls are covered in blueprints of kitchen designs.</p> <p>The classroom smelled of freshly cut-down wood. The class is decades old but seems as if it was built yesterday.</p> <p>It smelled of the perspiration of children working hard, and kids traveling from room to room. Also it smells of carpet that is dusty with mud and snow.</p> <p>The dorm is large with gleaming clouds surrounding the chimney. It smelled of lead and of carpet shampoo.</p> <p>The stairs up to the dorms were like a journey to space. If after every class day you walk up those stairs to your dorm room for an entire year, you will walk up Mount Everest twice.</p> <p>Beep! Beep! Beep!</p> <p>"It's about time; it's the first day of sixth grade in one hour," said Lisa, a student of Esselbrook.</p> <p>So she goes next door to Brodi's room and called out, "Brodi, wake up. It's 7:30. Get up so we can get ready for school!"</p> <p>Brodi woke up and looked to his left and turned back in a flash, because the sun's beam was so bright</p> <p>"It's pretty bright outside." Brodi said while covering his eyes</p> <p>"I can smell the breakfast from here." Lisa said.</p> <p>Then Brodi interrupted, "Smells like pancakes with some delightful sausage."</p> <p>So we raced to the cafeteria, "What a coincidence, it is pancakes and sausage."</p> <p>They both said in a chorus, "Let's start grubbing"</p> <p>Lisa said while holding her stomach, "What are you talking about? I'm waiting for you."</p> <p>We still ate like pigs who had never eaten before.</p> <p>"Awh man I am stuffed" said Brodi moaning.</p>	<p>Pattern of cohesion in orientation:</p> <p>Use of relational processes, lexical repetition, and parallel structures</p> <p>Pattern of cohesion in initiating event:</p> <p>Use of adjacent pairing in dialogue and material processes in descriptive tags. Inclusion of a new personal pronoun (we) that seems to include main characters.</p>

Table 6.9: Overall Cohesion in Miguel's Text, continued from previous page

<p>"Let's get ready for architectural design class, it starts in 15 minutes." Lisa said.</p> <p>The rain was pounding on the ground like a hammer, so they had to dart to class which took them 14 minutes and 30 seconds.</p> <p>"Good morning. Are you ready for school?" said Mr. Questadt.</p> <p>"Good morning to you Mr. Questadt.</p> <p>We are ready." Lisa and Brodi said in unison.</p> <p>All of a sudden we spotted those rude bullies Julia and Nicola.</p> <p>They were the best architects.</p> <p>"Was-up peanut-head?" said Nicola and Julia, with a mean grin on their faces.</p> <p>Lisa was trying her hardest to ignore Nicola and Julia, and concentrate more on her beautiful kitchen design.</p> <p>When she finished she cut in front of Nicola and Julia, and said, "Look at my picture Mr. Questadt."</p> <p>"Oh, wow that is the best design I have ever saw! How about we hang it over Nicola's?"</p> <p>Nicola and Julia gave Lisa the stare.</p>	<p>Cohesion in complicating action:</p> <p>use of dialogue and descriptive tags to underline role of Mr. Questadt as helper (and actor) in material processes and Lisa as the affected party. Switch to evaluative stage with mental processes and internal monologue.</p>
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The lack of lexical and grammatical cohesion on a whole-text level in Miguel's text highlights the complex nature of writing narratives: how difficult it is to connect the discrete textual units through implicit or explicit markers and through a consistent foregrounding of specific "literary" patterns. Some of the inconsistencies in Miguel's text can also be traced to Julia's pedagogical approach in the curricular unit. For example, in teaching students how to explicitly use literature in their own writing, Julia and the students tended to analyze excerpts from different literary resources, so discussion about how the discrete parts of a text are unified into a coherent whole never occurred. As

explained in Chapter 4, Julia chose to use literary excerpts based on her reading of Derewianka's (1990) approach to teaching narrative. In an email to an ACCELA faculty member Julia explained her rationale:

I liked how the teacher in the scenarios used several books, bits and pieces of many to involve students in how storytellers express emotions, visions, and interactions through language. I have picked up on this notion, incorporating *Maniac Magee* with segments from *Charlotte's Web*, Ralph Fletcher, and picture books such as *Smoky Night*, *Thank You Mr. Falker*, and many more. (ACCELA class email, February 03, 2005)

Julia's use of a large variety of literary texts and excerpts that the students could use to explore how different authors developed settings, dialogue, and implicit evaluation in their works was clearly an effective way of getting students to see how text is a mosaic of quotations from other texts (Kristeva, 1984). However, a discussion of the unifying patterns in whole texts would have enriched their play. In other words, similar to a deep analysis of a painting, it was very useful for the students to explore different parts of literary works in the way they did; however, exploring how a whole text or whole painting gains its artistic momentum from the spatial, rhythmical, and linguistic organization of the parts into a whole would have provided them with a deeper understanding of how texts develop texture.

To summarize findings in this section about Miguel's text-to-text connections, analysis shows the following:

1. He wove "intertextual threads" from different literary texts to create the patterns of cohesion in his narrative.
2. He successfully integrated figurative language, evaluation, and humor into his short literary piece that echo and play with particular excerpts from novels the students read and discussed in class.

3. A more in-depth scaffolding of literary cohesion would have provided Miguel with a deeper understanding of how to unify discrete textual units through literary techniques such as foregrounding and defamiliarization (Jakobson, 1960, 1985).

The short and final section below highlights how Miguel wove a similar strand of literariness into an expository text he wrote about *Maniac Magee*.

Literary Language in Other Academic Texts

To illustrate how Miguel interwove into other academic texts the particular linguistic devices such as repetition, cohesion, and implicit evaluation discussed in the sections above, this section discusses his expository essay about Spinelli's (1990) *Maniac Magee*, which he wrote in April 2005. The text was a homework assignment: the students were to identify a main theme of the novel and discuss how the theme related to issues in their own lives. After spending a lot of time during the unit discussing the characters and language of the novel, the students wrote long and impassioned responses. In her written discussion about the curricular unit (see Appendix C) Julia described her reaction to reading these responses:

After finishing *Maniac Magee*, I had students write about a theme they believed was important in the novel. I did not provide examples because I truly wanted to hear their thoughts. Student responses brought me to tears. They wrote about racism, homelessness, about families as a group of people who love and care for one another instead of determined by blood relations. They wrote about loss, letting go, and accepting love from others despite the risk of hurt. My students did not need my interpretation of *Magee*. They gave me deeper insight into this novel. (Ronstadt's written reflections about curricular unit, June 2005)

Julia was so impressed and indeed moved by their essays that she asked me to record them reading on camera. I also interviewed them about what they had written.

Table 6.8 is a transcription of what Miguel read to me on camera and what he handed in

as a hand-written essay to Julia. The table provides an analysis of the patterns of transitivity, cohesion, and attitudinal lexis on the left.

Table 6.10: Miguel's Expository Essay

Assignment: <i>What is the theme of Maniac Magee and how does it relate to your own life?</i>	SFL analysis of Miguel's expository text with thesis and three points to validate thesis
<p>The theme is that every day brings new experiences and adventures to life but for Maniac Magee, every four hours. However, it does relate to my life, whether at school or fighting my dog to get to the doorway.</p> <p>Do you remember the time Maniac did the dare involving Finsterwalls? First he went into the back garden which surprised everyone including the Cobras. Then, to top that he sat on the Finsterwalls back porch which probably made the audience back up ten feet. To make it even worse Maniac rang the doorbell. Isn't it crazy how he did all that just for someone to go to school for him?</p> <p>You can't forget the time he intercepted Brian Denehy's pass to Handsdown. He ran in between the football game, just a homeless kid running free, and intercepted Denehy's throw to Handsdown, ran past the defense and punted it farther than Brian Denehy had ever done. He did all that with a book in one hand.</p> <p>I have intercepted a football but not with one hand. I have run into a backyard but not Finsterwalls. I have run to school but not part time. I have hit a home run but not against the best pitcher. I have done many things but not like Maniac</p>	<p>Thesis: Adventure in Maniac Magee's life and relationship of theme to Miguel's own life (concrete participants and processes used to highlight comic portrayal of Miguel and dog "fighting to get to doorway").</p> <p>Argument 1: Adventure with Finsterwalls. Use of personal pronoun and interrogative to directly involve the reader. Use of material processes to highlight Maniac as the actor/ doer of the legendary deeds. Use of final evaluative comment in form of question that highlights heroic qualities of Maniac</p> <p>Argument 2: Detailed description of Chapter 4 with use of personal pronoun again to position reader as also a fan and reader of Maniac Magee; build up of transitive material processes with Maniac as the actor/ doer and final evaluative punch line.</p> <p>Argument 3 to support second part of thesis (about the book relating to his own life): Parallel structures that imitate the literariness of language in <i>Maniac Magee</i>. Internal cohesive harmony ("I have" and the "but not" structure used in each sentence).</p>

In the expository text, Miguel discusses the theme of *Maniac Magee* and also establishes personal connections to his own life. The text is linguistically and structurally cohesive: structurally in the sense that the text follows the generic expectations of an

explanation with a thesis, body paragraphs, and a wrap-up paragraph that contrasts the adventurous life of Maniac to Miguel's more everyday experiences (see Schleppegrell, 2004; Knapp & Watkins, 2006, for details on genre of explanation). Linguistically the text is cohesive because of its consistent use of repetition, evaluation, and appraisal throughout the essay. For example, each of the body paragraphs begins with a direct appeal to the reader, uses very descriptive material processes and circumstances of manner and location to highlight Maniac's heroic deeds, and ends with an evaluative comment. The final paragraph foregrounds the contrast between Maniac and Miguel through the use of lexical and grammatical repetition and parallelism. In other academic texts analyzed for this study, Miguel also used implicit evaluation and cohesive harmony, especially toward the end of the curricular unit (see analysis of his district assessment writing in March 2005, Appendix B). The chapter about Miguel's literary process concludes with this analysis because it illustrates how Miguel's used literary patterns of meaning (e.g., foregrounding of particular lexical or grammatical patterns) similar to those he used in literary source texts for other academic purposes.

Findings and Implications

To summarize the different sections on Miguel's process in this chapter, it began with a detailed description of how classroom discussions about use of self in literary writing motivated Miguel's use of a social issue in his writing. The second section showed how Miguel's patterns of appraisal, notably attitudinal lexis, were influenced by the classroom interactions about literary language during the curricular unit. The third section explored in depth how the patterns of cohesion in Miguel's final literary narrative intertextually connected to the particular literary source texts read and analyzed during

the curricular unit. The fourth section explored another academic text in which Miguel used literary techniques such as repetition and cohesive harmony. This final section discusses the findings on Miguel's process and the implications for teachers interested in using SFL praxis in English Language Arts.

Students as Literary Writers

The first research question that guided this study focused on how SFL-based pedagogy can help students use literary language in their literary and other academic texts. In other words, do students' final texts reveal an understanding of how to use patterns of transitivity, attitudinal lexis, and lexical and grammatical cohesion to construct character, point of view, and texture in a narrative? To respond to this question, I provide a summary of findings on Miguel's use of each of these three patterns of meaning in his literary narrative and other academic writing.

First, in terms of the patterns of transitivity and lexical cohesion, Miguel successfully creates an imaginary world of the Esselbrook Academy through a consistent use of the same lexical super-categories and sub-categories throughout his text. For example, "the blue print designs" and "the architectural classroom," described and introduced in the first phase of the orientation, are mentioned several times throughout the piece. In terms of patterns of transitivity, Miguel's text also effectively constructs several different characters (e.g., teacher, protagonist, ally to protagonist, bullies) that are used in the complicating event as antagonists or allies in a stiff competition for first place in the architectural design competition. In terms of using low or high levels of transitivity to create the main character in the story, however, the protagonist is depicted as an

affected party in most of the action clauses in the narrative and rarely the doer in transitive material processes (e.g., Halliday, 1971; Hasan, 1985; Montgomery, 1993).

In terms of the patterns of cohesion, Miguel's patterns in his orientation to his literary narrative clearly echo those in E. B. White's *Charlotte's Web* and Julia's model pastiche. For example, Miguel cumulatively builds his description of the architectural design room and the dorm through a use of relational processes and a cohesive set of lexical chains, a pattern that is very similar to White's (1999) cumulative build-up of the barn in chapter three of his novel. However, Miguel's cohesive harmony in the orientation gives way in subsequent sequences to a much more loosely connected set of processes, participants, and circumstances (Halliday & Hasan, 1989). In other words, the foregrounding of specific grammatical and lexical patterns in the orientation is replaced in the other sequences with a different and more everyday use of language.

In terms of his use of attitudinal lexis, Miguel effectively uses comic attitudinal lexis several times in his narrative to convey the point of view of his narrator. Indeed, except for the sentimental tone adopted in the orientation, the metaphorical language and attitudinal lexis used in most sequences of his story consistently construct a narrator with a comic point of view on the story events. For example, the bullies call the main character a "peanut head" and at one point the characters devour their food "like two pigs who had never eaten before." In terms of establishing a consistent point of view in the story, however, Miguel's narrator erratically switches at times from a third person peripheral position to a first person plural use of 'we.'

Students as Academic Writers

Analysis of an expository text that Miguel wrote about *Maniac Magee* in April 2005 reveals a consistent use of cohesive harmony, theme variety, and cryptic evaluative comments throughout the text that echo the patterns used in Spinelli's (1990) literary narrative. Indeed, Miguel's expository essay is more cohesive and literary in terms of the consistent foregrounding of specific grammatical patterns than his final literary narrative. Analysis of his district assessment writing in March 2005, compared to texts he wrote in October and November 2004, also reveal a more varied use of theme sequencing, cohesive harmony, and implicit evaluation than in his previous texts written for the same academic context (see analysis of these texts, Appendix B).

Students as Social and Political Agents

The second research question focused on whether the students were able to achieve their own social and political work while engaged in the curricular unit. Were they afforded a "third" space where they could hybridize and play with classroom intertextual resources provided to them (Gutierrez et al., 1997)? Analysis of the data reveals that Miguel was clearly invested in classroom activities and discussions about how authors are autobiographical scavengers: how they use slices of their own life in developing their stories. In his literary work, he actively mined his own life to create the setting and characters. His narrative imaginatively inhabits Esselbrook Academy, a private school he might attend the following year, and populates it with a cast of characters he transfers from Fuentes Elementary to Esselbrook. In terms of the relationship of the text to its actual sociopolitical context of production in Rivertown, however, Miguel's patterns of transitivity, appraisal, and cohesion safely construct a

world at Esselbrook Academy that is privileged and upper middle class and that incorporates few connections to the wider world of Rivertown and the Puerto Rican community.

Summary of Findings and Implications for K-12 Teachers

To summarize the three most salient findings about Miguel’s literary process and connect them to implications for ELA teachers, Table 6.11 below provides a list of the findings on the left and what they imply for teaching on the right. This section also includes a more expanded discussion on the implications listed below.

Table 6.11: Findings and Implications

Findings	Implications for teaching
Miguel effectively incorporates text-to-self and text-to-text connections in his literary narrative	Julia’s focus on the explicit teaching of intertextuality in mini-lessons and experiential activities supported Miguel’s understanding of how to borrow and bend resources from his own life and literary source texts
Miguel’s patterns of transitivity, cohesion, and appraisal effectively construct character and point of view in his literary narrative	Julia’s explicit analysis and teaching of the different components of literary language such as inference and figurative language provided Miguel with an understanding of the differences between literary and everyday uses of language
Miguel’s text could show a deeper understanding of patterns of transitivity and cohesion and how texts are connected to the sociocultural context of production	Class discussions, activities, and one-on-one conferences could have explored more systematically how character, texture, and point of view are constructed directly through patterns of transitivity, cohesion, and appraisal. Also, more critical discussions about the connection of text and context would perhaps provide students with an understanding of how to play more critically with mainstream webs of intertexts

Table 6.11 connects the findings about Miguel’s writing to implications for K-12 teachers interested in using a similar approach in their classrooms. First of all, within a carefully designed language-based curriculum, Julia’s explicit teaching of intertextuality

influenced Miguel in what and how he wrote his literary narrative. In fact, when he understood that he could use and play with connections to his own life and to source literary texts, he changed from being very uninterested to being highly invested in writing his text. For K-12 ELA teachers, this finding implies that an explicit use of intertextuality can support students in learning how to write literature, especially if the students are provided with a large variety of literary sources and scaffolding activities to support this understanding. Similarly, in her research in high school ELA classrooms, King Saver (2005) shows how students developed an awareness of how to use intertextuality for their own literary purposes after it was explicitly taught to them as part of their literary curriculum. Additionally, the explicit teaching of how literary texts use text-to-self connections can also be used to support students' incorporation of their own social and political interests in their writing.

Second, Julia's explicit unpacking and teaching of the linguistic choices used by literary writers to construct setting, characters, and dialogue provided Miguel with an understanding of language as a pliable repertoire of choices that can be used differently according to the social or academic context. For example, he explicitly discusses and writes about the use of attitudinal lexis in literary language as opposed to everyday registers in worksheets and classroom interactions during the curricular unit. However, Julia's explicit teaching of linguistic resources and her one-to-one conferences with Miguel could have extended to a more in-depth discussion of how particular patterns of meaning contribute directly to the construction of character, point of view, and evaluation in literary texts. The implications of this finding for K-12 teachers are that teachers need to unpack the linguistic resources of subject-specific text types, and use this analysis to

create mini-lessons and scaffolding activities. In addition, professional development initiatives such as ACCELA need to continually support teachers' understanding of the linguistic and structural resources of different academic disciplines through coursework and action research projects. Indeed, Unsworth (2000) stresses the importance of continually developing SFL-based subject-specific pedagogies that support students' understanding of both content and language.

Third, although Julia's explicit teaching of intertextuality very successfully showed Miguel how to weave text-to-self and text-to-text connections into his literary narrative, his writing during the curricular unit establishes very little connection to wider social issues such as poverty, racism, or social class. Analysis of Julia's teaching during the curricular unit shows that an explicit focus on text-to-world connections was largely missing from mini-lessons and scaffolding activities. An implication for K-12 teaching is that a teaching of critical intertextuality as proposed by Macken (1998) would perhaps support students' understanding of how to challenge and play with the web of intertexts often used in assigned literary chapter books and picture books. For example, if the students in Julia's curricular unit had discussed the picture of society that Spelman (1990) creates in *Maniac Magee* and how it could be interpreted as contributing to a color mute discourse on race (Devine, 1994), students might have played more with the interrelationships of text to sociocultural context in their own writing.

The next chapter explores the very different literary process of Bernardo Regalado in the curricular unit. Chapter 8 provides a summary of the findings in both chapters and further discussion of the implications of the study for K-12 classrooms, teacher education programs, and research.

CHAPTER 7

BERNARDO REGALADO'S LITERARY PROCESS

Overview

This chapter presents the case study of Bernardo Regalado, following a similar order to Chapter 6 on Miguel's process. First a brief section explores the structure in Bernardo's final multimodal narrative. The following section provides analysis of Bernardo's interactions in class and his struggles in accomplishing academic tasks. Next, the chapter analyzes the patterns of meaning in his final literary narrative (i.e., transitivity, attitudinal lexis, and cohesion) and explores how these patterns intertextually relate to classroom interactions (text-to-class connections), social concerns (text-to-self connections), and source literary texts (text-to-text connections). The concluding section discusses how Bernardo interwove certain literary devices (e.g., foregrounding of particular grammatical patterns, metaphorical language) into other academic texts.

Structural Analysis of Literary Narrative

At the publication ceremony in late March 2005, when 5th-graders presented their final books to their 2nd-grade partners, Bernardo was somewhat of a star. He was the first to be interviewed by a local reporter covering the event. Bernardo spoke eloquently about his involvement in the project. Below is the newspaper account of their interview:²²

Fuentes School fifth-grader Bernardo Regalado spent a week drawing the pictures and writing the text of his book, "How Mitchell Made Friends." The short book tells the story of a boy who gets into trouble as a way to get attention and make friends. Bernardo, 11, thought the story's theme would resonate with his second-

²² All names in the newspaper article have been changed to pseudonyms.

grade ‘buddy.’ “I thought of the story because I wanted to give my partner confidence and make him feel better about himself and stop getting into trouble,” Bernardo said. (Arbalu, 2005)

Bernardo told me later that his mother framed the article and hung it on the living room wall.²³ During the presentation event, Bernardo signed and then read his narrative to his partner, who was having difficulty concentrating even when sitting on his mother’s lap. Bernardo also volunteered to read the story to the whole community. He was obviously very proud of his accomplishment.

Table 7.1 shows Bernardo’s final copy. After writing out a final draft by hand, Bernardo gave it to Miguel to type in the school library during a class period when all students were furiously getting their manuscripts ready for publication. He added the drawings to the printed text. The comments in the right column of the table refer to the narrative and visual sequences in the narrative. The printed text and pictures are the original scanned data.

²³ One comic note about the newspaper article above: Julia’s very intense three-month literary unit turned into a week!

Table 7.1: Bernardo's Final Copy, continued on next page

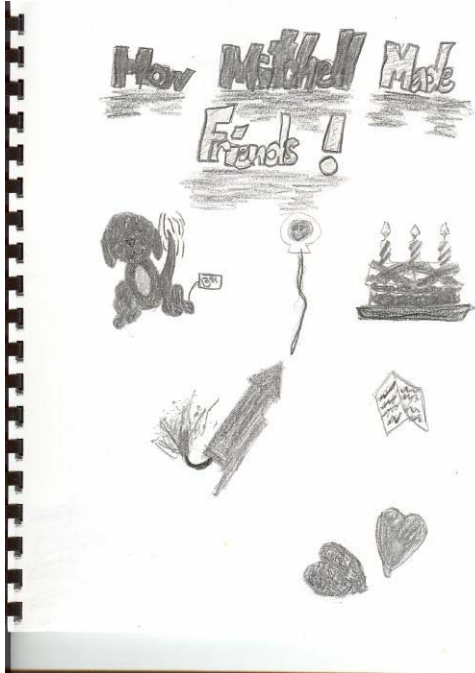
<p><i>How Mitchell Made Friends</i></p> <p>=====</p>		
		<p>Title Page:</p> <p>How Mitchell Made Friends with pictures of dog, birthday cake, fire cracker, and party invites</p>
<p>It was the first day of school.</p> <p>Mitchell walked past his 2nd grade classmates into the newly cleaned bathroom.</p> <p>Mitchell noticed Jack whispering to Joe another student:</p> <p>"There's that kid from Greenfield. I know him from last year.</p> <p>He bullied kids a lot."</p> <p>"Oh yeah, I remember when he tripped another kid at lunch when he was carrying his tray. He dropped his tray, and slipped on the ravioli, and broke his wrist."</p>		<p>Orientation:</p> <p>Other children talk about Mitchell on first day of school</p>

Table 7.1: Bernardo's Final Copy, continued from previous page


	<p>Orientation (Visual Relay of written text):</p> <p>drawing of Mitchell and Jack</p> <p>Mitchell: "Hi, remember me?"</p> <p>Jack: "Yah, I do."</p>
<p>Mitchell walked into the boy's bathroom.</p> <p>When he walked by Jack and his friend he noticed they were speaking to each other and giving him a nosy glare.</p> <p>He knew they were talking about him.</p>	<p>Initial Event (Phase 1):</p> <p>Mitchell notices Jack and others talking about him</p>
<p>He broke open the soap dispenser took the handle, which was as hard as a rock.</p> <p>He threw it at the mirror. It cracked.</p> <p>He turned all the faucets and squeezed the soap out of the bag.</p> <p>And threw the handle once again at the lights.</p> <p>Now the bathroom was damp and very dark.</p>	<p>Initial Event (Phase 2):</p> <p>Mitchell destroys mirror and other items in bathroom</p>
<p>When Mitchell came out the bathroom you could see that anger was frying in his head like your mother cooking fried eggs in the morning. Mitchell wanted REVENGE. So he thought in his head, "Maybe after school when the bus driver drops all the kids off, I could get a couple of people to jump him and I might get popular and get some friends."</p>	<p>Initial Event (Phase 3: Evaluation):</p> <p>Mitchell still wants more revenge</p>

Table 7.1: Bernardo's Final Copy, continued from previous page

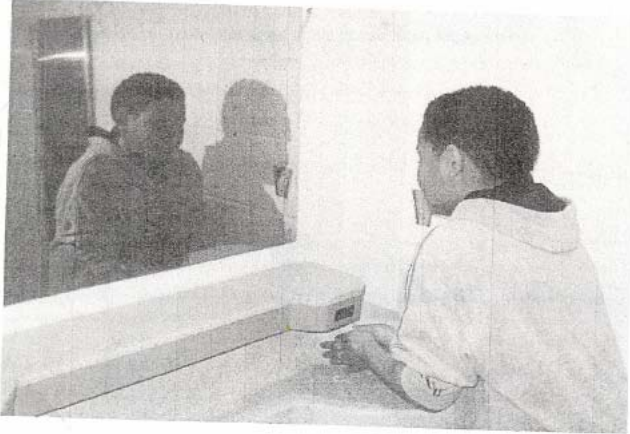
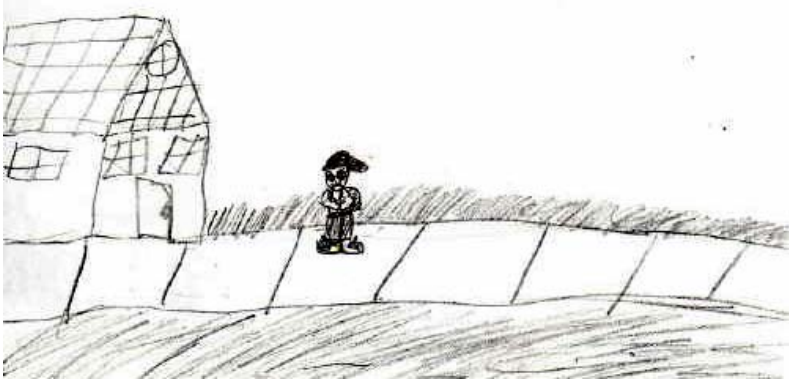


	<p>Initial Event (Visual Relay):</p> <p>Mitchell looking at himself in bathroom mirror with shadows on wall.</p>
<p>Later that day Mitchell exited the bus at his bus stop and waited for Jack. Then, the bus left and Mitchell ran up to Joe and said, "Where is your pal?" Joe responded, "Oh, Jack, he got picked up for a doctor's appointment."</p>	<p>Complication (Phase 1):</p> <p>Mitchell at bus stop</p>
<p>"What?" Mitchell sucked his teeth and stomped his foot on the ground. Mitchell was as angry as a herd of rhinos. He missed his chance of being popular and getting friends. Then he walked to his house in an angry mood.</p>	<p>Complication (Phase 2):</p> <p>Mitchell evaluates the situation</p>
	<p>Complication (Visual Elaboration):</p> <p>Mitchell alone at bus stop near his house</p>
<p>Later that afternoon Mitchell was laying in his bed thinking to himself "Maybe if I apologized to the people I picked on, they might be friends with me and then I'll make invitations for a party."</p> <p>So Mitchell spent the whole afternoon making invitations and sorry cards for his whole class. Then the next day Mitchell passed out all the invitations and sorry cards to his class.</p>	<p>Resolution:</p> <p>Mitchell changes his approach</p>

Table 7.1: Bernardo's Final Copy, continued from previous page

	<p>Resolution (Visual Elaboration)</p> <p>Drawing of Mitchell in his bedroom</p>
<p>And the best part about it was he finally made friends.</p>	<p>Coda (Phase 1):</p> <p>Mitchell makes friends</p>
	<p>Coda (Visual Relay):</p> <p>Mitchell getting ready for party with his friends (with balloons, food, music center)</p>

Bernardo's final narrative fits reasonably well the expected structure of a standard narrative with an orientation, initial event, complication, resolution, and short coda. The narrative deviates somewhat from the expected pacing in standard narratives (Genette, 1980): for example, the initial event sequence, when Mitchell destroys the bathroom,

overshadows the anti-climatic events in the complication sequence, when Jack fails to appear at the bus stop. On the other hand, Bernardo successfully incorporates evaluative sequences into his initial event (when Mitchell comes out of the bathroom and realizes he still wants revenge) and his complication sequence (when he sucks his teeth and stomps his feet). In addition, Bernardo's drawings are pivotal elements in his narrative, unlike Miguel who drops the idea of using drawings altogether in his final copy.

The diagram below (Figure 7.1) illustrates how Bernardo constructs the story:

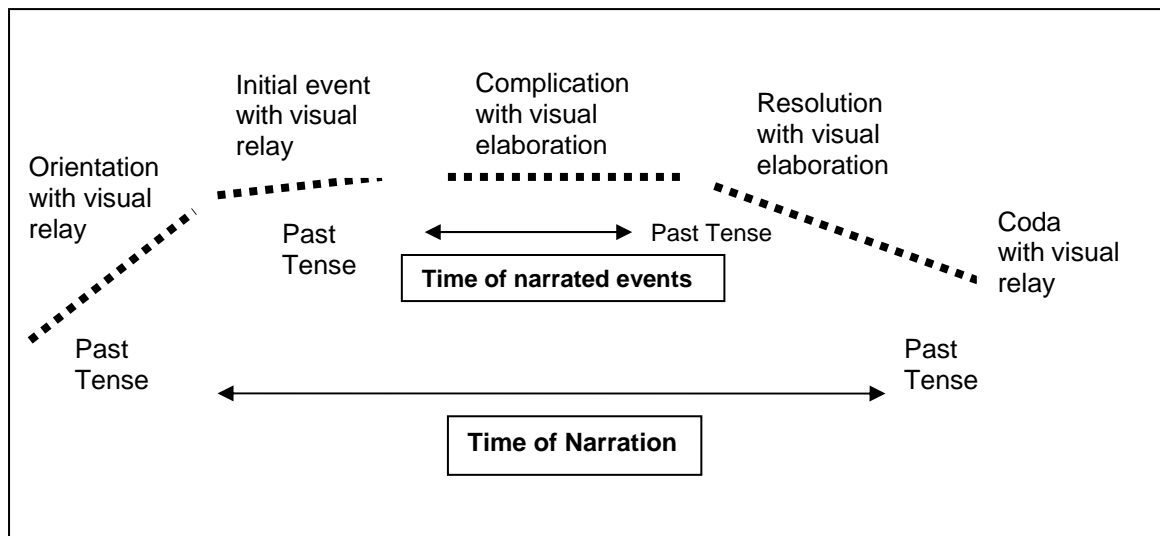


Figure 7.1: Analysis of Bernardo's Narrative Structure

Figure 7.1 also illustrates Bernardo's contrapuntal use of written text and image. Nodelman (1988) highlights the complex relationship of image and text in picture books, which, different from the gradual build-up in written narratives, creates:

a contrapuntal arrangement of mutual correction ... we move from one to the other in terms of how the text forces us to go back and reinterpret the pictures and how the reinterpreted pictures then forces us to go back and reinterpret the text again. Nodelman (1988, p.243)

Similarly, Barthes (1977) describes multimodal texts that have both texts and images as complex because they can relate to each other in two distinct ways: through elaboration, when the image retells in visual form what is going on in the text or when the text retells what is going on in the image; or through relay, when the text or the image expands on what has been told in the other mode. Bernardo successfully use both types in his narrative. For example, his first image (see Table 7.1) expands on what we read in the written text about Mitchell and his classmates. The drawing in the complication sequence, on the other hand, visually represents the written description of Mitchell waiting for Jack at the bus stop.

Bernardo also successfully creates a third person omniscient narrator and uses a dual past time that makes a distinction between the time of the narrated events (the story) and the time of narration when the story is being narrated (Chatman, 1978). In other words, the third person narrator, consistent throughout, relates the events in a past tense that embeds the narrated time.

Classroom Interactions

This section discusses the patterns in Bernardo's classroom interactions before and during the curricular unit. In her analysis of young children's weaving of home, popular, and school voices into their texts, Dyson (2003) says: "At the heart of child cultures is the desire for a space in which children, not adults, have control" (p.106). Analysis of video tapes and field notes over seven months in 2004-5 show that Bernardo often behaved in "unofficial" ways in classroom interactions (Dyson, 1993, p.66). For example, he tended to shout over other students and jump up from his seat when excited. In the following classroom exchange, which takes place during a discussion about

Maniac Magee during their weekly spelling test,²⁴ Bernardo pushes the interaction to a more hyperbolic level, which is not appreciated by Julia:

1. Julia: In books they sometimes just don't follow directions
2. (*A few students say that books don't always tell the truth*)
3. Julia: Sometimes they lie too
4. Laiyla: Like the teacher's book
5. Julia: Like my answer key
6. Julia: And who else is a liar?
7. Several students at once: Jerri Spinelli
8. Bernardo (*shouting over the others and standing up*): Everybody is a liar
9. Julia (*gestures at Bernardo to sit down*): Do you think we know what to handle on this spelling assignment, Bernardo?
10. Bernardo (*hand on chin*): Hmm (*raises sheet of paper and nods head*)
11. Julia (*raises voice*): Because I am expecting it to be done

Similarly, Bernardo's classmates tended to ignore his interjections or try and silence him. The interaction below illustrates the type of exchange that often took place between Bernardo and class members. In the interaction, the students and Julia react to Spinelli's (1991) autobiographical comments about his real-life friend who ran everywhere, even to the local cinema. As explained in Chapter 6, Julia explicitly focused on the importance of students incorporating their own life experiences into their writing through discussion of articles such as this autobiographical essay about *Maniac Magee*

²⁴ Interestingly, even routine tasks such as spelling tests became the forum for very excited discussion about literature and literary language.

(Spinelli, 1991). Ironically, Bernardo's comments about his text-to-self connections, about not having the money to go to the cinema, are loudly shushed by the others:

1. Julia: It says here he ran everywhere he went =
2. Miguel: = But not his friend =
3. Julia: = Three miles to the subway... Six miles to get to the movie theater
(*Students shake their heads and say they would never run or even walk so far*)
4. Bernardo: How are you going to pay?
5. A few students: With money =
6. Julia: Okay, I need to ask you =
7. Bernardo: What money? I don't have no money =
8. A few students (*put finger to mouth*): = Shh...shhh =
9. Bernardo: = No money

The interactions above illustrate a particular pattern in the exchanges between Bernardo and other classroom members. Bernardo would establish a new connection that was unrelated to the discussion at hand but related to his life experiences or he would push the exchange to a comic exchange. His intertexts would often remain unacknowledged by the others in the group (Bloome & Egan-Robertson, 1993).

Another pattern that Bernardo tended to use in classroom exchanges was repetition and recasting of other students' remarks. For example, when a student made a comment he liked, Bernardo would repeat it more than once. During discussions about what social issues bothered them or what problems the 2nd graders were having in the school, for instance, Bernardo became very excited and participated animatedly. In one

particular classroom interaction, when Julia and the students were discussing behavioral issues that the 2nd-grade students were having in class, the following interaction ensued:

1. Julia: That's what they look like. Once they don't get to play the game they want to play, they (*gestures very broadly*) don't want to do anything. What else do we notice going on down there, Kendria?
2. Kendria: They stomp around =
3. Julia: = When they get mad
4. Bernardo: Yeah
5. Julia: They stomp around... I think that they have a chair in fact where they go and they sit and what do they do? (*wipes her eyes*)
6. Students: They think =
7. Students: = they cry
8. Julia: = They cry
9. Laiyla: But they're second graders. That's what they do
10. Bernardo: Yeah, they do that; it's what they do
11. (*Students interject about how the 2nd graders might be feeling in the chair*)
12. Bernardo: They do it. It's what they do.

In the exchange above, similar to Julia's pedagogical tactic, which is to incorporate students' comments in her following remarks through repetition, Bernardo recasts what Laiyla says and repeats it more than once. In general, Bernardo tended to use this type of social exchange to try and make connections to other students. He also tended to take stories students told and refashion them for his own use. For example, in the following exchange, when Julia and the students were discussing issues that really

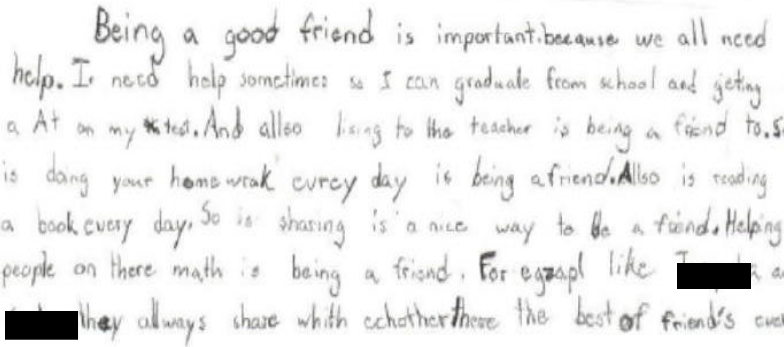
bothered them in their own lives, Bernardo recast Kendria's story about worms in the bed into a story about hamsters on the head:

1. Kendria: When my brother put worms in my bed when I wasn't there
2. Julia: So, pranks
3. Kendria: Yes
4. Bernardo (*stands up and shouts*): Ugh, yeah, last time my brother put a hamster on my head when I was sleeping
5. Julia: Please sit down. Do you notice that everyone else is raising their hand?

Indeed, Bernardo consistently saw classroom interactions as a way to bring in "unofficial discourses" that privileged children's comic and irreverent views of school and other matters (Dyson, 1993, p.66). Conversely, in terms of what intertexts were validated and had social consequences for a group (Bloome & Egan Robertson, 1993), Bernardo's intertextual comments often remained unacknowledged by Julia and his classmates, especially at the beginning of the curricular unit. This pattern shifted somewhat during the unit as Bernardo and the other classmates became more invested and excited about the literary book project. However, throughout the year his unorthodox style often led him to be relegated to a solitary desk in a classroom corner.

In terms of academic writing, Bernardo struggled more than most of the other students during the curricular unit. Whereas Miguel, for example, was already writing well organized expository texts in fall 2004, Bernardo's texts tended to be quite fragmented (see his three written assessments, Appendix C). For the district assessment in October 2004, for example, Bernardo responded to a prompt about what being a good friend means with the following one-paragraph text (see Table 7.2 below):

Table 7.2: Bernardo's First District Assessment

Bernardo's handwritten text and transcription (October, 2004)	SFL analysis of text
 <p>Typed version of Bernardo's text:</p> <p>Being a good friend is important because we all need help. I need help sometimes so I can graduate from school and getting a A+ on my test. And also lising to the teacher is being a friend to. So is doing your homework every day is being a friend. Also is reading a book every day. So is shasing is a nice way to be a friend. Helping people on there math is being a friend. For egzapl like T*** and S*** they always share with ech other there the best of friend's ever.</p>	<p>Transitivity: Repeated use of "being a friend" without spatio-temporal exploration of what these descriptive sequences mean</p> <p>Cohesion in transitivity: Lack of connections between super-category (Being a good friends) and sub-categories (e.g. Being a good friend = need help = listening to teacher = doing your homework</p> <p>Lexical and grammatical cohesive harmony: Very frequent use of same combination of concrete participants and relational processes</p> <p>Theme Sequencing: Iterative theme progression (repeated use of same theme or co-referent in subsequent clauses)</p>

Analysis of the text above (Table 7.2) reveals a lack of elaboration of ideas and of logical connections among clauses and textual units, a lack of cohesion in pronominal references (e.g., jump from pronoun we to I, I to you, you to they), and very limited lexical and grammatical choices. This sample writing is representative of the type of texts Bernardo was writing in fall and winter 2004. It shows how difficult it was for Bernardo

to choose patterns of meaning that were appropriate for particular academic registers and contexts.

In class, when students were asked to write responses to texts or write essays, Bernardo often stared blankly at a sheet of paper until Julia provided him with one-on-one assistance. As a result, Julia spent a lot of individual time with Bernardo, helping him think of ways to connect ideas, develop a set of coherent lexical choices, and use theme and sentence variety. The sections below show how several different entry points in Julia's language-based curriculum provided him with the resources to write a cohesive multimodal narrative, one that he was obviously proud to share with a large community of people in March 2005.

Patterns of Transitivity

As explained in Chapters 4 and 7, the patterns of transitivity in a text (use of participants, processes, and circumstance) construct a particular slice, and view point, of life experience and not another. This section explores how Julia's scaffolding and classroom activities provided Bernardo with the resources to choose a particular content for and approach to his narrative.

Text-to-Text Connections:

Bernardo did not show much interest or respond as actively as Miguel or other students in guided discussions about Spinelli's (1990) *Maniac Magee*. However, when Julia used Taylor's (1976) *Roll of Thunder* and Mohr's (1976) *Felita* in classroom discussions, Bernardo's level of interest and focused contributions shot up. In a discussion about conjunctions, for example, the following interaction ensued:

1. Julia writes on board: Felita's family was harassed by her neighbors, right?
2. Bernardo: By the gringos (*with Spanish pronunciation*)
3. Julia: By the gringos, verdad?
4. Julia (*turns from board and asks*): Who can help me figure out how to end my second sentence by adding in a conjunction?
5. (*Kendria's hand shoots up*).
6. Julia (*to Kendria*): Yes, go ahead
7. Kendria: Therefore, they moved back
8. Julia: Yes, therefore they moved back to =
9. Students: = to their old street
10. Julia: to their old block
11. Bernardo: But in a new house
12. Julia: Yes, to a new house
13. Bernardo: But in a new house
14. Julia: But in a new house.
15. Julia (*nods head*): There's another conjunction

Through his interjections in this discussion, Bernardo shows membership in the Puerto Rican culture (e.g., his use and Spanish pronunciation of the word “gringos”), a detailed knowledge of the book written by a “New York Rican”, and his understanding of the use of “but” as a logical conjunction of concession. Indeed, Bernardo's comments in the interaction above and again below indicate a high level of interest and knowledge in these particular books discussed during the curricular unit. For instance, when Julia used

events from Taylor's (1979) *Roll of Thunder* to show the students how to link two thoughts with logical conjunctions, Bernardo contributes with these focused comments:

1. Julia: Not only did the Wallaces emm =
2. Bernardo: = pollute the well
3. Bernardo repeats: = Pollute the well. They polluted the well, remember? With the rats and oposums.
4. Other student: It wasn't a well
5. Julia: It was well water
6. Julia (*reads aloud and writes on whiteboard*): Not only did they pollute the well water but also what else did they do? Who can tell me? Raise your hands
7. Miguel: They abused Hammer
8. Julia: I need hands (*students raise hands*).
9. Julia: Yes (*nods at Bernardo*)
10. Bernardo: They wanted to kill Hammer, they =
11. Julia: = but also they harassed or threatened
12. Miguel: = or jumped
13. Julia: They jumped him, didn't they? (*turns to Miguel*)
14. Julia (*turns back and writes*): But also they jumped Hammer about the well.
15. Bernardo: That happened before

In this exchange Bernardo positions himself as very knowledgeable about the book that was a group read aloud in November 2004. He is also invested in making sure that Julia and the student accurately describe the events of the book, which clashes

slightly with Julia's pedagogical intent to quickly take two interrelated events from the book and connect them with a logical connector ("Not only.... But also"). In contrast to Miguel, who generally showed a heightened interest in the work of Spinelli and Korman, two Euro American writers, Bernardo very clearly expressed heightened interest in books that portray Puerto Ricans or African Americans.

In a worksheet that Julia designed based on her reading of Heffernan's (2004) critical literacy approach to writing workshop, she had the students summarize the social issues (or "big ideas") of some books they had read in class. Bernardo's summary shows how he took himself seriously as a literary reader and social critic. The text on the right in Table 7.3 is a direct transcription of Bernardo's handwritten worksheet.

[illegible]

Unlike Miguel, Bernardo did not use these literary texts as concrete intertextual resources in his own writing despite his preference for them. In fact, analysis of his

writing before and during the unit provides evidence that echoing and playing with the highly patterned use of cohesion, transitivity, and modality in Taylor (1979), for example, might have been difficult for Bernardo. However, through his intertextual use of these particular books in classroom interactions, he aligned himself with his Puerto Rican- and Spanish-speaking home culture and with those discriminated against in society. His choice of subject matter and 2nd-grade partner also reflect Bernardo's alignment with the same identities and issues. As already stated, when asked to select a 2nd-grade reading partner, he chose an African American student who was seen as the most disruptive and marginalized in his class. Linked to his choice of reading partner, his own narrative theme in his literary narrative about an unpopular child "who gets into trouble to get friends" constructs the marginalized child as the protagonist and not the antagonist.

Indeed, in contrast to Miguel's protagonist, an ally of the teacher and school system, Bernardo's main character ("Mitchell") is an isolated subversive figure throughout most of his story. In his drawings also, the main character is spatially represented as a solitary angry figure. Analysis of the patterns of transitivity in the written text shows that Mitchell is the main actor in almost all transitive material processes and is the main sensor in all the mental (i.e., emotional and cognitive) processes. In the excerpt below, for example, one can see how the protagonist affects the outcome of all clauses in the bathroom scene:

He broke open the soap dispenser took the handle, which was as hard as a rock. He threw it at the mirror. It cracked. He turned all the faucets and squeezed the soap out of the bag. And threw the handle once again at the lights. Now the bathroom was damp and very dark.

When Mitchell came out the bathroom you could see that anger was frying in his head like your mother cooking fried eggs in the morning. Mitchell wanted REVENGE.

Although the ending of Bernardo's narrative resolves the internal conflict of the main character and makes him a more acceptable "mainstream" character, there is a dialogic inclusion in his narrative of conflicting ideologies about how to behave. Interestingly, Toolan (1988) feels that the most popular texts in children's literature are those that "rest on their creative departures from and explorations of the mainstream norms" (p.211).

Authentic Audience and Purpose

Unlike Miguel, who showed very little interest in writing or working with his 2nd-grader partner, Bernardo showed great excitement in class about working with the lower grade.²⁵ This section discusses the reasons why the 5th-graders worked with the 2nd-grader students and shows how picture books used with the 2nd-graders were important intertextual resources for Bernardo.

For the ACCELA course Content for Language Development, the teachers were told they needed a meaningful purpose and audience for their curricular unit (*First Steps*, 1999; Christie & Martin, 1997). To satisfy this requirement, Julia collaborated with a Fuentes 2nd-grade teacher, Alicia, who was also enrolled in the ACCELA course. At the time Alicia was having difficulty getting her 2nd graders to focus on reading or writing because of class behavioral issues. As a result, Alicia and Julia chose picture books that related specifically to these emotional issues (i.e., bullying, anger outbursts, rivalry). They decided that the 5th-graders would help their 2nd-grader partners read the selected books and develop a chart of one of the books for the final publication ceremony at the

²⁵ Unfortunately, videotaped interactions of Bernardo and his partner in the weekly 2nd-grade/ 5th-grade meetings have a very poor auditory quality because of the level of noise and could not be used in the analysis.

end of March. In return, 2nd graders would become the live audience for the 5th-graders. Julia encouraged the 5th-graders to use their knowledge of the 2nd-grader materials (i.e., picture books) and their likes and interests as resources in deciding the content, mode, and approach for their literary narratives. Indeed, the 5th-grader students were encouraged to independently read and respond to all the 2nd-grade books (e.g., Jones (1995) *Matt and Tilly*; Spelman (2000) *When I feel angry*).

Multimodal Texts as Intertextual Resources

Researchers such as Astorga (1999), Dyson (2003) and Toolan (1988) point to the importance of picture books in providing young children and second language learners with a multimodal way of understanding the complex nature of narratives:

The business of experiencing and understanding the implication of text-scene matching, which all illustrated stories nurture, is a crucial step to the more decontextualized children's story, the one with text alone. (Toolan, 1988, p. 211)

Analysis of the data reveals that the use of multimodal scaffolding in the curricular unit was instrumental in helping Bernardo to choose what to write about, how to interconnect image and text in his literary narrative, and how to create a cohesive text.

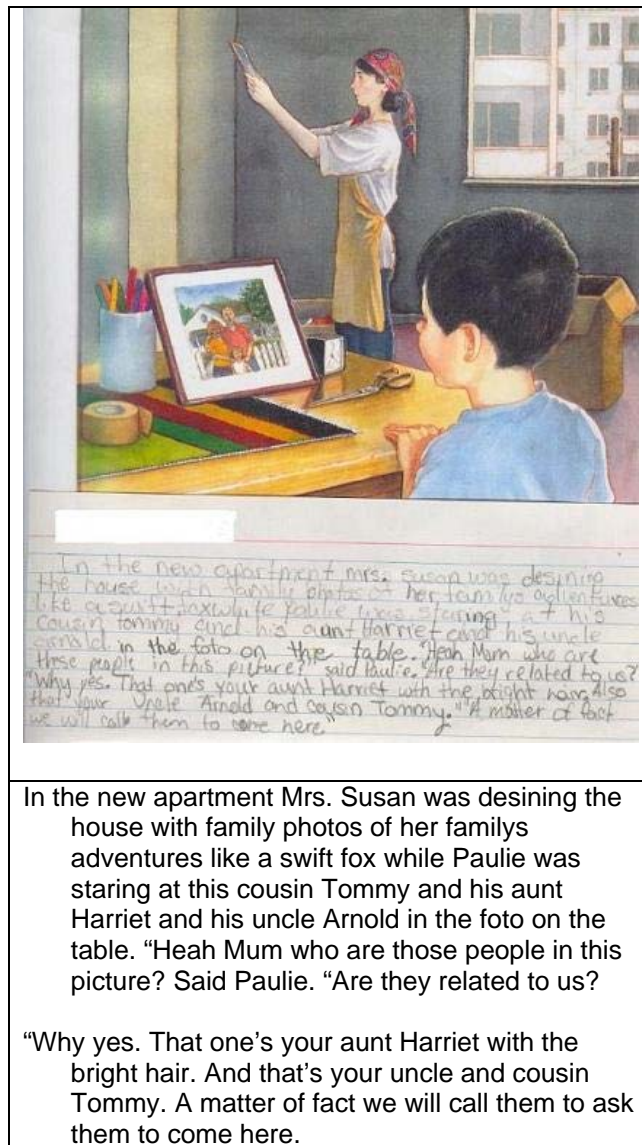
Julia told the students early on in the curricular unit that she wanted them to use illustrations or photos to accompany their literary texts because they were writing for 2nd graders:

Julia: You're going to want write something wonderful to one of those 2nd-grade children because it is going to be a gift for them and we are going to make it look like a real picture book with real illustrations.... And if you have a hard time with drawing you can take a picture with a camera and put that inside your picture book or you could ask well known students in the class who are good with drawings. (January 28, 2005)

During the unit Julia also got students to draw “mind pictures” of similes (Fletcher, 1996). They each took favorite similes from literature and drew imaginative pictures of two dissimilar objects.

In addition, in an extended classroom activity, Julia used photocopied pictures from Levitin’s (1996) *A Piece of Home* to get the students thinking about how illustrators and writers juxtapose images and text. After the class collaboratively decided on a story and cast of characters, each student was given a picture and told to write a text to accompany it. Bernardo wrote the following:

Table 7.4: Bernardo's First Picture Story



In the new apartment Mrs. Susan was desining the house with family photos of her familly adventures like a swift fox while Paulie was staring at this cousin Tommy and his aunt Harriet and his uncle Arnold in the foto on the table. "Heah Mum who are those people in this picture? Said Paulie. "Are they related to us?"

"Why yes. That one's your aunt Harriet with the bright hair. And that's your uncle and cousin Tommy. A matter of fact we will call them to ask them to come here.

Table 7.4 shows how Bernardo elaborates in his writing on what he perceives to be the major participants and events in the illustration (e.g., Aunt Harriet with bright hair). In other words, the drawing of the mother and son helps to scaffold Bernardo's understanding of what lexical chain to use in the written description. Throughout the unit, visual texts continued to be very important resources for Bernardo in his writing process. For example, when faced with the formidable task of creating a narrative plan,

Bernardo began not with a verbal text but with two images, two visual texts that became the germinating seeds for his multimodal story about a protagonist who beats up others to make friends. After conferencing with him, Julia helped him translate the images into a written theme for his narrative (see Figure 7.3 below)


Miguel and Julia's co-constructed text	Explanation of multimodal text
 <p>2nd grader getting in trouble by laughing at people, pointing at people</p> <p>He really wants attention and wants to have more friends.</p>	<p>Image 1: (Drawing of school with flag)</p> <p>Image 2: Child laughing at others</p> <p>Julia's verbal text: <i>2nd grader getting in trouble by laughing at people, pointing at people. He really wants attention and wants to make friends</i></p>

Figure 7.2: Bernardo's Images in Narrative Plan

In creating a multimodal curriculum, Julia afforded Bernardo a space to relate and use images such as the ones in Figure 7.2 and also in lower-level reading texts, resources that would have been absent from the standard approach in current urban classrooms. To illustrate how important these resources were in Bernardo's case, this section shows how the idea and images for his narrative developed directly from his reading of 2nd-grade picture books. For example, the image of the young child laughing at others and the theme about getting into trouble on purpose in Figure 7.2 above comes directly from his reading and response to Moser's (1991) *Don't feed the Monsters on Tuesdays*. In this non-fiction book, highly saturated pictures of a green monster (i.e., self-esteem) that gets bigger and hungrier by the page and bright-colored pictures of children and adults who

get unhappier and smaller by the page are used to convey the underlying theme of the book: not to feed the monster or it will eat up your self-esteem.

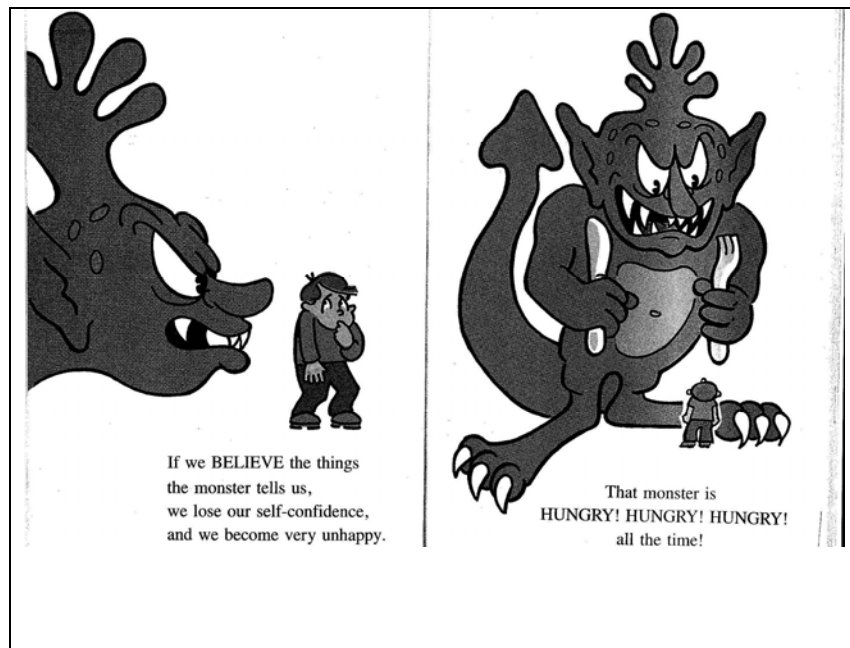


Figure 7.3: Moser's (1991) Monster

Moser (1991, pp.22-23) blends verbal and visual text to reinforce the main theme about low self-esteem. For example, the use of capital letters reinforces the image of the green monster with a knife and fork (e.g., “Hungry! Hungry! Hungry!”). Interestingly, Bernardo’s final narrative uses a similar strategy: capital letters “REVENGE” to highlight the extreme anger of his protagonist. Transcribed in Figure 7.4 below is Bernardo’s response to Moser’s book on a reader response sheet that Julia asked them to use whenever they were doing independent readings.

<p>Title: <i>Don't Feed the Monster on Tuesdays</i></p> <p>Author: Adolph Moser, Ed.D.</p> <p>People are worried about the way they look. So the little green monster is like a certain area in your brain that makes us think negative thoughts. The monster eats your self-esteem. Self-esteem is the way you feel. When you have high self-esteem you have more confidence in you and if you have weak self-esteem your found on the sick list.</p> <p><i>What you liked or learned or a use of language or literacy device you noticed</i></p> <p>This book made me learn not to have weak self-esteem</p> <p><i>An idea I might use in my picture book...</i></p> <p>Someone who has weak self-esteem like to get in trouboul for attention</p>
--

Figure 7.4: Bernardo's Response to Moser (1991)

Figure 7.4 shows how Julia's question about what idea the student would like to use from the book triggers the following response in Bernardo: "Someone who has weak self-esteem likes to get in trouble for attention." The germinating idea for Bernardo's own illustrated book, therefore, comes directly from his response to this illustrated non-fiction book.

In addition, Spelman's (2000) *When I Feel Angry* provides Bernardo with images and storyline for his literary narrative. In Spelman's (2000) picture book, and subsequently in the poster board that Bernardo created with his 2nd-grade partner based on the book, an angry rabbit learns to modify his temper tantrums and become a happy rabbit. In Bernardo's literary narrative, similarly, the human protagonist starts by being very angry in both written and verbal texts but undergoes an internal change. Figure 7.6 highlight the similarities of shading and posture of the angry main characters in the three multimodal texts:



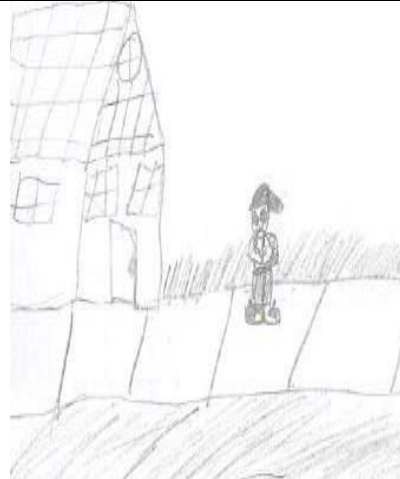
		
<p>(Spelman & Cote, 2000)</p> <p>Dark colors, spatial isolation of figure, clenched fists, angry expression on face</p>	<p>Bernardo's poster board</p> <p>Dark shading, isolated figure, outstretched hand, angry expression</p>	<p>Bernardo's image of Mitchell at bus stop</p> <p>Dark shading of main character, isolated figure, sullen expression on face</p>

Figure 7.5: Anger in Three Visual Texts.

Figure 7.5 illustrates how Bernardo intertextually borrows the stance, facial expression, and shading from Spelman's (2000) book for his own purposes. In other words, Bernardo successfully learned to intertextually draw from other visual texts to create his multimodal mosaic. Too often in classroom settings, however, teachers neglect to explicitly show students, or give them the space, to borrow from semiotic modes other than written texts (Dyson, 1993; Hodge & Kress, 1988).

Indeed, analysis of Bernardo's visual and written patterns of transitivity and modality in the final draft of his literary narrative shows how he incorporates a contrastive use of image and text similar to the picture books he has read. For example, in his orientation (see Figure 7.6 below) he highlights the main character's bullying nature with dark shading and a slightly sardonic expression on Mitchell's face, which contrasts with the light colors and smaller dimensions of his classmate. The final image of his text,

in comparison, has a very lightly shaded Mitchell with a happy grin on his face and several concrete images of a party gathering. Similarly in Spelman's (2000) book, the angry rabbit is shaded in dark tones and the happy resolved rabbit at the end of the book is shaded in light yellow and white tones.



Figure 7.6: Drawings in Bernardo's Narrative

In other words, Bernardo's visual texts show an understanding of conventions used to convey modality in visual texts such as shading, size of character, and foregrounding of shapes. As Hodge and Kress (1988, p.128) state: "Visual texts, no less than verbal texts, facilitate certain modality judgments and resist others." Julia's use of "transmodality" (e.g., explicit teaching of how to integrate written and visual text) motivated Bernardo to create a multimodal narrative with strong visual beats (Nodelman, 1988). In the publication ceremony and in his interview with a local reporter, Bernardo showed a pride and investment in his literary narrative and a self-confidence that was not evident in earlier classroom interactions with his Fuentes class. His complex transmodal

interactions during the curricular unit afforded him a new social identity as a successful literary and artistic student.

Patterns of Appraisal

As discussed in Chapters 5 and 6, attitudinal lexis can be defined as lexical choices that highlight a text's evaluative stance (or "force") toward the content and audience (Martin & Rose, 2003). This section explores how certain scaffolding activities in the curricular unit supported Bernardo's use of this type of appraisal in his literary text.

Text-to-Class Connections

As mentioned earlier, a lot of classroom sessions during Julia's curricular unit focused on how the language of literature differed from students' everyday use of speech in its very frequent use of inference. Compared to Miguel, who loved to play with language in his oral and textual interactions, Bernardo had difficulty understanding how to use language in more abstract ways. In the following exchange about how similes bring two dissimilar thoughts together, for example, Bernardo struggles with the concept, and Julia leads him through the process of seeing how a simile compares two objects. The class has just read an excerpt from Cameron's (1979) *The Stories Julian Tells* and is discussing the author's use of metaphor and simile:

1. A student (*reading an example of a simile from a book*): When he shoots baskets, he is as quick as lightening
2. Julia (*writes it down and repeats sentence*): Who is he?
3. Students: Dad
4. Julia: What are the two things being compared, Bernardo?
5. Bernardo: Quick and Dad and lightening

6. Julia: Two things ...think of two things
7. Bernardo: Lightening
8. Julia: That is one of the things. What is the other thing being compared?
9. Bernardo: As? He?
10. Julia: Yes, he

However, at a later time in the same discussion Bernardo and Julia have the following exchange, which highlights Bernardo's investment in the discussion about figurative language:

1. *(Student talks about something being as sharp as a canine's tooth)*
2. Julia: Ah, as a canine, as a canine tooth
3. Bernardo *(shouts out)*: How about claws?
4. Julia: I can't respond to you because you are not raising your hand and waiting patiently
5. Julia: Something else that's sharp
6. *(Different students talk about a needle, a steak knife, and a pencil being sharp)*
7. Julia: Okay, I'll take one more: two objects that we want to compare that seem very very different. Bernardo?
8. Bernardo: A snake's fang
9. Julia: Ah, a snake's fang?
10. Bernardo: A snake's fang
11. Julia: Ah, where could we substitute a snake's fang in one of the similes we have?
12. *(Student rewords sentence about student having a mind as sharp as a snake's fang)*

13. Julia: Nice and descriptive

Line 8 above shows how Bernardo understands at this point that he needs to compare two sharp objects. In Line 11 Julia makes her validation of Bernardo public by getting another student to use the comparative term in a description.

Analysis of classroom interactions and texts also show how other scaffolding activities helped Bernardo understand the difference between everyday and literary uses of language. To actively get students to use literary source texts as intertextual resources, Julia created a folder for each student called “A Writer’s Toolbox” (Fletcher, 1996) where they kept “tool sheets” on favorite similes, show versus tell language is used differently in different contexts.

Table 7.5: Show Not Tell Tool Sheet

Tool: Show, not tell	
“...a smile spread across the Emperor’s face as he put his arm around the boy...”	
1. My favorite example of “show, not tell” from literature is: <u>Trisha could tell the tears</u> <u>burning in her eyes.</u>	
2. It is from this title <u>Thank you Mr. Falker</u>	
3. The author is <u>Patricia Polacco</u>	
4. In this simile the two things being compared are: _____	
5. The reason that this “show, not tell” interests me is: <u>Because it tells how she feels.</u>	
6. When I read it I imagine <u>A girl crying</u> <u>in shame.</u>	
7. I think that the author used this tool because <u>he wants</u> <u>the reader to tell how she feels.</u>	
8. I might be able to use a tool like this when <u>when I</u> <u>write a story.</u>	
Other great examples of “show, not tell” I notice in literature are:	
Examples	My own thinking
<u>Ping hung his head</u> <u>in shame.</u> <u>Ping was very</u> <u>worried.</u>	

Also, in Table 7.5 Bernardo explains why Polacco (1998) uses the descriptive phrase “Trisha could feel the tears burning in her eyes” in *Thank you, Mr. Falkner*²⁶ by saying that the author “wants the readers to feel how she feels.” In this explanation, Bernardo shows that he understands how Polacco is using specific lexical choices to evoke an emotional response in the reader.

Overall, analysis shows that the varied interactive mini-lessons and activities in the curricular unit provided Bernardo with experiential ways of teasing out the difference between literary and everyday language. Table 7.5 below highlights his use of attitudinal lexis and metaphorical language in his final literary narrative:

Table 7.6: Use of Appraisal.

Bernardo's use of appraisal	SFL analysis
When Mitchell came out the bathroom you could see that anger was frying in his head like your mother cooking fried eggs in the morning. Mitchell wanted REVENGE.	A) Use of extended simile to describe Mitchell's anger. Use of large cap letters (REVENGE) to highlight the emotional stance of character similar to use of caps in Moser's (1991) text.
“What?” Mitchell sucked his teeth and stomped his foot on the ground. Mitchell was as angry as a herd of rhinos. He missed his chance of being popular and getting friends. Then he walked to his house in an angry mood.	B) Use of alliteration and attitudinal lexis (sucked/stomped), simile, and evaluative comment to highlight Mitchell's reaction at the bus stop.

Table 7.6 shows how Bernardo uses figurative language and attitudinal lexis in this final copy of his narrative to convey the emotions and evaluative stance of his characters or narrator. For example, when describing the protagonist's anger, he writes:

“What?” Mitchell sucked his teeth and stomped his foot on the ground. Mitchell was as angry as a herd of rhinos. He missed his chance of being popular and getting friends.

²⁶ Interestingly, Polacco's (1998) book also deals with the shame and pain of a child who cannot read and who is bullied shamelessly by a boy in the class.

In the first line above, he uses alliterative material processes that are also attitudinally laden (i.e., sucked and stomped) to show the reader that Mitchell is furious. Interestingly, he weaves the expression “sucked his teeth” from a more popular urban register into his image of Mitchell, the angry stomping boy. In the second sentence, he reinforces this emotional stance by using the image of a “herd of rhinos,” and reiterates it in the last sentence of the narrative phase with an evaluative comment about Mitchell’s state of mind as he walks to his house. Overall, Bernardo strategically uses attitudinal lexis and evaluative comments in this phase of his final narrative to imply what characters are feeling.

To conclude this section, analysis of the data reveals that regular discussions and scaffolding activities about style and language in literature heightened Bernardo’s awareness of how to use metaphorical language and attitudinal lexis in literary texts. By indirectly conveying his characters’ emotional stance, Bernardo demonstrates an emergent understanding of the key linguistic concept of implicit evaluation, which could help him negotiate more complex literacy tasks required in middle and high school (e.g., Christie, 1998, 2005a).

Patterns of Cohesion

As discussed in previous chapters, cohesion is an important feature of literary narratives. For example, theme sequencing and lexical or grammatical repetition connect discrete textual units into a unified whole text. In addition, lexical cohesion involves the creation of appropriate lexical chains that connect subcategories or co-categories to a super-category (Eggins, 2004). This section explores how Julia’s linguistic scaffolding

provides Bernardo with an intratextual resource that mediates his understanding of how to develop appropriate lexical chains and cohesion in the different sequences of his narrative.

Julia's Textual Interventions

Unlike Miguel, who received a minimum amount of feedback on the drafting of his story, Bernardo relied heavily on Julia to help him. In fact for many of the class writing activities Julia often needed to sit with Bernardo and help him articulate what he wanted to say. To illustrate this process, I show some representative examples of how they co-constructed Bernardo's narrative.

In preparing his narrative plan, Bernardo spent a long time looking at the blank page until he had an individual conference with Julia. He wrote the title, inspired by Moser's (1993) illustrated book on emotional health and drew two images. To help him, Julia translated narrative terms used in the worksheet below (from *First Steps* (1999), a curriculum writing resources) into more everyday English (e.g., setting: kick-off); she also became his scribe by asking him to articulate his ideas and by writing them down for him (see Figure 7.8 below).



FRAMEWORK HEADINGS	MAKE NOTES OR DRAWINGS TO HELP PLAN YOUR STORY	
Title <i>Getting in trouble on purpose.</i>		Bernardo's writing in regular font, <i>Julia's writing in italics.</i>
Orientation <i>Setting in school</i>		Title: Getting in trouble on purpose Orientation: Setting in School
Initiating Event <i>Kick-off</i>	 <i>2nd grader getting in trouble by laughing at people, pointing at people.</i>	Initiating Event/ Kick-off: <i>2nd grader getting in trouble by laughing at people, pointing at people.</i>
Complication <i>Conflict</i>	<i>He really wants attention and wants to have more friends. Thinks that the way to get friends is by putting people down, getting people to laugh at others.</i>	Complication/ Conflict: <i>He really wants attention and wants to have more friends. Thinks that the way to get friends is by putting people down, getting people to laugh at others.</i>
Resolution <i>Outcome</i>	<i>Teacher sits and talks with him & his parents. Teacher finds out that he wants to have more friends. Teacher + him talk about being a good friend. So he told the</i>	Resolution/Outcome: <i>Teacher sits and talks with him and his parents. Teacher finds out that he wants to have more friends. Teacher and him talked about being a good friend.</i>
Theme <i>Code/Moral/Concluding statement</i>	<i>Being a good friend</i>	Theme Code Concluding statement: <i>Being a good friend</i>

Figure 7.7: Bernardo's Narrative Plan

On the back of his narrative plan Julia wrote some questions to help him think of how he would take this plan and turn it into a narrative:

Think of a few exact instances [Julia's underline] in which your character gets into trouble. How will the reader know that the character really wants to be popular?

In the first draft, Bernardo uses the boy's bathroom as the setting for his story. To evoke the atmosphere and describe his main character in the orientation, he uses both Julia's model paragraph posted on the wall (based on White's (1999) *Charlotte's Web* and described in detail in Miguel's case study) and also some of the summary notes Julia made in his narrative plan. For example, in Bernardo's first phase of the orientation,

which is a pastiche of Julia's model text, the intertextual use of Julia's modal orientation text is somewhat comic. The very sentimental descriptive language in White's (1999) original text, already translated into a more hyperbolic and comic tone by Julia, is turned by Bernardo into a description of the dank smelling boy's bathroom:

Orientation to White's 3rd chapter	Orientation to Julia's model text	Orientation to Bernardo's first draft
The Barn was very large.	Fuentes Cafeteria is crowded with children.	The boys bathroom was very damp and vary damp and vary dark ancient and old.
It was very old.	It is ancient and damp.	
It smelled of hay and it smelled of manure.	It smelled of burgers on buns and it smelled of French toast and sausage.	It smelled of swety gym socks.
It smelled of the perspiration of tired horses and the wonderful sweet breath of patient cows.	It smelled of 50 sweaty wrestlers and the milky sweaty breath of a hundred children. Also, the whiff of a dumpster on trash day.	Many people go in and even fewer return

Figure 7.8: Bernardo's Intertextual Borrowings

Intertextually, Bernardo appropriates some of Julia's lexical choices and relational processes to evoke the damp and smelly atmosphere of the boy's bathroom. His third line, however, with its material processes ("go in"; "return") and his use of amplification ("even fewer") links the text more to an adventure-story or play-station register: the dank bathroom is a dangerous place for those boys who enter! Bernardo uses patterns of repetition (very damp, very ancient), an accumulation of adjectives in the first line, and a cryptic evaluative punch line to "remix" his own innovative literary text from the "voices" he borrowed from other sources (Bakhtin, 1981; Dyson, 2003).

Although Julia's model text helped him write the orientation, in this first draft Bernardo had difficulty building up the other stages of his narrative to a climatic event.

For example, he introduces an evaluative phase into his text before any action sequences has taken place. For Labov and Waletzky (1972), evaluation sequences, as opposed to evaluative clauses that may be used anywhere in text, tend to be interwoven into the complicating action or resolution because the writer or speaker wants to accentuate her point of view at this point in the story and evaluative stance toward what is happening and also to persuade the interlocutor of the “reportability” or “value” of the story. By having an evaluative sequence at the beginning of the initiating event, Bernardo delays the action sequence and disturbs the expected flow and pacing of the stage-oriented process (Martin & Rose, 2003).

Bernardo's first draft with one comment from Julia (in italics)

The boys bathroom was very damp and vary damp and vary dark ancient and old.

It smelled of swety gym socks.

Many people go in and even fewer return (*Put later*).

It was the first day of school.

The first boy to go in the boys bathroom named Mitchell

he was a bad kid he got in troboul only to get attenctin.

Mitchell nevr had eney friends and the reson why he got in troubul was to try and make friends.

Mitchell was a kid that bullyed other kids by using fowull langwige and by pushing people.

He also made faces at them.

On the second day of school Michal thought of an idea!

He thought if he tried to beat up someone in the boys bathroom he might get a lot of attention
and he will get popular and get some friends.

After lunch, when a boy named Jack asks to use the bathroom

Michal fastly sead "can I use the bathroom to"

but, the teacher sead "no because you didn't do the rest of your math test."

Then Michil sead "but I really have to go."

Then sead "after him."

"What" Michal was vary shoce

Michal missed his chans of getting attention and being popular and getting the friends he
wanted.

But he taught in his head he could beat up someone after school in the back.

Just then a smill swpped across his face.

Figure 7.9: Bernardo's First Draft

Figure 7.9 shows how Bernardo struggled with the complex demands of writing a narrative: the need to develop his characters and action through an initiating event,

complicating action, and resolution. In addition, Bernardo's patterns of transitivity, mood, and theme reflect an emergent understanding of what linguistic choices to make.

To help Bernardo develop a more detailed and consistent narrative in his second draft, Julia actively got involved in writing the narrative with him. For example, she added the peripheral characters, Joe and Jack, who talk about Mitchell in the orientation adding a level of complexity to the focalization in the story.

Bernardo and Julia's co-constructed text	
(Julia's writing in italics/Bernardo's text in regular font)	
Co-constructed text - Part I	Co-constructed text - Part 2
<p><i>It was the first day of school. Mitchell walked passed his 2nd grade classmates into the newly-cleaned bathroom.</i></p> <p><i>Mitchell notices Jack whispering to Joe, another student, "There's that kid from Greenfield. I know him from last year. He bullied kids a lot." "Oh yeah, I remember when he tripped another kid at lunch when he was carrying his tray. He slipped on his dropped his tray; slipped on the ravioli, and broke his wrist."</i></p> <p><i>Mitchell walked into the boy's bathroom. When he walked by Jack and his friend he saw noticed they were speaking to each other and giving him a nosy glare. He knew they were talking about him.</i></p> <p><i>He pulled the soap bag broke open the soap dispenser, took the handle, which was as hard as a rock. He threw it at the miror mirror. It cracked.</i></p> <p>He turned on all the faucets squesed the soap out of the bag and threw the handle at the light. Now the bathroom was damp and very dark.</p> <p>After he came out the bathroom, you could see that the anger was frying in Mitchell's head like your mother making fried eggs in the morning. Mitchell wanted REVENGE. So he thought in his head, "Maby after school when the bus driver dropped (drops) all the kids off, I could beat him up and I will be popular and I will get some friends.</p>	<p><i>Later that day Mitchell exited the bus stop at his bus stop and waited for Jack.</i></p> <p>Then the bus left then Mitchell ran up to Joe and saed "Where is you pall"? And Joe responded "Oh Jack he got picked up for his doctor's appointment".</p> <p>"What"! Mitchell sucked his teeth and stomped his foot o the ground. Mitchell was as angry a hered of rinos.</p> <p>He missed his chans of being populare and getting friends.</p> <p>Then he walked to his house in a angry mood.</p> <p>Later that afternoon Mitchell was laying in his bed thinking to himself "Mabie if I appallogis to the people that I pick on and they might be friends with me and then I'll make invitations for a party."</p> <p>So Mitchell spent the whoul afternoon makeing invitations and sorey cards for his whoul class. Then the next day Mitchell passed out the invitations and the sarey cards to his class.</p> <p>And the best part about the party is that he made some friends.</p>

Figure 7.10: Co-constructed Final Narrative

Analysis of the text in Figure 7.10 shows how Julia's two textual interventions serve as mediating tools for Bernardo to craft a more detailed description of his characters and a more sequential storyline. For example, after Julia writes of Mitchell

pulling off the soap handle and throwing it at the mirror (her text is in italics), Bernardo continues the initiating sequence in the following way:

He ~~pulled the soap bag~~ broke open the soap dispenser, took the handle, which was as hard as a rock. He threw it at the ~~miror~~ mirror. It cracked.

He turned on all the faucets squesed the soap out of the bag and threw the handle at the light. Now the bathroom was damp and very dark.

In terms of transitivity, Julia provides him with a particular taxonomy of lexical relations (soap dispenser, handle, mirror) and expectancy in the processes (e.g., break: soap dispenser; mirror: crack). In his intratextual continuation of the story Bernardo amplifies this particular lexical and verbal taxonomy (turn on: faucets; squeeze: soap bag; throw: handle) to accentuate Mitchell's willful destruction in the bathroom. His next phase successfully integrates the evaluation sequence from his first draft into this draft:

After he came out the bathroom, you could see that the anger was frying in Mitchell's head like your mother making fried eggs in the morning. Mitchell wanted REVENGE. So he thought in his head, "Maby after school when the bus driver dropped (*drops*) all the kids off, I could beat him up and I will be popular and I will get some friends.

At this point Julia again helps him with the transition to the next phase of the complicating action by using a temporal marker and short description of Mitchell getting off the school bus. Structurally, with this explicit intratextual scaffolding from Julia, Bernardo successfully develops the rest of the narrative with the end of the complicating action, a clear resolution to Mitchell's internal conflict, and an evaluative coda.

By incorporating Julia's suggestions as intraxtextual resources in his own text, Bernardo's final narrative switches to a more literary register than his previous drafts with some lexical cohesion and some variety in theme sequencing. Table 7.6 below

highlights key patterns of transitivity, evaluation, and cohesion in the final text. The text is the original typed version that Miguel typed for Bernardo in the school library.

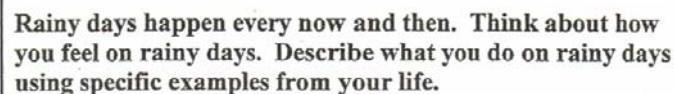
Table 7.7: Analysis of Bernardo's Final Copy

Final typed narrative	SFL analysis of text
<p>It was the first day of school. Mitchell walked past his 2nd grade classmates into the newly cleaned bathroom. Mitchell noticed Jack whispering to Joe another student "there's that kid from Greenfield. I know him from last year. He bullied kids a lot." "Oh yeah, I remember when he tripped another kid at lunch when he was carrying his tray. He dropped his tray, and slipped on the ravioli, and broke his wrist.</p> <p>Mitchell walked into the boys bathroom. When he walked by Jack and his friend he noticed they were speaking to each other and giving him a nosy glare. He knew they were talking about him. He broke open the soap dispenser took the handle, which was as hard as a rock. He threw it at the mirror. It cracked. He turned all the faucets and squeezed the soap out of the bag. And threw the handle once again at the lights. Now the bathroom was damp and very dark.</p> <p>When Mitchell came out the bathroom you could see that anger was frying in his head like your mother cooking fried eggs in the morning. Mitchell wanted REVENGE. So he thought in his head, "Maybe after school when the bus driver drops all the kids off, I could get a couple of people to jump him and I might get popular and get some friends." (Picture)</p> <p>Later that day Mitchell exited the bus at his bus stop and waited for Jack. Then, the bus left and Mitchell ran up to Joe and said, "Where is your pal?"</p> <p>Joe responded, "Oh, Jack, he got picked up for a doctor's appointment."</p> <p>"What?" Mitchell sucked his teeth and stomped his foot on the ground. Mitchell was as angry as a herd of rhinos. He missed his chance of being popular and getting friends. Then he walked to his house in an angry mood.</p> <p>Later that afternoon Mitchell was laying in his bed thinking to himself "maybe if I apologized to the people I picked on, they might be friends with me and then I'll make invitations for a party." So Mitchell spent the whole afternoon making invitations and sorry cards for his whole class. Then the next day Mitchell passed out all the invitations and sorry cards to his class.</p> <p>And the best part about it was he finally made friends.</p>	<p>Transitivity: Interwoven use of material and mental processes that highlight Mitchell as actor of the transitive clauses and sensor of mental processes: classmates are the affected party.</p> <p>Cohesion in transitivity: Tight connections between super-category and sub-categories (e.g., in Initiating event: bathroom: faucets, mirror, soap dispenser) Tight expectancy connections of processes and participants (e.g. mirror : crack)</p> <p>Use of appraisal: Use of lexis that shows evaluative stance of characters (angry as a herd of rhinos); Attitudinally laden lexical choices (stomp, suck, throw) and use of large print and italics (REVENGE)</p> <p>Theme Sequencing: Iterative theme progression (repeated use of same theme or co-referent in subsequent clauses); Exclusive use of unmarked themes in beginning sequences)</p>

As can be seen in Table 7.7, with Julia's intense scaffolding Bernardo developed a more clearly defined understanding of how to develop the different phases of his narrative and what type of taxonomies to establish in each phase. However, when analyzing his text in terms of cohesive harmony and foregrounding of specific linguistic details for literary effect, Bernardo still shows a very emergent understanding of how to foreground specific grammatical and lexical patterns. Ideally, such scaffolding would be included in Julia's continued language-based praxis.

Literary Language in Other Academic Texts

To highlight how Bernardo interwove particular literary devices such as lexical cohesion and implicit evaluation in other academic text types, this section discusses the hybrid recount/expository essay that he wrote for a district assessment in March 2005. In terms of the context of this academic writing, three times during the year 2004-5 all students at Fuentes were required to write essays about relatively vague topics for Rivertown school district. The students were expected to answer prompts in a hybrid recount and exposition genre. On this occasion the students were asked to write about what they did on rainy days (see Figure 7.11 below)



Rainy days happen every now and then. Think about how you feel on rainy days. Describe what you do on rainy days using specific examples from your life.

Figure 7.11: District Writing Prompt

In his response to the prompt, Bernardo uses a variety of syntactic structures and a combination of relational, emotional, and material processes and participants to construe

the very concrete image of a child playing in the rain, climbing trees, and looking at the rainy sky. The typed text in Table 7.8 is a transcription of Bernardo's handwritten response.

Table 7.8: Bernardo's 3rd District Assessment, continued on next page

Bernardo's third essay for district prompt, March 2005	SFL analysis
<p style="text-align: center;">Rainy Days</p> <p>On rainy days I sometimes play video games on my Game Cube.</p> <p>And when I am borad of playing by my self I play it with my brother.</p> <p>The games that I play are Mareo Party 6, Mega Man X8, and Mortal Combat Desption.</p> <p>I always beat my dad, brother and all of my friends in Mortal Combat Desption.</p> <p>I only lost 1 to 3 times.</p> <p>When I want to play by my self</p> <p>I play my GameBoy Advans Sport</p> <p>When I'm borad of playing video games</p> <p>I go out side to play in the rain.</p> <p>The reson why I go outside is</p> <p>because I love rainy days.</p> <p>I play tag, hid-and-go seack.</p> <p>But my most favorit thing to do in the rain is climeing up trees.</p> <p>Then I look at the sky.</p> <p>But sometimes it gets to cold so me</p> <p>and my friends go in side to warm up.</p> <p>And when we go inside my mother makes hot chocolet for us.</p>	<p>Transitivity: Interwoven use of material and relational processes to highlight action and evaluative stance of writer.</p> <p>Cohesion in transitivity: Connection between super-category and sub-categories (e.g., in second sequence: outside: trees, friends, sky, hide and seek); Tight expectancy connections of processes and participants (e.g., climb: trees)</p> <p>Use of appraisal: Use of lexis that shows evaluative stance of characters (the thunder screeching like a T. Rex); Use of appraisal (most favorite)</p>

Table 7.8: Bernardo's 3rd District Assessment, continued from previous page

<p>To me the thounder sounds like a T Rex sketching it's lungs off.</p> <p>Then when we are inside the house, the boarad games we play are connect four, monopoly, troboul and sorey.</p> <p>I get beat a lot a boarad games.</p> <p>And the reson is because I spend to much time playing in the rain and video games</p>	<p>Theme Sequencing: Iterative theme progression (repeated use of same theme or co-referent in subsequent clauses) (I go; I play); Use of linear theme progression (I sometimes play video game; the video games I play are...)</p>
--	--

Analysis of Bernardo's essay in Table 7.8 shows how he uses a taxonomically connected set of processes and participants to build up his descriptions. For example, in his paragraph about playing in the rain, Bernardo writes:

When I'm borad of playing video games I go outside to play in the rain. The reson why I go outside is because I love rainy days. I play tag, hid-and-go seack.

But my most favorit thing to do in the rain is climeing up trees. Then I look at the sky.

In this paragraph Bernardo uses several interconnected subcategories to highlight what he does in the rain. This expanded lexical chain differs dramatically from his use of several unconnected lexical choices in his earlier writing in the academic year (see Table 7.9 below for example). The expanded lexical chain is similar, however, to the type of expanded lexical chains that he used in his final literary narrative. In addition, Table 7.8 shows Bernardo's use of metaphorical language that implies the writer's stance toward the subject matter instead of explicitly stating it. For example, he uses an innovative simile to underline the noise of the thunder outside: "To me the thunder sounds like a T Rex screeching it's lungs off."

Third, analysis of the text in Table 7.8 shows his use of a distinct coda, or concluding statement, that serves as a cohesive tie in the essay (Hasan, 1989). The concluding evaluative comment about why he gets beaten in board games refers anaphorically to the three previous paragraphs. In using the concluding comment, Bernardo's shows an ability to stand back and reflect on what he has written. It shows a metalinguistic awareness that is clearly not evident in his writing earlier on in the semester. In his narrative, Bernardo uses a similar coda to wrap up his story of Mitchell and his internal change.

Overall, Table 7.8 shows how Bernardo is using similar linguistic strategies in his essay that he used in writing his literary narrative. For example, he uses unmarked themes, theme progression versus theme iteration, a variety of lexical choices, and some subordination to talk about his experiences of rainy days. More importantly, he manages to elaborate on each topic that he introduces in this essay, a very different strategy from earlier texts in the academic year when he tended to write in more disconnected ways (see analysis of prompts in Appendix B and Table 7.9 below). For example, his two early prompts, written before the curricular unit in October and November 2004, both lack elaboration of ideas and logical connections between clauses and semantic units and cohesion in pronominal references (e.g., jump from pronoun *we* to *I*; *I* to *you*; *you* to *they*). They also display a very limited set of lexical and grammatical choices. For example, a transcribed version of Bernardo's writing assessment in November 2004 is shown in Figure 7.11 below.

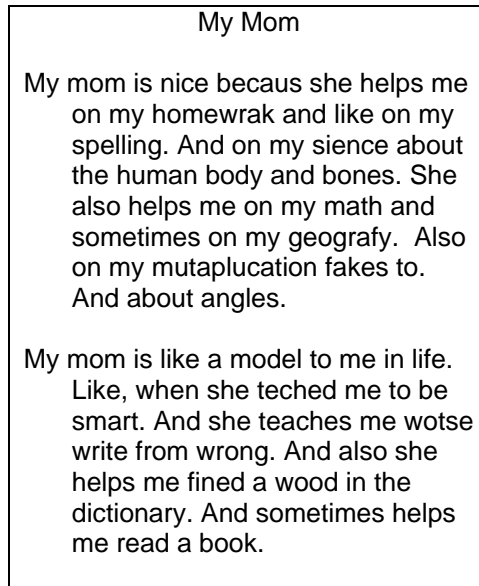


Figure 7.12: Bernardo's 2nd District Assessment

Figure 7.12 shows how Bernardo repeatedly uses co-reference and theme iteration to refer to his mother as his special person and the same lexical choices to build up his description of his mother. Very differently, his writing in March 2005 shows use of unmarked themes, theme progression, a variety of lexical choices, and some subordination to talk about his experiences of rainy days. More importantly, Bernardo manages to elaborate on each topic that he introduces in this essay, a very different strategy from his earlier fragmented chain of ideas but one that echoes the textual flow of his literary narrative. The chapter about Bernardo's literary process concludes with this analysis because it illustrates how he used literary patterns of meaning (e.g., foregrounding of particular lexical or grammatical patterns) similar to those he used in literary source texts for other academic purposes.

Findings and Implications

To summarize, this chapter began with a brief analysis of Bernardo's multimodal narrative and a description of certain patterns that emerged in his interactions with peers and Julia. It explored how discussions about social issues in literature and picture books supported Bernardo's understanding of how to write a multimodal literary narrative. Intratextual resources that Bernardo used to support his process were examined and the previous section presented an analysis of an expository essay written by Bernardo toward the end of the curricular unit. The final section below discusses findings about Bernardo's process and implications for teachers interested in using SFL-based pedagogies in English Language Arts classrooms.

Students as Literary Writers

The first research question that guided this study focused on how SFL-based pedagogy can help students use literary language in their literary and other academic texts. In other words, do students' final texts reveal an understanding of how to use patterns of transitivity, attitudinal lexis, and lexical and grammatical cohesion to construct character, point of view, and texture in a narrative? To respond to this question, I provide a summary of findings on Bernardo's use of each of these three patterns of meaning in his literary narrative and other academic writing.

First, in terms of the patterns of transitivity and lexical cohesion, Bernardo effectively uses a consistent lexical chain of super and subcategories in the different sequences that describe, for example, the protagonist's destruction of the bathroom and his long wait at the bus stop for a boy to beat up. In addition, the patterns of transitivity effectively construct a main agentive protagonist who serves as the focal character in all

sequences of the text. However, the other characters in Bernardo's story are not fully developed, which diminishes the strength of the confrontation between the protagonist and his classmates.

In terms of the patterns of cohesion, analysis reveals that Bernardo effectively uses multimodal cohesion to create his picture book (Barthes, 1977; Nodelmann, 1988). Through an alternating use of text and image, he cumulatively develops an initial sequence, disrupting event, and resolution in his narrative. However, although his written text has one evaluative sequence where he cohesively uses alliteration, metaphors, and attitudinal lexis to convey the character's point of view, in general the written narrative lacks texture and a consistent foregrounding of specific grammatical or lexical patterns.

In terms of his use of appraisal, Bernardo effectively uses attitudinal lexis to convey the emotional stance of his main character in two phases of his narrative. For example, in an evaluative sequence after the initial event, Bernardo compares the anger in Mitchell's head to "a mother cooking fried eggs in the morning." In addition, Bernardo draws from the evaluative use of shading, spatial isolation, and expressive gestures in Spelman's (2000) nonfiction text to juxtapose pictures of an angry and finally happy protagonist in his narrative. In terms of establishing a consistent point of view, the text also successfully adopts the internal third person point of view of the main character as the focalizing perspective in the story, except in the orientation to the story, when for the peripheral perspective of two classmates is used to highlight Mitchell's unorthodox behavior.

Students as Academic Writers

Analysis of a hybrid recount/expository text that Bernardo wrote in March 2005 displays a use of lexical chaining and an expanded spatio-temporal point of view that clearly is not evident in similar texts that Bernardo wrote in fall 2004 but that clearly is evident in the co-constructed literary narrative that Julia and Bernardo created.

Students as Social and Political Agents

The second research question focused on whether the students were able to achieve their own social and political work while engaged in the curricular unit. Were the students afforded a “third” space where they could hybridize and play with classroom intertextual resources provided to them (Gutierrez et al., 1997)? Analysis of the data reveals that Bernardo was very interested in classroom discussions about personal issues and about societal issues, such as the racist South portrayed in Taylor’s (1979) *Roll of Thunder*. Bernardo’s story about an unpopular boy who acts out incorporates the problems his 2nd-grade partner and he were experiencing at Fuentes. By making Mitchell the protagonist and agent of his story, Bernardo shows an investment in writing about marginalized societal groups.

Summary of Findings and Implications

To summarize the three main findings about Bernardo’s literary process and connect them to implications for K-12 ELA teachers, Table 7.9 below provides a list of the findings on the left and what they imply for teaching on the right. This section also includes a more expanded discussion on the implications listed below.

Table 7.9: Findings and Implications

Findings	Implications for teaching
Bernardo effectively incorporates text-to-self, text-to-image, and text-to-text connections in his literary narrative	Julia's focus on the explicit teaching of intertextuality within a permeable curriculum supported Bernardo's understanding of how to borrow resources from his own life and from lower-level picture books to create his narrative
Bernardo chooses a subject matter and protagonist that would clearly resonate with his 2nd-grade partner	The relationship that the students established with the 2nd graders in their weekly meeting clearly made Bernardo more invested in writing his narrative
Bernardo uses Julia's textual interventions on drafts of his literary narrative as intratextual resources	Julia's very intense scaffolding of Bernardo's writing process mediated a deeper understanding of what linguistic choices to use in building the different stages of his narrative

Table 7.9 connects the findings about Bernardo's process to implications for K-12 teachers interested in using a similar approach in their classrooms. First, similar to Miguel, Bernardo learned how to draw from a variety of source texts and other resources. For example, Bernardo drew from both the written text and images in picture books he read with his 2nd-grade partner to create this narrative. For K-12 ELA teachers, this finding implies that teachers need to use a large variety of low- and high-level texts in their explicit teaching of intertextuality. Similar to Bruner's (1986) concept of the spiral curriculum and Dyson's (1993) concept of the permeable curriculum, a use of a variety of levels and modes in the curriculum provide students who are at different levels of literacy and/or who favor visual modes of expression with a range of entry points. Unsworth (2001), indeed, underlines the importance of providing students with space to engage in different semiotic and multimodal ways of expression. If Julia had only used chapter books and not picture books, Bernardo may have found it difficult to become invested and create a cohesive narrative.

Second, Julia's use of the 2nd graders at Fuentes as both the authentic audience and purpose for the literary narratives motivated Bernardo to write his narrative. For K-12 teachers, this finding shows how adaptation of SFL praxis needs to always be connected to authentic local issues and interests of students. For example, the 5th-graders were well aware that the 2nd graders were positioned as behaviorally difficult in the school community. By combining the academic task of writing a narrative with the social task of mentoring the 2nd graders, Julia provided several students, including Bernardo, in the class with a local "urgent" issue (Bazerman, 1994). Similarly, in a previous research study, my colleagues and I found that when a teacher combined the explicit teaching of linguistic resources of text types with a "real" burning issue for students (in this case, the elimination of recess), students quickly learned to see language as a pliable repertoire of choices that could be used to fulfill their social and not just academic goals (see Gebhard, Harman, & Seger, 2007).

Third, Julia's textual interventions on the drafts of Bernardo's text clearly mediated his understanding of how to write a narrative. For K-12 teachers and administrators, especially in urban school districts where so much of the year is dedicated to testing, this finding highlights the crucial importance for struggling students to receive rigorous one-on-one oral and written feedback from their teachers. It also highlights how teachers' comments and feedback can be pivotal intratextual resources for students to expand their linguistic choices in specific academic disciplines.

This summary of the findings and implications conclude this chapter on Bernardo's literary process. The following and final chapter provides a brief summary of the findings for both students Bernardo and Miguel and a continued discussion of the

implications of the study for K-12 classrooms and for research in the field of literary and language education.

CHAPTER 8

IMPLICATIONS AND DISCUSSION

Overview

After a brief summary of the preceding chapters, this final chapter explores the findings and implications of this study for teaching and research. As already stated, this combined ethnographic and systemic functional linguistics study investigates the classroom and textual process of focal students in an SFL-based curricular unit on literature, developed in the context of a professional teacher initiative. The purpose of the study is to explore whether linguistically and culturally diverse students engaged in language-based curricular units on literature learn how to weave the language of children's literature into their own literary and other academic writing (e.g., Bloome et al. 2004; Christie, 2005; Christie & Macken, 2007; Dyson, 1993, 2003; Smagorinsky & O'Donnell-Allen, 1998; Williams, 2001). In addition, the study probes the question of whether, through such curricular interventions, students learn to accomplish meaningful social and political work in the process of learning how to write in literary and academic ways (see Gebhard, Harman, & Seger, 2007; Dyson, 1993, 2003; Moll, Amanti, & Gonzales, 1992; Solsken et al., 2000).

Based on a critical sociocultural perspective on language, literacy, and social change (e.g., Bakhtin, 1981, 1986; Fairclough, 1992; New London Group, 1996), the first literature review chapter explores the recursive research and praxis of SFL linguists (e.g. Christie, 2002, Martin, 1992, Rothery, 1996) and how critical SFL praxis provides students with an awareness of language as a pliable repertoire of choices for use in different social and academic registers. The second literature review chapter discusses

how an SFL teaching of literature, with overt instruction on literary foregrounding of grammatical and lexical patterns and defamiliarizing of everyday concepts (e.g., Fowler, 1986; Jakobson, 1985), can support students' understanding of the playfulness of literary language and also the potential creativity of everyday registers. In addition, literary texts can be used to highlight how all texts use patterns of transitivity, modality, and cohesion to construct a certain slice of reality, enact a particular evaluative stance, and create texture for a specific socio cultural context and purpose (Butt et al., 2000).

The theoretical and analytic sections are closely connected. For example, the research context chapter shows how the focal teacher designed and implemented an SFL-based curricular unit on literature while participating in a critical professional development initiative (ACCELA) that encouraged teachers to use SFL and critical literacy in the design and implementation of their curricular units. The ethnographic and SFL analysis of students' textual and classroom interactions, therefore, can be used to reflect in concrete ways on the strengths and challenges of using such an approach. This is especially the case because Julia Ronstadt's language-based pedagogy is in many ways representative of action research projects conducted by several other ACCELA teachers/researchers (e.g., see ACCELA website, 2008; also see Gebhard, Habana-Hafner, & Wright, 2004; Gebhard, Jiménez-Caicedo, & Rivera, 2006; Harman, 2007; Shin, Gebhard, & Seger, in press; Willett et al., 2007).

The data chapters 6 and 7 show how critical language-based pedagogies shape and are shaped by the institutional, intertextual, and classroom processes and practices of students and teachers in specific socio cultural contexts. Through an ethnographic exploration and linguistic analysis of the web of intertexts in students' texts and

classroom interactions that are traced, though not exhaustively, to literary texts, scaffolding activities, and classroom discussions, the chapters establish zigzag connections between learning and teaching during a language-based curricular unit on literature. In addition, Chapter 4, with its ethnographic and historic narrative about Fuentes school and Rivertown district, explores the contextual factors that directly facilitate, and constrain, students and teacher in their co-construction of a literary community.

Research Questions Revisited

This research study developed from my intense interest in seeing how systemic functional linguistics and critical literacy could be applied to classroom practice in elementary and middle school contexts in this current climate of high stakes testing, rapid demographic shifts, and an increasing drop out rate of students of color in low socio economic school districts. The research questions that guide the study focus on three interconnected issues: 1) how SFL-based pedagogy provides students with an understanding of how to write literature and how and when students use similar literary language in other academic texts; 2) how such a language-based curricular approach affords students a space to achieve social and political work; and 3) from an ethnographic perspective, how contextual factors constrain and facilitate the development of SFL-based pedagogy in urban schools with a predominantly Latino and African-American student population. In the following discussion, I elaborate on each of the findings that respond to these original research questions. Because I discussed at length the individual findings for each of the case studies in the previous chapters, my discussion of those findings will be shorter than my reflections on the contextual factors at play in Fuentes.

Summary of Findings

Explicit Intertextuality

Finding 1: Explicit and multilayered teaching of intertextuality provided students with an understanding of how to borrow and play with the language in children's literature for their own purposes

This finding responds to the first research question about whether SFL-based pedagogy can provide students with a metalinguistic awareness of how to write literature. Analysis of classroom interactions and students' texts shows that the students developed an active understanding of how literary texts often play with language in more unconventional and dynamic ways than everyday registers (see Fowler's (1986) critique of the habitualization of language in everyday registers). In other words, through Julia's systematic and explicit scaffolding activities, which focused on elements such as figurative language, use of inference, and text-and-image relationships in literary texts and on how the students could actively "borrow" these resources, the students began to use more heightened patterns of cohesion, transitivity and modality in their writing. For example, Bernardo struggled to understand more abstract uses of language such as metaphors and similes in the early part of the school year. However, through multilayered instruction about intertextuality and experiential scaffolding activities, Bernardo's final literary narrative and his March expository writing for a district assessment show a use of figurative language that implies rather than states directly the evaluative stance of his characters and narrator. In addition, Julia's multilayered teaching about intertextuality (connections to self, to text, and to world) made the students more invested in becoming literary writers. In fact, when Miguel understood that he could use and play with

connections to his own life and with source literary texts, he changed from writing a narrative that clearly did not interest him to being highly invested in writing his story about Esselbrook Academy.

This finding illustrates the importance of using an explicit use of intertextuality to facilitate their understanding of how to write literature and other academic texts, especially when the teaching of intertextuality is embedded within a language-based curriculum that provides students with a variety of literary sources and scaffolding activities. Similarly, in her research in high school ELA classrooms, King Saver (2005) shows how students developed an awareness of how to use intertextuality for their own literary purposes after it was explicitly taught to them as part of their literary curriculum. The finding confirms the conclusions of several other research studies in the field of literacy and language education. Scholars, for example, have explored how K-12 students intertextually connect to ELA classroom literacy practices in developing their understanding of new concepts (e.g., Cairney, 1990; Dyson, 1987, 1993, 2003; King-Saver, 2005; Lensmire & Beale, 1993; Sipe, 2000; Short, 1992, 2004).

However, despite these manifold research studies, an explicit focus on intertextuality has not been a common pedagogical practice in K-12 classrooms up to now. As Short (2004) observes about language arts classrooms: “Research indicates that although students can and do make intertextual links, the linking is not pervasive in school or encouraged in practice” (p.376). Hopefully, this research study, with its linguistic and ethnographic analysis of the connections between teaching of intertextuality and learning by students, can be used by teachers and researchers as a practical demonstration and a theoretical explanation of why explicit intertextuality is a

valuable and important tool for students, especially when used within carefully crafted critical language-based pedagogies.

Social and Critical Spaces

Finding 2: Critical language-based pedagogy in the curricular unit provided students with a space to accomplish not only academic but social goals

This finding relates directly to the second research question about whether SFL-based pedagogy acknowledges and activates students' cultural and social interests. Similar to Dyson's (1987) research study of three elementary school students, where each student made textual choices that were consistent with their patterns of classroom interactions and their ways of using writing as a symbolic tool, analysis shows that students in this study clearly used resources that aligned with their personal as well as academic goals. For example, Miguel often positioned himself in class interactions as a sports fanatic and comic wit. The books he chose to use as intertextual resources such as Spinelli (1990) clearly aligned with this interest in sports and playfulness in language. In addition, classroom discussions and activities about authorial scavenger hunting motivated Miguel to write about a new school he was considering attending and to populate it with characters from Fuentes Elementary. For Bernardo, on the other hand, often positioned as a struggling isolated student in classroom interactions, discussions about social issues and about mentorship of 2nd-grader students provided him with the motivation and subject matter for his multimodal narrative. In addition, because the writing of a literary narrative was a very difficult task for Bernardo, his choice of picture books as intertextual resources provided him with a less difficult set of texts to support his understanding of how to write narrative.

This finding, which points to the very unique and different ways that the students used the curricular unit to achieve not only academic but also social goals, highlights the importance of providing students with an array of scaffolding activities, linguistic and curriculum resources, instructional groupings, and authentic purposes and context that engage all students in learning how to become agents and not passive members of society (Bruner, 1986; Dyson, 1993; Gibbons, 2002; Williams, 2006). For example, Julia adapted her language-based pedagogy to the particular socio cultural context of Fuentes and the social interests and needs of her students. By combining the academic task of writing a narrative with the social task of mentoring the 2nd graders, Julia provided students in the class with a local “urgent” issue that made them see the material effect of their writing on others (Bazerman, 1994; Heffernan, 2004). In addition, by using picture books as well as chapter books in her mini lessons and center activities, Julia acknowledged and used textual, visual and multimodal literacies that provided students with different entry points and expressive possibilities for their own imaginative literary worlds.

In this current era, however, incorporating similar language-based pedagogies into U.S. public school classrooms and teacher education programs is daunting: high-stakes testing, accountability and mandated curriculum standards impact dramatically how teacher educators and public school teachers get to design and implement their curricula (Giroux & Myrsiades, 1999; Hargreaves, 1994; Popkewitz, 1991). For example, to avoid sanctions and potential corporate takeover of their schools when their annual yearly progress does not meet government standards²⁷ (e.g., see regulations of *No Child Left*

²⁷ If a school district fails to meet AYP for four consecutive years, the state can 1) ask the school to modify their curriculum program 2) withhold Title 111 funds or 3) replace the teaching staff at the school (Wright, 2005, p.26).

Behind, 2001), school administrators and teachers often feel pressured to focus on test materials and preparation that do not acknowledge the sociocultural and linguistic interests of their students, especially in urban schools that have a majority of Latino and African American students (August & Shanahan, 2006; Wright, 2005). When Julia and I presented our collaborative work to Rivertown School District, we were aware of the pressures that the district and school principal faced; therefore, we designed our presentation so that our linguistic analysis of sample exemplary student results in standardized testing (see Massachusetts Department of Education, 2004) could be contrasted with the writing produced by students at the end of language-based curricular units. In other words, we used state data to speak back to practices such as teaching to the test in lieu of rigorous and meaningful curriculum.

In creating critical language pedagogies, therefore, we need to reflect on not only our classroom practices but also on the importance of showing evidence of students' growth in curricular units that acknowledge students' interests and backgrounds and that also are academically rigorous.

Finding 3: The lack of a critical multicultural framework for the SFL-based pedagogy led to a silence about the socio cultural context of children's literature in students' writing and in classroom discussions

This finding also responds to the second research question about whether students accomplished their own social and political goals. Although the students borrowed and played with literary sources for their own social purposes, very little discussion and writing during the curricular unit challenged the assumptions and discourses underlying the children's literature they read and wrote in class. Research in critical literacy

highlights the importance in not only participating and using the linguistic resources of specific academic and literacy text types but also in reflecting on their production and dissemination (e.g., Luke & Freebody, 1997; Luke, 1996, 2000; Macken, 1996).

Based on my research of critical SFL praxis and on the classroom practices in Fuentes, perhaps a more critical stance toward how children are represented in trade books such as Spinelli's (1990) *Manic Magee* or Moser's (1991) *Don't feel the Monster on Tuesdays* might have provided students with a more nuanced view of how texts are embedded in specific socio cultural contexts of production and how to create their own narratives. Australian SFL and critical literacy proponent Wilson (2006), for example, shows how juxtaposition of different texts and discussion of these differences can promote a critical awareness and interest in social action in even very young lower elementary school students.

However, from a critical socio cultural perspective, one also needs to acknowledge that Julia and her students co-constructed their literary classroom to achieve their social and academic goals in a specific local classroom and school district. Perhaps my desire to see a critical framework in their discussions and activities highlights my own modernist tendencies to equate the term "critical" with a specific way of confronting and analyzing texts. In other words, perhaps the literacies that Julia's and her students' use during the curricular unit are critical because they emerge organically from the environment and set of questions that they pose in this particular instantiation of their learning and teaching.

Contextual Factors

Finding 4: School-university partnerships and school reform initiatives initiated in Fuentes school had a direct impact on the type of literacy practices that teachers used and developed in their classrooms

This finding is in direct response to the third research question about the contextual factors at play in the Fuentes classroom. First, analysis of the data shows that without a metalinguistic awareness of SFL, Julia and other ACCELA teachers at Fuentes had already applied some underlying principles of SFL-based praxis to their literacy instruction before they enrolled in the ACCELA Alliance in 2003 (Classroom field notes, January 2005; Field notes on Willett, Ramirez, & Harman's planning of SFL courses, 2005). One reason for their knowledge and partial use of language-based pedagogy was that *First Steps* (1999),²⁸ a teacher's curriculum resource which promotes genre-based pedagogy, was used as a key curriculum literacy resource in the late 1990s and early 21st century at Fuentes. As a result, several teachers had received training in the approach (Field notes from interview with Ronstadt, 2006; Field notes from Systemic Functional Linguistics course, summer 2005). In addition, school reform initiatives in the 1990s encouraged teachers and administrators at Fuentes to use innovative literacy practices in their classrooms, develop teams of teachers to support students' learning, and explore how to involve families and communities in the classroom (Rosenberger, 2003; Willett & Rosenberger, 2005).

Second, analysis of the contextual factors at play in Fuentes also show that with new school reform initiatives in the early 21st century (e.g., *No Child Left Behind*, 2001),

²⁸ *First Steps* was developed by whole language and SFL linguists in Australia in the 1990s.

Fuentes teachers and administrators felt increasing pressure to conform to mandated policies about testing and test preparation and to eliminate social elements of their program such as recess (Gebhard, Harman, & Seger, 2007). Formed to address these issues, the ACCELA Master's Program provided Fuentes teachers with professional support in developing language-based curricula that focused on academic preparedness of students and also on their social and political interests.

This finding corroborates much research in the field of professional teacher development. For example, studies repeatedly show that teachers with a high level of professional training, access to good resources, and strong community support tend to be the ones who succeed in developing meaningful and rigorous curricula for their students (see Applebee, 1993; Pressley, Wharton-McDonald, Allington, Block, Morrow, Tracy, Baker, Brooks, Cronin, Nelson, & Woo, 1998; Langley, 1991). In the case of Julia and her colleagues at Fuentes, the school reform initiatives in the 1990s and the ACCELA Alliance provided them with the support to develop rigorous and meaningful curricular units. Often their teaching acknowledged students' cultural and linguistic backgrounds, activated students' recursive use of everyday and more specialized language, and facilitated their access to academic discourses (see Gebhard, Shin, Gebhard, & Seger, in press; Harman & Hogan, 2006; Willett et al. 2007).

In addition, analysis shows that the teachers' participation in the ACCELA Alliance facilitated their understanding of language as a dynamic repertoire of choices. For example, Julia was often exasperated by the focus on genre and language-based pedagogy in her first courses in ACCELA (Observation notes, Course 684, spring 2004). However, when I worked with her in 2005-6 in her new school in West Rivertown, she

had expanded her use of language-based pedagogy to include a more explicit metalinguistic level than during the year of this research study. For example, to scaffold the West Rivertown students' process in writing several different narratives and memoirs during the year in West Rivertown, Julia provided them with a metalanguage so they could comment on their own work and that of their peers. When I interviewed the children in April 2006 about a fantasy narrative that they had just written, they talked not only about the story line but also about the different stages of their texts (e.g. orientation, conflict, resolution). The children in the Fuentes classroom, on the other hand, did not reflect on their texts in such a systematic way. In sum, analysis of Julia's practices over three years shows how the ACCELA coursework directly contributed to her gradual understanding and development of a language-based praxis.

This finding highlights the importance of on-going collaboration among teachers, administrators, applied linguists and multicultural researchers. Integrating critical literacy and language-based pedagogy in urban schools is obviously not a dramatic or easy process. The school reform initiatives in the 1990s paved the way for the setting up of the ACCELA Alliance at Fuentes; the receptivity of teachers in Fuentes to language-based pedagogies and critical literacy was due in part to the cultural historical context of the school and also to the fact that in the ACCELA Master's program the teachers were exposed again and again in different ways to the importance of unpacking content area literacies and acknowledging students' funds of knowledge and interests in the curriculum (Moll et al. 1992)

Overall, what this finding about contextual factors suggests is that using critical language-based pedagogy is a gradual, dynamic praxis that develops over time and with

strong collaboration between schools and universities that provide not only professional development but also physical support in urban school classrooms, where teachers often lack the time and resources to support the academic and social needs of their diverse student body (August & Shanahan, 2006). For example, with project assistants and other on-site resources, teacher education initiatives can support teachers in their implementation and analysis of critical language-based approaches (Gebhard & Willett, 2008). My collaborative work with Julia in her classrooms for two years provided her with technical and research assistance in documenting her literacy practices for ACCELA and the district. Indeed, analysis of secondary data for this study shows that our collaborative research, conference presentations, and writing contributed to Julia's conviction and investment in a language-based approach to teaching literature.

Implications for Teaching and Research

For scholars and educators in the field of literacy and language education, this particular combined ethnographic and SFL study has several implications. First of all, the ethnographic and SFL analysis of students' textual process and classroom interactions in the Fuentes classroom documents how students responded intertextually to the language of literature that they encountered in source texts during a SFL-based curricular unit. Although several research studies have explored issues related to language, power, and ideology in the field of children's literature (e.g., Hollindale, 1988; Stephens, 1992) few research studies, through detailed linguistic and ethnographic analysis, have explored how children respond to the language they encounter in children's fiction. As Williams (2000) states, there has been "very little exploration of children's fiction as a site where children themselves develop awareness of how language means in a literary text" (p.112).

This research study shows clearly that children are very alert and interested in discussing and playing with the language of literature. Furthermore, the study shows how teachers' metalinguistic instruction serves as a mediating tool for the children in noticing and learning about language (e.g., Vygotsky, 1978; Williams, 2000). For literacy researchers and practitioners, the implications are clear: literature with its foregrounding of unusual lexical and grammatical patterns and its defamiliarization of everyday concepts (e.g. Spinelli's (1990) image of the cockroach on a leash), can be used as a critical tool to enhance students' understanding of language as a resource to be used and manipulated rather than accepted as a static entity.

Second, little research in literary criticism has focused to date on how local and institutional contexts of production and dissemination play a crucial role in the use of patterns of meaning in literature and how these patterns construct very specific sets of character, point of view, and texture (Culler, 1971; Toolan, 1988). This study, however, underlines the importance of connecting the analysis of literary narrative to an explicit teaching of patterns of transitivity, appraisal, and cohesion in context (e.g., Goodman & O Halloran, 2006; Halliday, 1971; Hasan, 1971, 1985; Montgomery, 1993). In learning how to use and interpret the connection between context and use of lexical metaphor and attitudinally laden lexis, for example, students learn to see language as a repertoire of choices used to achieve social and political purposes. As Toolan (1988) says about an SFL analysis of literary narratives,

We rapidly obtain a preliminary picture of who is agentive, who is affected, whether characters are doers or thinkers, whether instruments and forces in the world dominate in the representation. (Toolan, 1988, p.115)

This type of SFL reading of patterns of meaning in context can be used by teachers to help students develop a critical awareness of texts as always connected to a specific set of societal discourses and intertexts. Ideally, in time the students can be taught to analyze literary and non-literary texts to see what and why certain slices of reality, point of view and evaluative stance are being established in the text. This critical understanding can provide students with an understanding of how to play with texture in texts in the same way that a painter plays with color hues and paint texture on a canvas.

Third, the tight connections in this study of the theory and teaching of SFL highlights the importance in research and in teaching of seeing SFL as a combined pedagogical and analytic tool that can explore the linguistic and structural parameters of texts in particular academic disciplines and at the same time explore critical language-based pedagogies that can incorporate these linguistic resources. Studies such as this one, therefore, are important for the increasing development and interest in SFL research on subject-specific literacies in US contexts (see recent U.S. based research studies Fang, 2005, 2006; Schleppegrell, 2004; Schleppegrell, Achugar, & Oteíza (2004), Schleppegrell & Oliveira, 2006). Indeed, Unsworth (2000) stresses the need for more SFL research on subject-specific literacies and on critical pedagogies developed from this SFL research. He states, “Much remains to be done ... in developing pedagogies for critical social multiliteracies in school subject learning” (Unsworth, 2000, p.270).

According to Unsworth, researchers need to explicitly analyze the discourse semantics (e.g., variation in structural moves and cohesion of texts) and register variations (e.g., field, tenor, and mode) of a variety of texts in academic disciplines (e.g., scientific reports, literary narratives, historical accounts) and explore how this knowledge

can be adapted for use by practitioners in recursive teaching practices. Related to this need for recursive research on the theory and praxis of SFL, this study's inquiry into the SFL patterns of meaning in literature and its use in a critical SFL praxis can inform future research on ELA teaching of literature. As stated above, little research in literary criticism has focused on the connections of specific patterns of meaning to the development of character, point of view, and texture in literary narratives (Culler, 1971). Hopefully, this study can foster additional studies on children's dynamic responses to explicit teaching of the language of literature and to analysis of patterns of meaning embedded in socio cultural contexts.

Fourth, this study connects an analysis of the teaching practices in curricular units to a very detailed ethnographic and linguistic analysis of students' processes. Seldom do researchers connect the zigzag connections between the teaching and learning in classrooms through an SFL analysis of texts, an intertextual exploration of classroom interactions, and an ethnographic overview. In Dyson's seminal studies (e.g. 1993, 2003), for example, there is a rigorous exploration of how students weave webs of intertexts that relate to home, popular culture, previous conversations into their work. However, she does not focus her analysis on the teacher's process and the non-linear connection of teaching to the students' learning. Her focus is more on the intertextual connections students make in classrooms to communicate their own social and multiple identities to classmates and teacher. A limitation of this current study, as mentioned previously, is that my analysis of the connections between the teaching and learning is not developed in full. In future research I hope to articulate more clearly what non-linear learning looks

like and how students learn by responding to teaching in very unique, zigzagging, and productive ways.

Sixth, this study's deliberate embedding of the analysis of students' textual process in a wider ethnographic analysis of contextual factors is important for researchers interested in developing action research projects with teachers using a critical SFL approach. For example, this ethnographic study, which is based not only on my work with Julia but also on my five-years of work in the Rivertown school district, highlights how school-university partnerships such as ACCELA and other school reform initiatives are pivotal in providing teachers with the professional support and cultural atmosphere they need to develop language-based curricular units in a climate of high-stakes testing and mandated curricular scripts. Similarly, an exploration of the contextual factors at play in Rivertown prior to 2000 showed how Julia's comparative freedom to develop her curricular unit was connected to changes made at the school in the late 1990s. In conducting research on SFL praxis, the study underlines the importance, therefore, of always exploring the contextual factors that constrain and facilitate teachers in developing such an approach. Rogers (2003) similarly discusses how critical discourse analysis of the linguistic and literacy practices of participants in her research study necessarily needed to be embedded in a longer ethnographic study of the context.

Finally, this study documents how in overseas contexts, language researchers and educators have turned more and more in recent decades to systemic functional linguistics (SFL) as a way to teach and research subject-specific literacies and register-based pedagogies (e.g., Christie, 1998, 2005b; Coffin, 1997; Christie & Macken-Horarik, 2007; Eggins, 2004; Lemke, 1994, 1995; Halliday & Hasan, 1989; Halliday & Matthiesen,

2004; Macken-Horarik, 1996, 2001; Martin, 1992; Martin & Rose, 2003; Rothery, 1996; Rothery & Stenglin, 2001; Schleppegrell, 2004). In the United States, on the other hand, it is only in recent years that research on SFL in educational settings has developed (e.g., Schleppegrell, 2004; Schleppegrell & Colombi, 2002). This research study and similar studies can have a practical application for U.S. teacher education and K-12 classrooms if an increasing number of collaborative teams of teachers and researchers become invested in using and adapting SFL to fit specific school contexts and student populations. However, the use of critical language-based pedagogies, especially in urban school contexts, is a very challenging and difficult undertaking for teachers and their collaborative partners in universities and hopefully this study can contribute to current discussions about how to use and implement such approaches (e.g. Gebhard, in press; Schleppegrell, 2004).

My literature review shows, for example, how from the early elementary projects conducted by Martin and Rothery (1981, 1986) to middle school and secondary school applications (e.g., Macken-Horarik, 1996; Rothery, 1996), SFL curriculum design and implementation requires teachers and researchers to steep themselves in an SFL approach before and while they scaffold students' learning. Without collaboratively developing an understanding of language as a pliable set of resources, this type of SFL approach could become formulaic, a scripted practice that inhibits teachers and students from creating innovative literacy practices (e.g., see Lankshear & Knobel, 2000). My study shows how U.S. teacher education programs interested in developing critical language components with an SFL focus need to reflect on how to design courses and inquiry-research projects for teachers that foster deep linguistic and critical understanding of text and context.

In addition, studies such as this one that analyze the linguistic choices made by students engaged in language-based interventions can be used as evidence in discussion with education policy makers to point to the importance of using carefully crafted language-based pedagogies. Ideally, larger mixed-methods longitudinal studies of students' textual practices and classroom interactions can further document how and why students' textual practices change in language-based curricular units. Also, action research studies developed by teacher/researchers and university assistants such as the one Julia and I developed and presented at local and state conferences can be used to document how such work needs to be conducted in collaborative and dialogic ways. For example, collaborative teams made up of teachers, district administrators, and university researchers need to develop curricular materials for U.S. classrooms that make SFL praxis accessible to classroom teachers and students. Mary Schleppegrell (2008), at a recent conference, talked of the need for SFL teachers and researchers in the US to collaborate across multiple sites and to develop readily accessible materials for teachers. As Unsworth (2000) documents, similar curricular materials have already been developed in Australia and can be used as guides in developing resources for specific student populations and content areas in the United States (e.g., Christie, Gray, Macken-Horarik, Martin, & Rothery, 1990).

Coda

To highlight the exigency and importance of this work and how it needs to be carried out in collaborative and dialogic ways not only with teachers but with district and state policymakers, I conclude with a description about what the focal participants in this study are now doing. Because of lack of support for teachers in Rivertown school district

in 2005, Julia Ronstadt felt she had no option but to leave the district to get the proper health insurance she needed for her chronic back problems. Although the Rivertown school district's director of literacy actively tried to recruit Julia to stay in the district, urgent health and financial reasons forced this extremely talented and dedicated teacher to leave (Field notes on interview with Ronstadt, 2006). As mentioned earlier, in 2006 Rivertown teachers were told literally overnight that their school was being turned into a Montessori school. As a result, all the teachers trained by ACCELA to develop critical language-based curricula felt they had no option but to leave the school. They were relocated to different schools across the district. One teacher told me how shocked she was at the lack of team support and understanding of literacy in her new school (Field notes, Course on Assessing and Supporting Literacy, fall 2007). What happened with this city takeover of the school and the lack of good benefits, therefore, was that the invaluable collective knowledge and culture that developed in Fuentes Elementary over two decades was dispersed overnight. Evidence-based data and longitudinal studies in combination with qualitative case studies such as this one perhaps can speak back and challenge such rapid top-down changes in school districts and, ideally, prevent some of these rapid changes from taking place.

In terms of the students, Bernardo is doing well in a middle school close to where his mother lives and coincidentally close to where Julia lives with her African American husband. She has told me that she has met Bernardo on the street on occasion and is overjoyed to see him. Based on my follow up interviews with Miguel in 2005-6, however, his placement in mainstream classes at Willow Middle School has been a

frustrating experience. He told me that in one particular social studies class he has to clap three times to get the attention of the teacher (Group interview, fall 2005).

This ethnographic information on participants in this study highlights the need for consistency and on-going collaboration in promoting critical language-based pedagogies in schools. Ideally, if teachers from Fuentes and Willow Middle School were encouraged to use critical literacy and language approaches in their classrooms, Miguel would have been thriving in his new environment. Studies such as this one, therefore, need to be used in discussion with education policy makers to document how students' dynamic investment and agency in carefully crafted and critical language-based pedagogies promotes learning in ways that teaching to the test and mandated scripts do not.

The ACCELA Alliance, now in its sixth year, developed an institute for administrators, set up dialogues among ACCELA teachers, administrators and teacher educators, and published research with teachers on their dialogic work in the classroom (e.g., see ACCELA website, 2008; also see Gebhard, Habana-Hafner, & Wright, 2004; Gebhard, Jiménez-Caicedo, & Rivera, 2006; Harman, 2007; Shin, Gebhard, & Seger, in press; Willett et al. 2007). The path ahead for the ACCELA Alliance, and for other similar critical teacher education partnerships, is fraught with challenges. However, in order to support bidialectal and bicultural students when there is an increasing achievement gap between high-poverty and low-poverty schools (Massachusetts Department of Education, 2004), researchers and teachers need to continue this critical work in schools and disseminate findings in multilayered ways that can be picked up and addressed not only by researchers but by policy makers and school district administrators.

APPENDIX A

INTERTEXTUAL CODING AND SAMPLE ANALYSES

Table A.1: Coding to Analyze Julia's Texts

Intertextual analysis of Julia's narratives
Context of situation (for what purpose, when and why was Julia telling the story)
Intertextual references (e.g., ACCELA, to classroom interactions, to district policies)

Analysis of Julia's narrative about the curricular unit that she delivered to school district administrators and University of Massachusetts faculty, June 2005:

Context of situation: For the ACCELA course addressing content and language needs of culturally and linguistically diverse students through careful backward design of a curricular unit, the teachers were required to do a presentation on the curricular unit they developed first to ACCELA faculty and then to district administrators. When helping teachers to prepare for this district dialogue in early March 2005, Jerri Willett specifically told the teachers to “pick out relevant details ... how you want to tell your story just as you would writing a narrative or anything else. You are telling a story and then how to analyze what has significance to you and to other people. In a two-hour long dialogue with the district, Julia and Alicia told their story about what happened in their combined curricular unit. In this analysis, I draw intertextual connections to interactions that went on prior to this dialogue

Coded Excerpt

1. **Intertext to district tests:** Julia: Emm. getting back to the defined audience and purpose, on the first page Alicia has grasped her student's progress in terms of DRA. In the 5th grade for writing we have the monthly prompt, the district prompts that prepare students for the long essay MCAS. They are typically prompts like emmm what do you do on a rainy day, what do you on a snowy day, they are kind of generic prompts with the idea that everyone can respond to a special place or a special friend. His emm sorry Berndardo's prompt to read from October is a little hard to read but it's about
2. **Intertext to district tests:** Ruth: How about being a good friend
3. **Intertext to district tests and curricular unit:** Julia: About being a good friend and for content he received a 'one'. Some friends can share, mentions two girls in the class, everyday – it is quite difficult to follow his argument. Right after this

unit he did do a prompt about rainy days which is – he went from a 1 to a 4. He is able to give details about what he did on rainy days, what he did inside, what he did outside, and although it does not demonstrate what he can do in looking at the narrative that he wrote emmm I found that he was able to make progress on the prompt going through and experiencing this unit although I have to say his final product here far surpasses what he does on this

4. **Intratext to Julia's point about Bernardo's development:** ACCELA faculty member: A very important question
5. **Intertext to ACCELA course on systemic functional linguistics:** Ruth: And that relates very much to the class we are doing at the moment, the functional linguistics class, emm in terms of that we have been analyzing, just from a critical literacy basis, the prompts given and the actual prompt given for the rainy days was about three genres so so there's reasons why the student would have difficulty and then there's whose your audience etc
6. **Intertext to student text:** Julia: But here in his narrative, you can see his anger frying in his head like his mother frying eggs in the morning. He is appropriating these higher level features that aren't even evident in this kind of prompt. I feel like he was even more invested in this, that he knew what audience he had and he knew what genre he was assuming whereas there is still some confusion here as to whether he should be telling a story or something he did on a rainy day which would be more like a recount or should he invent something which would be more like a narrative. Emm

Table A.2: Thematic Coding of Classroom Interactions

<p><u>Intertext:</u></p>	<p>Identifies the type of activity or discursive practice invoked by the message unit; refers to recurring practices or event outside the setting</p> <p>A) Text-to-self: refers to personal experience</p> <p>B) Text-to-text: refers to book</p> <p>C) Text to verbal text: refers to previous verbal text in classroom interactions</p> <p>C) Text-to-body: uses movement or gesture in response to text</p> <p>d) Text-to-multimodal text: refers to illustrated book</p> <p>e) Text-to-student text: refers to literary product students are writing</p> <p>e) Text-to-world: refers to world issues or context</p> <p>F) Text-to-set of texts: refers to generic expectations of text type</p> <p>G) Text-to-audience: discusses how audience becomes factor in producing or reading texts</p> <p>H) Text-to-class: connections established to previous class</p>
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Sample coding of excerpt from transcript February 02, 2005

1. **Text-to-Text:** Julia: Okay, mmm I have something to share with you. Here's our author (holds it up to group)
2. **Text-to-multimodal text** Here's a picture of Spinelli. Just a regular old guy. He wrote an article called *Catching Maniac Magee* so these are his words.
3. **Text-to-student text:** So listen carefully because there is something I would like you to notice (leans in toward students),. This is about his ability (gestures) to tell a story, okay...
4. **Text-to-text:** Bernardo: He wrote *Maniac Magee*
5. **Text-to-text.** Julia: Yes, I read that
6. **Text-to-multimodal text:** Bernardo: It's on the cover of the book
7. **Text-to-multimodal text** Julia: right, it's right on the cover of the book.

8. **Text-to-self:** Julia: When I was asked to write an article to this magazine about how I came to write Maniac Magee, I thought any book than this one. Why?
9. **Text-to-self:** Julia: Because Maniac seemed to come from an usually large number of sources and ideas .. I live in Pennsylvania which is our setting, right?
10. **Text-to-text:** Students: yes
11. **Text-to-verbal text:** Carolina: I thought you said it was in Bridgeport
12. **Text to text:** Julia: So what is it? Bridgeport?
13. **Text-to-world:** Students: A city
14. **Text-to-world:** Julia: A city in PA
15. **Text-to-text:** Julia: So what he is saying is that his experience growing up in Pennsylvania helped him write this book that takes place in P.A.
16. **Text-to-self** As in most fiction, my ideas for this book go far far back (gestures) before the moment I started to sit down and write (gestures action of writing)... yes, I do start out by writing it out, not typing.
17. **Text to multimodal text:** The earliest source turns out to be the cover of the book (Text to body: (gestures to book : a lot of the boys on floor including Miguel and Bernardo)
18. **Text to multimodal text:** Miguel: There's something about the cover of the book

Sample Intertextual Coding Sheet (Analysis of Page 1 of Transcript, April 03, 2005)

Text to Self: TS

Text to Class: TC

Text to World: TW

Text to Text: TT

Text to Body: TB

Text to Multimodal Text: TM

Text to Verbal Text: TV

Text to Audience: TA

Text to Student Text: TStu

Books: Maniac Magee (MM); Roll of Thunder (RT); Charlotte's Web (CW);
Pony Tails (PT); Felita (F); Student own book (StuB)

Table A.3: Coding Sheet for Classroom Intertextual Patterns

Line	Bernardo	Lailya	Kendria	Ruth
Books	MM, RT, StuB	CW, StuB	PT, MM, StuB	F, MM, CW
1.				TC/ TT (StuB)
2.				TT (StuB)
3.			TT/ TS (StuB)	
4.				TT
5.			TC (StuB)	
6.		TC (StuB)		
7.	TC (StuB)			
8.				TT (StuB)
9.	TT/ TC (StuB)			
10.				TT (StuB)
11.	TT (StuB)			
12.			TT (StuB)	
13.				TS/ TT (StuB)
14.			TT/ TS (StuB)	
15.				TS
16.			TT/TS (Library of books)	
17.				TS
18.			TS (PT)	
19.				TS/ TT (PT)
20.		TS/ TT/ TM (CW)		
21.				TS (CW)
22.		TS/ TT (CW)	TS (MM)	
23.				TS (MM)
24.			TS (MM)	
25.				TS
26.			TS (MM)	
27.				TS
28.	TT/ TS			
29.	TT			
30.				TS/ TC
31.	TW (RT, Library)			
32.				TW
33.	TW RT			
34.				TW
35.		TW (RT), TM		
36.				TW (F)

Log of Observations (end of intertextual coding sheet, April 04, 2005)

Table A.4: Log at End of Intertextual Coding Sheet

Text to literary text	Text to self	Text to world	Text to set of texts	Text to multimodal text	Text to Audience
References to own stories, to (K & B) <i>Maniac</i> , (all) <i>Felita</i> , (B & L) <i>Roll of Thunder</i> , (L) <i>Charlotte's Web</i> and (K) <i>Pony Tales</i>	All of the students relate the publishing of book to own social issues: Bernardo about his partner, Laiyla about her braces. Kendria about an annoying sibling	K, B & L talk about how writing books can change their own and in B's case attitudes of their readers	Very strained responses from K, B, & L to my question about how particular activities and books inspired them to write their own books	B talks about the illustrations in this book and repeatedly shows the cover page to camera	References to how they were inspired to write the book and whether the 2 nd graders influenced them (very much in case of Kendria and Bernardo, not so much in case of L)

Table A.5: Intertextual Connections in Students' Writing

<p style="text-align: center;">Title: Sibling Problems: New Baby</p> <p>The hospital was very large and pale at Baystate. Sammy's Mom was named Kassie. Kassie just had a baby named Zoey. Zoey had a cute nose and face. Grandma Sue was a angry person. She was like a like a volcano about to erupt. Sue desired a grandson, not a granddaughter. While Everyone was crowded around Zoey. They were also talking all at once. This is what Sammy heard: "Look at her cute face and her light grey eyes! Oh my gosh, she's sucking her thumb. Henry, go get the camara, now!" Meanwhile, Sammy sat on the floor in the corner of the room. Sammy said to himself, "But I'm six years old and I can do awesome things and she's just a dumb baby who cries and cries all day long. What does she have that I don't? When he heard all of this commotion made by the adults, Sammy screamed a piercing scream and ran out of the hospital toward the car. By the time Sammy got to the car, he was out of breath. He locked himself in the car, and turned the radio <u>all</u> the way up. A while later, Sammy started to punch and kick the seats and ceiling of the car. However it hurt Sammy more than it hurt the car. When Sammy and his family went home, Sammy didn't talk to <u>anyone</u>. Sammy thought that everyone hated and forgot about him. When he got to his room, he went inside his room he went to the door and slammed the door. A while later Kassie came to his door and knocked. Then Sammy yelled "Leave me alone! I know you hate me!" Sammy wished that his dad was there to give him advice on what to do, but his dad was in Ohio with his new wife. His wife's name was Erika. Kassie thought that Erika was a short, fat pig. Kassie detested Erika. Sammy finally asked Kassie if she loved him. Kassie repsonded, "Of course I do. It's just that Zoey is a baby. Also she needs TLC. Do you know what that means?" "Yes. It means tender, love, and care." said Sammy. Right. You know that I love both of you the same. Now here's 4 dollars so you can buy Zoey something at the store. " "Okay, Mom." Sammy went to the store and bought Zoey a rattle to play with. Now Sammy loved Zoey with all his heart.</p>	<p>Text to text:</p> <p>The barn and setting curricular unit (use of existential verbs in orientation.</p> <p>Text to class: Interaction with Julia about show not tell (030405-ronstadt-writing)</p> <p>Text to audience:</p> <p>Six year old audience</p> <p>Text to self and text:</p> <p>Bothersome issues transcript (i.e. "My brother thinks I am spoiled because I get everything I want)</p>
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APPENDIX B

SFL ANALYSIS OF LITERARY AND ACADEMIC TEXTS

Table B.1: Overall SFL Chart of Miguel's Text

Miguel's Esselbrook Buddies			
Stratification:	Field: ideational	Tenor: interpersonal	Mode: textual
Context (of register: situation type)	Dissemination through class community project: published children's book Boarding school, rural area, school children relationships	Mentor to younger child Student to teacher Literary writer to other literary writers Audience: Teacher, community and 2 nd grade partner	Narrative: telling story and evaluating it Written: print; Accompanied by no other semiotics
Semantics	Diverse processes of being, doing and thinking	Mix of comic hyperbole, sentimental description, and everyday register	Message of marked and unmarked distribution
Lexicogrammar (At clause rank)	Relational: identifying & intensive & locative: place Material: transitive action Mental: emotional	Major: indicative: declarative: Minor: interrogative & interactant	Unmarked theme & marked theme Repeated cohesive ties in orientation but not in subsequent sequences

Table B.2: Overall SFL Chart of Bernardo's Text, continued on next page

Bernardo's How Mitchell Made Friends			
Stratification:	Field: ideational	Tenor: interpersonal	Mode: textual
Context (of register: situation type)	Dissemination through class community project: published children's book School building, relationships between bully and classmates	Mentor to younger child Student to teacher Audience: 2 nd grade partner and community	Narrative: telling story and evaluating it Written: print; Accompanied by visual text
Semantics	Diverse processes of doing, thinking and feeling	Everyday register, colloquial expressions	Message of marked and unmarked distribution

]Table B.2: Overall SFL Chart of Bernardo's Text, continued from previous page

Lexicogrammar (At clause rank)	Material transitive and mental: emotiona	Major: indicative: declarative: Minor: interrogative & interactant	Unmarked theme & marked theme Repeated cohesive ties in one sequence but not in majority of clauses
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Miguel's Literary Narrative

Table B.3: SFL Analysis of Miguel's Text, continued on next page

The architectural design room	is	very long and narrow
Carrier	Relational process: intensive	attribute
Subject	Finite + Predicator	Residue: complement (with appraisal: very)
Topical Theme (unmarked)	Rheme	

However	the walls	are covered	in blueprints of kitchen designs.
	Recipient	Material process	Goal
	Subject	Finite (are)	Residue: Predicator (covered) and Circumstance
Textual theme (marked)	Topical theme	Rheme	

The classroom	Smelled	of freshly cut-down wood
Carrier	Relational: intensive	attribute
Subject	Finite + Predicator	Residue: Complement (with appraisal: freshly cut- down)
Topical Theme (unmarked)	Rheme	

The class	Is	decades old
Carrier	Relational: circumstantial (time)	Attribute
Subject	Finite	Residue (appraisal: decades)
Topical Theme (unmarked)	Rheme	

Table B.3: SFL Analysis of Miguel's Text, continued from previous page

But	it	Seems	As if it was built yesterday
	Carrier	Relational: circumstantial (time)	Attribute
Textual Adjunct	Subject	Finite + Predicator	Residue (appraisal (appreciation))
Structural (textual) theme	Topical Theme (unmarked)	Rheme	

It	smelled	of the perspiration of children working hard, and kids traveling from room to room.
Carrier	Relational: intensive	Attribute
Subject	Finite + predicator	Residue (non finite clause as circumstantial adjunct)
Topical theme (unmarked)	Rheme	

Also	It	Smells	of carpet that is dusty with mud and snow.
	Carrier	Relational: intensive	Attribute
Textual adjunct	Subject	Finite + predicator	Circumstantial adjunct
Textual theme (marked)	Topical theme	Rheme	

The dorm	Is	Large	With gleaming clouds surrounding the chimney
Carrier	Relational: intensive	Attribute	Circumstance
Subject	Finite	Residue: Complement + circumstantial adjunct	
Unmarked Topical theme	Rheme		

It	Smelled	Of lead and of carpet shampoo
Carrier	Relational: intensive	Attribute
Subject	Finite + predicator	Residue: Complement
Unmarked Topical theme	Rheme	

The stairs up to the dorm	Were	Like a journey to space
Carrier	Relational: intensive	Attribute
Subject	Finite	Residue: Complement
Unmarked Topical theme	Rheme	

Table B.3: SFL Analysis of Miguel's Text, continued from previous page

If	after every class day	You	Walk up	Those stairs	To your dorm room for an entire year
Circumstance		Actor	material	Goal	Circumstance: loc
Textual adjunct	Circumstantial	Subject	Finite + predicat or	Residue: Complement and Circumstantial adjunct	
Marked Textual theme	Topical theme	Rheme			

You	Will	walk up	Mount Everest	Twice
Actor		Material process	Goal	Circumstance
Subject	Finite	Predicator	Residue: Complement + Adjunct	
Unmarked topical theme	Rheme			

Beep!	Beep!	Beep!
Material process	Material process	Material process
Finite (implied subject)	Finite (implied subject)	Finite (implied subject)
Marked Topical theme	Marked Topical theme	Marked Topical theme

It	Is	About time
	Process	Existent: time
Subject	Finite	Subject
Predicated theme	Rheme	Topical theme

It	Is	The first day of sixth grade	In one hour
	Process	Existent: time	
Subject	Finite + Predicator	Subject	Adjunct: time
Marked Predicated Theme	Rheme	Theme	

Said	Lisa	A student of Eaglebrook
Verbal process	Sayer	Attribute
Finite + predicator	Subject	Residue: adjunct: role
Marked Topical theme	Rheme	

So	She	Goes	Next door	to Brodi's room
	Actor	Material Process	Goal	Circumstance: location
Textual adjunct	Subject	Finite + Predicator	Scope	Adjunct: circumstance
Marked textual theme	Topical theme	Rheme		

Table B.3: SFL Analysis of Miguel's Text, continued from previous page

And	{she}	called out
	Sayer	Verbal process
Textual adjunct	Subject	Finite + predicator
Structural theme	Unmarked topical theme	Rheme

Brodi,	wake up	// It	's	7:30
Actor	Material process		Process	Existent: time
Subject	Finite + Predicator	Subject	Finite	Subject
Unmarked topical theme	Rheme	Predicated theme: unmarked	Rheme	Topical theme

Get up	// So	We	Can	get	Ready for school
Material process		Actor		Mat: proces s	Scope
Finite	Textual adjunct	Subject	Finite: Modal	Residue: Predicator + complement	
Marked Topical theme	Structural theme	Unmarked topical theme	Rheme		

Brodi	Woke up	// And	Looked	To his left
Actor	Material process		Material process	Circumstance: manner
Subject	Finite + predicator	Textual adjunct	Finite + predicator	Circumstantial: manner
Unmarked topical theme	Rheme	Textual theme	Topical theme	Rheme

And	{he}	Turned back	In a flash
	Actor	Mat: process	Circumstance: time
Textual adjunct	Subject	Finite +predicator	Residue: Circumstantial adjunct
Structural theme		Unmarked topical theme	Rheme

Because	the sun's beam	Was	So bright
Carrier		Relational: attrib	Attribute
Textual adjunct	Subject	Finite	Complement
Structural theme	Topical theme	Rheme	

Table B.3: SFL Analysis of Miguel's Text, continued from previous page

It	's	Pretty bright	Outside
	Existential process	Existent: weather	
Brodi	Said	While covering his eyes	
Sayer	Verbal process	Circumstance	
I	Can smell	The breakfast	From here
Senser	Behavioral	Phenomenon	??
Then	Brodi	Interrupted	{projected clause}
	Sayer	Verbal process	Verbiage
Smells		Like pancakes with some delightful sausage	
Relational: identifying		Identified	
So we	Raced	To the cafeteria	
Actor	Material process	Range	
Let's	Start	Grubbing	
Actor		Material process	
Lisa	Said	While holding her stomach	
What	Are you talking	About	
Verbiage	Sayer . verbal process	Verbiage	
I	'm Waiting	For you	
Actor	Material process	Recipient	
We	Still ate	Like pigs who had never eaten before	
Actor	Material process	Circumstance	
Awh man I	Am	Stuffed	
Carrier	Relational: attrib	Attribute	
Said	Brodi	Moaning	
Verbal process	Sayer		
So they	Had to dart	To school	
Actor	Material process	Goal	
Which	Took them	Them	14 minutes and 30 seconds
Carrier	Relational:	Carrier	attribute

Disrupting Event:

Good morning	Are	you	ready for school	Said	Mr. Quebeck
Circumstance: time	Relational: intensive	Carrier	Attribute		
Verbiage				Verbal processes	Sayer
Good morning to you, Mr. Quebeck.	We	are	ready	Lisa and Brodi	Said in unison
Circumstance: time and role	Carrier	Rel:	Attribute		

Table B.3: SFL Analysis of Miguel's Text, continued from previous page

Verbiage				Sayer	Verbal pro ces s	Circumstance: manner
All of a sudden	We			Spotted		Those rude bullies, Julia and Nicola
Circumstance: time	Senser			Mental process		Phenomenon
They			Were		The best architects	
Token			Relational: identifying		Value	
Wa	's	up peanut head	Said	Nicola and Julia	with a mean grin on their faces	
Carrier	Relational:	Attribute				
Verbiage			Verbal process	Sayer	Circumstance: manner	
Lisa			Was trying her hardest to ignore	Nicola and Julia		
Actor			Material process	Goal		
And concentrate more			On her beautiful kitchen design			
Material process			Goal			
When		She		Finished		
Circumstance		Actor		Material process		
She		Cut		In front of Nicola and Julia		
Actor		Material process		Circumstance		
And said	Look	at my picture		Mr. Quebeck		
	Behavioral process		Range		Behaver	
Verbal process		Verbiage				
O wow that	Is	the best design	I have ever saw		{said Mr. Quebeck}	
Token	Relational: identifying	Value	Range			
Verbiage				Sayer		
How about	We	hang	it	over Nicola's?		{said Mr. Quebeck}
Circumstance	Actor	Material process	Goal	Circumstance		
Nicola and Julia	Gave	Lisa			The stare	
Behaver	Behavioralprocess		Beneficiary			Range
Lisa	Thinks	To herself			Is she mad at me? Should I say I'm sorry	

Table B.3: SFL Analysis of Miguel's Text, continued from previous page

Senser	Mental process	Range	Projected clause (verbal & relational processes)
What should ?	Lisa	Thought	Curiously
Projected clause	Senser	Mental process	Circumstance: Manner

Climax event

Mr. Quebeck		Announced	An architectural competition		
Sayer		Verbal process	Verbiage		
He	Said	I	want to bring	yours	to the one year round competition
		Actor	Material process	Goal	Circumstance: location
Sayer	Verbal process	Verbiage			
We		Can only choose	One student		
Actor		Material process	Goal		
And I		Choose	You		
Actor		Material process	Goal		
So	Mr. Quebeck		Sent	the blue print in	With delight
	Actor		Material process	Goal	Circumstance: manner
One month later		The announcement		Came	
Circumstance: time		Medium		Material process	
And first prize winner		Is		Lisa Castinelli.	
Token		Relational: identifying process		Value	
Lisa	gladly		came up and received	her trophy	
Actor	Circumstance: manner		Material process	Goal	
And she	Heard		someone whisper	Her name	
Senser	Mental process		Phenomenon	Range	
So Lisa			Turned around		
Actor			Material process		
And {she} eavesdropped			On Nicola and Julia		
Behavioral process			Scope		
Who		Were talking		Trash	

Table B.3: SFL Analysis of Miguel's Text, continued from previous page

Actor		Material process			Goal		
So without blowing her spot,		She		confronted	Mr. Quebeck	About them	
Circumstance: manner		Actor		Material process	Goal	Scope	
With this information		Lisa	Reported	// Nicola and Julia	are planning	something that includes me in it.	Suspend them."
				Actor	Material process	Goal	Material process
Circumstance: scope		Sayer	Verbal processes	Verbiage			
What		did you hear		Said		Mr. Quebeck	
Phenomenon		Sensor / mental process		Verbal process		Sayer	
they	Said	I	was	a hater	and that they	hated	me.
Sayer	Verbal processes	Carrier	Relational	Attribute	Sensor	Mental: emotion	Phenomenon
They		Said	they		were going to ruin	my life here in Eaglebrook	
Sayer		verbal processes	Actor		Material process	Goal	
Now		They	are really going to get	in trouble	Said	Mr. Quebeck	furious
Circum		Carrier	relational	attribute	Verbal processes	Sayer	Circum
So Lisa			ran		To her dorm		

Table B.3: SFL Analysis of Miguel's Text, continued from previous page

Actor		Material process		Scope	
And {she}		Calls		To Brodi	
Actor		Material process		Recipient	
"Hey Brodi, I	'm going to be	okay	Lisa	Said	breathlessly
Carrier	Relational process	Attribute	Sayer	Verbal process	Circumstance: manner
"For real?"		Said		Brodi	shocked
Verbiage		Verbal process		Sayer	Circumstance: manner
Since then, for about four more years	that same first place winning blueprint	Was		on that wall, right over Nicola's.	
Circumstance: time	Carrier	Relational: circumstantial		Attribute	
The kitchen		Is	still there	In the home of Eaglebrook's headmaster	
Carrier		Relational: circumstantial	Attribute	Circumstance: location	
"Didn't I	Do	such a good job?"	Lisa	Said	Full of joy
Actor	Material process	Goal	Sayer	Verbal process	Circumstance: manner

Coda

And now she	's having	a ball.	in the college of Howard
Actor	Material process	Goal	Circumstance: location

Analysis of Transitivity in Bernardo's Narrative

Table B.4: SFL Analysis of Transitivity in Bernardo's Text, continued on next page

It	was	the first day of school
Carrier	Relational: attrib	attribute

Mitchell	Walked	past his 2nd grade classmates	into the newly cleaned bathroom.
Actor	Material process	Circumstance	Circumstance
Milo	noticed	Jack whispering to Joe Another student	

Table B.4: SFL Analysis of Transitivity in Bernardo's Text, continued from previous page

Senser	mental: cognitive		phenomenon	
There's	that kid		From Springfield	
	Relational: exist		Existent	
I	Know	Him	From last year	
Senser	Mental process: cog	Phenomenon	circumstance	
He	Bullied	kids	A lot	
Actor	Material	Goal	Modal adjunct	
Oh yeah	I	remember	When he tripped another kid at lunch	When he was carrying his tray
	Senser	Mental processes	Phenomenon	Circumstance
He	Dropped		His tray	
Actor	Material pr		Goal	
(He)	Slipped		On the ravioli	
Actor	Material		circumstance	
And	{he} broke		His wrist	
	{actor} material		goal	

Initial event

Mitchell	Walked	into the boys bathroom
Actor	Material process	circumstance

When	He	Walked	by Jack and his friend	
	Actor	Material process	scope	
He	Noticed	They were speaking	To each other	
Senser	Mental: cog	Projected clause : sayer and verbal process	circumstance	
And	{they} were giving		Him	A noisy glare
	Actor		Goal	attribute
He	Knew		They were talking about him	
Sensor	Mental process: cog		Projected clause	
He	broke open		the soap dispenser	
Actor	Material process		goal	
{he}	Took	The handle		
Actor	Material pr	Goal		
Which	Was	As hard as rock		
carrier	Relational: attrib	Attribute		
He	Threw	It	At the mirror	
Actor	Material pr	Goal	circumstance	
It	Cracked			
Actor	Material process			
He	Turned		All the faucets	
Actor	Material process		Goal	

Table B.4: SFL Analysis of Transitivity in Bernardo's Text, continued from previous page

And	{he} squeezed	The soap	Out of the bag
	Material pr	Goal	Circumstance
And	{he} Threw	The handle	Once again Against the lights
	{actor} material pr	Goal	circumstance
Now	The bathroom	Was	dark
	Carrier	Relational processes	Attribute
			And very damp
			Attribute

Evaluation Sequence

When	Mitchell	came out	the bathroom
You	Could see	That anger was frying in his head like your mother cooking fried eggs in the morning	
Senser	Mental: percept	Phenomenon	
Mitchell	Wanted	REVENGE	
Senser	Mental: emot	phenomenon	
So	He	Thought	In his head
	Senser	Mental pr: cognit	circumstance
Maybe	After school	When	The bus driver
			Drops
			All the kids off
	Circumstance	Actor	Material pr
I	Could get	A couple of people	To jump
Actor		medium	Material process
And	I	Might get	popular
	Carrier	Relational process	Attribute
			Relational process + attribute

Later that day	Mitchell	exited	the bus	at his bus stop
Circumstance	Actor	Material pr	scope	circumstance
And	{he} waited	For Jack		
	{actor} material pr	Goal		
Then	The bus	Left		
And	Mitchell	Ran	Up to Joe	
And said	Where	Is	your pal?	
Joe	Responded	Oh Jack, he	got picked up	for a doctor's appointment
Sayer	Verbal process	Actor	Material pr	Circumstance
What	Mitchell	Sucked	His teeth	
	Actor	Material pr	Goal	

Table B.4: SFL Analysis of Transitivity in Bernardo's Text, continued from previous page

And	Stomped	His feet	On the ground
	{actor} material pr	Goal	circumstance
Mitchell	Was	As angry	As a herd of rhinos
Carrier	Relational pr	Attribute	Attribute

Table B.5: SFL Analysis of Transitivity in *Maniac Magee*, continued on next page

They		Say		Maniac Magee		was born		In a dump	
Sayer		Verbal process		Verbiage: Actor		Material process: passive		Circumstance	
They	say	his stomach	Was	A cereal box	and his heart	a sofa spring			
Sayer	Verbal process	Verbiage: Identified 'Token'	Relational process	Token: identifying	Value: identified	Token: identifying			

They	Say	he	Kept	An eight inch cockroach	On a leash
Sayer	Verbal process	Verbiage: Actor	Material process	Goal	Circumstance

{They	Say}	That rats	Stood guard	Over him	While he slept
Sayer	Verbal process	Verbiage: Actor	Material process	Circumstance: manner	Circumstance: time

They	Say	That if	you	Knew	He was coming
Sayer	Verbal process		Senser	Mental process	Projected clause: with actor + material process
And	You	Sprinkled	Salt	On the ground	And he ran over it
	Actor	Material process	Goal	Circumstance	Elaboration clause

Within two or three blocks	He	Would be	As slow as	Everybody else
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Table B.5: SFL Analysis of Transitivity in *Maniac Magee*, continued from previous page

Circumstance	Carrier	Relational process	Attribute	Attribute
They		Say		
Sayer		Verbal process		

Table B.6: Comparative Table of Bernardo's Narrative, continued on next page

Draft 1 (All Bernardo's writing with some corrections from Julia <i>in italics</i>)	Draft 2 (Mix of Julia (<i>in italics</i>) and Bernardo (regular font))	Draft 3 (Bernardo's writing of first part of story with some corrections from Julia in striethrough) and one addition <i>in italics</i>	Final Draft (Miguel's typed version of Bernardo's story)
<p>Initiating event (Opener) It was the first day of school.</p> <p>The first boy to go in the boys bathroom named Michal</p> <p>Initating event: Evaluation</p> <p>he was a bad kid he got in trobul only to get attenctin.</p> <p>Michal nevr had eney friends and the reson why he got in troubul was to try and make friends.</p> <p>Michal was a kid that bullyed other kids by using fowull langwige and by pushing people.</p> <p>He also made faces at them.</p>	<p>Initiating event: Phase 1</p> <p><i>Mitchell walked into the boy's bathroom. When he walked by Jack and his friend he saw noticed they were speaking to each other and giving him a nosy glare. He knew they were talking about him.</i></p> <p>Initiating event: Phase 2</p> <p><i>He pulled the soap bag broke open the soap dispenser, took the handle, which was as hard as a rock. He threw it at the miror mirror. It cracked.</i></p> <p>He turned on all the faucets squesed the soap and threw the handle at the light. Now the bathroom was damp and very dark.</p>	<p>Initiating event: Phase 1</p> <p>Mitchell walked into the boy's bathroom. When he walked by Jack and his friend he noticed they were speak to each other and giving him a nosy glare. He know they were talking about him.</p> <p>Initiating event: Phase 2</p> <p>He broke open the soap dispenser took handle, which was as hard as a rock. And he threw it at the miror mirror, it erkes cracked. He tured turned on all the fousets faucets, squesed the soap out of the plaste bag, then threw the handle at the light. Now, the bathroom was damp and vary dark. When Mitchell came</p>	<p>Initiating event:</p> <p>Mitchell walked into the boys bathroom. When he walked by Jack and his friend he noticed they were speaking to each other and giving him a nosy glare. He knew they were talking about him.</p> <p>Initiating event: Phase 2</p> <p>He broke open the soap dispenser took the handle, which was as hard as a rock. He threw it at the mirror. It cracked. He turned all the faucets and squeezed the soap out of the bag. And threw the handle once again at the lights. Now the bathroom was damp and very dark.</p>

Table B.6: Comparative Table of Bernardo's Narrative, continued from previous page

<p>Complicating Event: Phase 1</p> <p>On the second day of school Michal thought of an idea!</p> <p>He thought if he tried to beat up someone in the boys bathroom he might get a lot of attention and he will get popular and get some friends.</p> <p>Complicating Event: Phase 2</p> <p>After lunch, when a boy named Jack asks to use the bathroom Michal fastly sead "can I use the bathroom to"</p> <p>but, the teacher sead "no because you did't do the rest of your math test."</p> <p>Then Michil sead "but I really have to go."</p> <p>Then sead "after him."</p> <p>"What" Michal was vary shoce</p> <p>Evaluation: Phase 1</p> <p>Michal missed his chans of getting attention and being popular and getting the friends he wanted.</p>	<p>Complicating Event: Phase 1</p> <p>After he came out the bathroom, you could see that the anger was frying in Mitchell's head like your mother making fried eggs in the morning. Mitchell wanted REVENGE So he thought in his head, "Maby after school when the bus driver dropped (<i>drops</i>) all the kids off, I could beat him up and I will be popular and I will get some friends.</p> <p>Complicating Event: Phase 2</p> <p><i>Later that day Mitchell exited the bus stop at his bus stop and waited for Jack.</i></p> <p>Then the bus left then Mitchell ran up to Joe and saed "Where is you pal"? And Joe responded "Oh Jack he got picked up for his doctor's appointment".</p> <p>Complicating event: Phase 3</p> <p>"What"! Mitchell sucked his teeth and stomped his foot o the ground. Mitchell was as angry a hered of rinos.</p> <p>He missed his chans of being populare and getting friends.</p> <p>Then he walked to his house in a angry mood</p>		<p>Complicating Event: Phase 1</p> <p>When Mitchell came out the bathroom you could see that anger was frying in his head like your mother cooking fried eggs in the morning. Mitchell wanted REVENGE. So he thought in his head, "Maybe after school when the bus driver drops all the kids off, I could get a couple of people to jump him and I might get popular and get some friends."</p> <p>Complicating Event: Phase 2</p> <p>Later that day Mitchell exited the bus at his bus stop and waited for Jack. Then, the bus left and Mitchell ran up to Joe and said, "Where is your pal?"</p> <p>Joe responded, "Oh, Jack, he got picked up for a doctor's appointment."</p> <p>Complicating event: Phase 3</p> <p>"What?" Mitchell sucked his teeth and stomped his foot on the ground. Mitchell was as angry as a herd of rhinos. He missed his chance of being popular and getting friends. Then he walked to his house in an angry mood</p>
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Table B.6: Comparative Table of Bernardo's Narrative, continued from previous page

<p>Resolution</p> <p>But he taught in his head he could beat up someone after school in the back.</p> <p>Just then a smill swpped across his face.</p>	<p>Resolution: Phase 4</p> <p>Later that afternoon Mitchell was laying in his bed thinking to himself "Mabie if I appallogis to the people that I pick on and they might be friends with me and then I'll make invitations for a party."</p> <p>Resolution: Phase 4</p> <p>So Mitchell spent the whoul afternoon makeing invitations and sorey cards for his whoul class. Then the next day Mitchell passed out the invitations and the sarey cards to his class.</p> <p>Coda</p> <p>And the best part about the party is that he made some friends.</p>		<p>Resolution: Phase 4</p> <p>Later that afternoon Mitchell was laying in his bed thinking to himself "maybe if I apologized to the people I picked on, they might be friends with me and then I'll make invitations for a party."</p> <p>Resolution: Phase 4</p> <p>So Mitchell spent the whole afternoon making invitations and sorry cards for his whole class. Then the next day Mitchell passed out all the invitations and sorry cards to his class.</p> <p>Coda</p> <p>And the best part about it was he finally made friends.</p>
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Table B.7: SFL Analysis of Miguel's Assessment 1, continued on next page

Prompt 1: October 2004	SFL analysis of transitivity, attitudinal lexis and cohesive harmony
<p><i>My brother and I</i> are closer than peanut butter jelly. <i>Me and my brother</i> are baseball fanatics, but not only do we love sports, <i>Whatever</i> I do he does & visa-versa. <i>Also or most importantly he</i> is always there for me or right on my back.</p> <p>My brother and I are like a school of fish we never move our eye from each other. I f I laugh for a lousy reason we both will laugh hilariously together. For instance if I were to say "lets go outside mustard" he will say, "hold up let me get ready. If here were to get bored outside and go inside I will race him into my room and whoever gets there first plays first.</p> <p>One other activity we share in common is the one and only SPORTS!! One of the sports that we love is the sport of basketball me and him are like Shaq & Kobl while we are on the court another sport we enjoy very much is baseball me and him the biggest baseball fan ever in history. I of course am called "Money Miguel." Finally our best favorite sport will be the sport of football. Hip. Hip. Hooray!!</p>	<p>Exclusively relational processes with one mental process. Carrier/ sender/ and actor both brothers or one of them (certain sense of parallelism here)</p> <p>Some lexical cohesion in chaining of participants:</p> <p>My brother and I = closer than peanut butter jelly = baseball fanatics = whatever I do does</p> <p>Thematisation:</p> <p>Topical unmarked theme (clauses 1-3)</p> <p>Topical marked theme (clause 4)</p> <p>Multiple theme (clause 5)</p> <p>Attitudinal lexis: closer than peanut butter jelly; right on my back</p> <p>Transitivity</p> <p>Mostly relational, behavioral (laugh), and verbal processes until last clause that has two material processes (again very parallel structure with brother or self as agent of clauses)</p> <p>Lexical cohesion:</p> <p>My brother and I = school of fish = never move our eye from one another = laugh hilariously = race = play</p> <p>Thematisation:</p> <p>Topical unmarked theme: (clauses 1 & 2)</p> <p>Structural marked theme (clause 3)</p>

Table B.7: SFL Analysis of Miguel's Assessment 1, continued from previous page

<p>No matter where we are we are always there for each other like real friends should. One time in baseball they pushed me off the tag and tagged me out and I was so angry, and all my brother had to do was make me laugh. For example he and his best friend got in an argument and of course "The one and only "Miguel P" had to save the day once more. Finally last year I had broken my collar bone he was nicer than a doctor at baystate and did everything for me.</p> <p>Believe it or not but we are still the best of friends anyone would have. Everything in the 3 paragraphs above are all true. No one will ever take our friendship away. NEVER.</p>	<p>Thematization</p> <p>Topical marked theme (clauses 1 & 2)</p> <p>Topical unmarked themes (clauses 3 & 4)</p> <p>Topical marked theme (clauses 5)</p> <p>Topical unmarked themes (clauses 6)</p> <p>Textual theme (clause 7)</p> <p>Lexical cohesion</p> <p>Sports = basketball = me and him =Shaq & Kobl = baseball = baseball fan = football = Money Mike</p> <p>Attitudinal lexis: SPORTS; Hip Hip Horray!; biggest baseball fan;</p> <p>Transitivity:</p> <p>Starts with relational processes but shifts to narrative sequence with material processes</p> <p>They as actor in material processes and 'me' as affected party in four clauses. Returns at end to relational process</p>
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Table B.8: SFL Analysis of Miguel's Assessment 3, continued on next page

Prompt 3: March 2005	SFL analysis of transitivity, attitudinal lexis and cohesive harmony
<p><i>Rainy days</i> happen every now and then, <i>which in other words mean Rainy days</i> come in like a lamb and leave like a vicious Lion. <i>On rainy days</i> I enjoy playing video games and basketball (Of course I play inside) <i>Also I</i> love the feeling of just drawing whatever comes to mind. <i>Sometimes</i> I even go on my bed and read one of my favorite book</p>	<p>Transitivity: Mix of mostly material processes with some mental processes (e.g. love, enjoy). The self as senser and actor</p> <p>Lexical cohesion in chaining of participants:</p> <p>Rainy days = lamb & vicious lion</p>

Table B.7: SFL Analysis of Miguel's Assessment 3, continued from previous page

<p>Every now and then I go on my top bunk of my bed and read a couple of books in my head very slowly, I would just plop on my bed like a fish with no water and open up to the page I am at and just read away. I really enjoy reading books that are titled: Harry Potter, The Toilet Paper Tigers and My favorite The 6th grade Nickname Game. Sometimes if the rain distracts me I would go to another room and maybe start the chapter over.</p>	<p>Transitivity</p> <p>Mix of mostly material processes with some mental processes (e.g. love, enjoy). The self as senser and actor</p> <p>Lexical cohesion in chaining of participants:</p> <p>Rainy days = lamb & vicious lion</p> <p>I = play video games = drawing = reading</p> <p>Thematisation:</p> <p>Topical unmarked theme (1 clause)</p> <p>Topical marked theme (2 clauses)</p> <p>Multiple theme (2 clauses)</p> <p>Attitudinal lexis: come in like a lamb and leave like a vicious lion</p>
<p>Rainy days to me is practically a day with no life. Most of the time I just sink my head down and just plop on the bed and play my Xbox. Also I will call my step mom and ask "Can I come over" and she says "Sure, why not?" Then my brother and I play basketball in his room. However if we are bored we say jokes and watch comedy central. We can not get bored. Those are only 3 of the 1,000,000 activities I advise doing on a rainy day.</p>	<p>Transitivity</p> <p>Material processes and a few mental processes.</p> <p>Lexical cohesion:</p> <p>I as reader = read = plop down = start over</p> <p>Thematisation:</p> <p>Topical unmarked theme: (3 clauses)</p> <p>Topical marked theme (1 clause)</p> <p>Multiple theme (1 clauses)</p> <p>Attitudinal lexis:</p> <p>Plop; a fish with no water</p>

Table B.7: SFL Analysis of Miguel's Assessment 3, continued from previous page

<p>Also I play Xbox and play basketball inside for 24 hours straight. My brother and I blast the radio and play a game of one-on-one in basketball. (of course I always win.) Some video games I play are NBA Live and NBA V3 and NFL street 2. I also play football in my room with my brother. (Then again I always end up with the most points.) There are some of the sports I love to play on a rainy day.</p> <p>That tells you what to do when a rainstorm comes around. Maybe on a rainy day you can do some of these activities I just mentioned. These are some wonderful activities to do on a rainy day.</p>	<p>Lexical cohesion</p> <p>I = sink my head = plop = call mother = say jokes = not get bored</p> <p>Thematization</p> <p>Topical marked theme (1)</p> <p>Topical unmarked themes (3 clauses)</p> <p>Multiple theme (3 clauses)</p> <p>Attitudinal lexis: sink my head down; plop on the bed; 3 of the 1,000,000 activities</p> <p>Transitivity:</p> <p>Material processes with end evaluative comment using relational process. The self as agent in all clauses</p> <p>Lexical cohesion</p> <p>Sports player = xbox = basketball = video games = football = sports</p> <p>Thematization</p> <p>Topical marked theme (1)</p> <p>Topical unmarked theme (2 clauses)</p> <p>Multiple theme (3 clauses)</p> <p>Attitudinal lexis</p> <p>24 hours straight; blast the radio; of course; end up with most points</p> <p>Transitivity: verbal, material and relational</p> <p>Lexical Chaining: rainstorm = activities Thematization: Unmarked theme: 2 clause; Multiple themes (1 clauses)</p> <p>Attitudinal lexis: wonderful</p>
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My Mom: Analysis of Cohesive Devices

Iterative progression (repetition or co-reference of theme in subsequent clauses = Italics; Linear progression (Theme of clause derived from rheme of earlier clause) = Bold Black; Ellipsis = {Regular Font}

My mom is nice becaus *she* helps me on **my homewrak** and like on **my spelling** And on **my sience** about the human body and bones. *She* also helps me on **my math** and sometimes on **my geografy**. {She helps me} Also on **my mutaplucation fakes** to. {She also helps me} And about angles.

My mom is like a mdl to me in life. Like, when *she* teched me to be smart. And *she* teaches me wotse write from wrong. And also *she* helps me fined a wood in the dictionary. And sometimes **{she}** helps me read a book.

Remarks:

No linear progression

No endophoric references except for pronoun/ repetition (all exophoric)

Lexical chaining:

My mom = nice = she = model to me = she

My homewrak = spelling = sience= math = geography = mutaplucation fakes = angles

Helps = teched = teaches = helps = helps (helps repeated 4 times (2 elliptical)

Me (7 times as object of Mother's action in Rheme of clauses. Never subject/ theme of clause)

Table B.9: Comparative Analysis of Bernardo's Prompts, continued on next page

COMPARATIVE ANALYSIS OF BERNARDO'S PROMPTS		
Prompt 1: October 2004	Prompt 2: November 2004	Prompt 3: March 2005
<p><i>Assumptions:</i> Reader wants to hear about schoolwork, 'good students' and 'good grades'; Genre of test requires expository list of reasons related to school context. No distinction between oral and written language use. Construal of self as not important element in text</p>	<p><i>Assumptions:</i> Reader is interested in school-related matters; Genre of test requires expository list of reasons related to school context. No distinction between oral and written language use. Construal of self as passive.</p>	<p><i>Assumptions:</i> Reader is interested in home life of writer; Genre of text requires detailed narrative with elaboration. Emergent distinction being made between written and oral language. Construal of self as active agent.</p>
<p>Genre: Emergent expository text with initial argument about why having friends is good and itemized list of why. Second move is tangential to discussion; No concluding statement</p> <p>Lines 1-5: "Having a good friend in school" (misinterprets 'Being a good friend')</p> <p>Lines 6-9: Being a good student"</p> <p>Lines 6-9: Being a good friend</p>	<p>Genre: Emergent expository text with initial argument about why Mom is special and itemized list of why she is. No concluding statement</p> <p>Lines 1-6: Mom as my school helper (concrete details)</p> <p>Lines 7-9: Mom as model in life (abstract points)</p> <p>Lines 10 – 11: Mom as my school helper</p>	<p>Genre: Hybrid narrative expository text with three sequence of events and concluding statement</p> <p>Lines 1-9: Playing video games on rainy days</p> <p>Lines 9-15: Playing outside alone and with friends</p> <p>Lines 16-20: Going inside with friends and having hot chocolate</p> <p>Lines 21-23: Playing board games</p> <p>Lines 24-25: Evaluative and concluding statement</p>
<p>Field:</p> <p>Revolves around classroom activities (e.g., homework, reading, listening to teacher) with relational or behavioral processes (help, share, is); Two uses of first personal pronoun</p>	<p>Field:</p> <p>Revolves mostly around classroom activities (e.g., learning about human bones, angles, geography) with relational or behavioral processes (teach, is, help); 7 uses of indirect first personal pronoun (me)</p>	<p>Field:</p> <p>Revolves mostly around home life (e.g., game boy, climbing trees, drinking hot chocolate) with variety of material, behavioral and relational processes (e.g., play, make, go, is, want); 20 uses of first personal pronoun (mostly subject position with a few in indirect)</p>

Table B.9: Comparative Analysis of Bernardo's Prompts, continued from previous page

<p>Tenor:</p> <p>Declarative affirmative statements; Three words of appraisal (nice way; best of friends ever); modal adjunct use (always, all, sometimes)</p>	<p>Tenor:</p> <p>Declarative affirmative with a little more use of appraisal to situate the stance of writer (nice, smart, right from wrong) and a few modal adjuncts (sometimes).</p>	<p>Tenor:</p> <p>Declarative affirmative with more varied use of appraisal words (love, favorite thing, hot; warm) and modal adjuncts (e.g., sometimes, always, only, a lot); use of one figurative device as intensifier (thunder like a T Rex screeching its lungs out)</p>
<p>Mode:</p> <p>Cohesive devices (because (1); so (3); and (2))</p> <p>Theme sequencing: No pick up of rheme in subsequent themes (almost all SVO pattern)</p> <p>Subordination: 1 adverbial clause (because we all);</p> <p>Reference: Little use of exophoric or anaphoric references (mostly use of repetition of 'being a friend to textually connect the discourse)</p>	<p>Mode:</p> <p>Cohesive devices (because (1); and (6); when (1))</p> <p>Theme sequencing: No pick up of rheme in subsequent themes</p> <p>Subordination: 1 adverbial clause (when...)</p> <p>Reference: Repeated use of 'she' as exophoric reference to connect back to initial theme (My mom)</p>	<p>Mode:</p> <p>Cohesive devices (when (5); because (1); the reason why (2);</p> <p>Theme sequencing: 2 pick up of rheme in theme lines 1-4; 1 pick up of rheme in theme lines 15/ 17; 1 pick up of rheme in theme lines 21/22</p> <p>Subordination: 7 adverbial clauses; 2 embedded clauses (The games that I play; The reason why I go outside is)</p> <p>Reference: Repeated use of exophoric references: (e.g., "I" that connects back to nominal theme in first clause; Use of 'it', 'us' and 'we')</p>

Table B.10: Comparative Analysis of Theme in Bernardo's Prompts

Category	Text 1	Text 3
Iterative theme progression	7	7
Linear progression	0	10
Ellipsis	3	0

APPENDIX C

SELECTED TRANSCRIPTS

Julia Ronstadt's Reflection on Curricular Unit

04/15/05

Ruth's questions:

Please respond to the following questions in a paragraph or two. I will meet with you to ask you about what you have written and then you can edit/ change what you have written. We can use your responses for the chapter and also you can use it for your TESOL proposal.

Questions to reflect upon and answer:

1. What do you think you have learned by doing the curricular unit (the UBD buddy writing/ reading project) Try and be specific as you can about this.
2. What do you think your students learned from creating the books and chart for each other? Have you noticed any changes in their literacy practices since the unit? Explain?
3. What implications (if any) has doing this curricular unit had on your teaching practices? Be as specific as possible.

Julia Ronstadt's response:

The UBD buddy reading/writing project has been an effective way for me to have deeper insight into my students' social worlds and concerns. As mentors, my fifth graders perceived their assignment to be one of understanding his/her second grade buddy's concerns, worries, "bothersome issues" as we called it in order to write a story that would help him/her become a better classroom citizen. However, in reading my students drafts and stories, I found that I discovered a great deal about what my students faced in their lives. One student of mine (B.R.), who frequently acted out in class, wrote about a child who caused trouble because he wanted to make friends and be popular. Although B.R. saw his role as that of helping his "troublesome" buddy with his behavior issues, his writing was a reflection of his own concerns and needs. By understanding his motivations, I have been able to adjust my own teaching style to meet his needs. I have had many successes in directing his behaviors toward more positive ends and have observed a significant change in how he acts to make friends. He has become a great support in the classroom, praising others and wanting to participate in discussions that signal his brightness to other students. In turn, his bothersome behaviors have dwindled.

Due to his appropriate participation, desire to perform well, and attention to task, other students want to work with him and attend to his contributions. He has, in essence, learned a different way to make friends through this experience. This project was a bridge for me into my students' lives. Through their texts I learned about their concerns about being teased for different reasons: having braces, needing glasses, and being a different race from other peers. I learned about their sometimes conflicted sibling and familial relationships, bullying tendencies, and fears of older kids who hang around the park picking on younger kids. I feel as though I have greater insight into the social and cultural lives of my students which has helped me to re-frame my thinking about that which motivates their behavior and prompted me to hold some general conversations about how we treat one another in our learning community.

Group Interview with Students

Date: 04/04/05

Names of Focal Students and Interviewer: Ruth (R): Bernardo (B); Kendria (K); Laiyla (L)

1. R (*speaking to camera*): Okay... We want to welcome, we are very happy to welcome three authors, four writers (*students look at R. Ruth names them*). They are going to be discussing the books they created for their 2nd grade buddies here at Fuentes Now the first thing I would like to ask you this. First question is this; take a moment before you answer. Did you ever write any books before this...?
2. R: Have you ever written any book before this one?
3. K: I did write a story but it wasn't a book so it was kind of about like a day at home and I changed my name to another person's name and I kind of finished it
4. R: And when did you write it?
5. K: it was in 3rd grade
6. R: So you remember writing it? You liked writing it. How about you, Laiyla?
7. L: Me... hem... I don't remember doing one cause I hardly read or write but I never did one like this as I remember
8. R: How about you, Bernardo?
9. K: I did one too

10. R: I am going to ask you about that. Be thinking of the difference between this project and the other ones. Okay, Bernardo, how about you? Did you write any other books before this one?
11. B: Yes (points to K) the same class that she wrote but a different animal but it was a chameleon...
12. R: Interesting. Why did you pick a chameleon
13. B: Because I had to give it a problem. So you can write about it to solve it's problem
14. K: Like a rabbit that can't hop, like a bird that can't fly
15. R: Okay, interesting... Do you read a lot at home, Kendria?
16. K: Yes, I read a couple of stories about anything and I have my own, in my house I have my own library and I have 50 books , I counted them ... I get free books from the library or I pay for them..
17. R: And what is your favorite book?
18. K: My favorite book is a collection I have of pony tales and my favorite one is number... but I don't the number but it's about something wrong with my pony
19. R: So you like that story a lot... Okay. Be thinking about things you write
20. L: I don't read many books... I read the cereal box... My favorite book is *Charlotte's Web*
21. R: Very good. Why's that? I saw that in your presentation to the 2nd graders, you dedicated the book to E.B. White. So why do you like it so much?
22. L: I like it because there's animals in it and I like animals and I like it because she's a love for the pigs and the action when she stops them from killing the pigs
23. K: Maniac Magee was one of my favorite
24. R: Why
25. K: Just because someone dies, you don't break down and let your heart go to pieces
26. R: So you kind of feel that there were life lessons for you in them
27. K: A lot of them

28. R: And how about you, Bernardo? Do you like it
29. B: I read a lot of books I have a lot of books, about 51 or 50 books like Kendria, and my favorite book is *Roll of Thunder*
30. R: Okay, I remember when I came into class first; you were reading that book with Ms. Ronstadt in the fall. So why do you like that book so much
31. B: Cause it tells you about poor people and rich people and what their differences are
32. R: So you like that, you like to hear all about what's going on between rich and poor
33. B: And between blacks and whites
34. R: And between black and white
35. L: And they have problems... the Whites don't like Black people and so they burn people because they did something (*shows tiny measurement with fingers*) this bad
36. R: That was the same in the *Felita* book, right? Yea
37. L: A lot of racism
38. R: Now we are going to go on and okay and we are going to think about the books that you wrote... they were all very interesting books... who wants to start? Bernardo, what was it like for you to write that book for Abdul?
39. B: Let's see, it was like... it was good, like writing a story to a little kid that knows how to read and it tells about their feelings, attitude
40. R: Okay, and let me ask you; where did you get the idea of the story of a bully
41. B: I got it from the idea from my reading partner because he's always having an attitude in second grade
42. R: and did he talk to you about the book when you finished?
43. B: He said, Thank you for writing the book, that's all he said
44. R: But that was big and we also saw you in the newspaper
45. B: Can we tell the title of our story

46. R: Absolutely, you can tell it. I will be back to you. How about you, Laiyla?
47. L: For me it was easy as it was a story about braces and I have braces and everyone called me Brace Face and it was easy and I added some problems, not wanting to talk, and getting my feelings hurt... it was like writing a biography, an autobiography because it had happened to me, when I first got them I didn't want to talk
48. B: It talked about your past
49. R: How did it make you feel?
50. L: It made me feel good cause it taught me a lesson. I didn't know the lesson until I started writing the book and it helped me...
51. R: What lesson did it teach you?
52. L: To try and get people to stop hurting your feelings
53. R: So that was great... and Kendria, how about you?
54. K: I kind of thought of this book because sometimes siblings have younger brothers and sisters and they don't get as much attention as their sibling... so it is just... it's about a kid named Sammy who doesn't get enough attention and he starts murmuring to himself like everyone is crowding around the new baby
55. R: And K, when you interviewed your buddy, was there anything that she said that inspired the story, like =
56. K: = And that her older brother was always teasing her and when she got into trouble he would act like a good boy
57. R: And you also have an older brother who is a bit of a teaser too so
58. K nods
59. R: So you were able to take a problem your buddy had and you had also and use it to write out in your story. Now I would like you to look at what you wrote. Look at what you wrote, the language you used, clear beginnings, events... You did a very impressive job and that is why I am interviewing. Try to think about what you did with Mrs. Ronstadt and your friends... and what influenced. Think back and what influenced you in writing
60. (turns off the camera for a moment)

61. B: What was the question?
62. R: Rephrases the question (was it books, what Mrs. Ronstadt taught...)
63. B: First of all, the title of my story is how Mitchell made friends. What was the second question again?
64. R.. How did you get the title
65. B: Got it from names I kept hearing. And then I mixed it up with my 2nd grade partner's attitude and that is how I made the character of Mitchell
66. R: And is there anything personal in there, anything about you in there?
67. B: Not really but I did the illustrations
68. R: You did the illustrations
69. B: And I wrote it
70. B: What about Sorcha's?
71. R: Can't talk about that. . Kendria... think back and look at beginning of your story... think about the images... if you read so much, similarities between what you wrote and what you have read
72. K: Shows when a character is mad, depressed...
73. R: showing rather than telling
74. R: Laiyla, what about you? Can you think about who helped. Who were there people who helped? Did you read it to people??
75. L: The name Sabrina... my 2nd grade buddy... her favorite characters are Sabrina and Jessica and so I wanted to put that in. and when people go swimming together, they talk... and then I put something bad... I remember what people said... and reading Charlotte's Web helped me... I read her book and then I wrote mine and I read it over and over so it could inspire to write and things that happened to me...
76. R: Great, you put a lot into it... It's great that you remember so much.
77. Anything that helped... is there anything else. You are like a scavenger/ a little bird

78. So you pick parts of your life so Kendria, where did you get the part where Sam gets mad and locks himself in the car
79. K: It was when my little cousin was going to the mall, he was being bad in my aunt's car and we had to lock him in the car and he knew better than to try and get out
80. R: So you are all using things from your life... so I am going to go around and ask you one last question... to end this wonderful discussion... I am going
81. R: Do you feel different after writing this story?
82. K: yes, 'cus I felt like when I was little I used to be mad and now I understand another kid's point and then I would understand how it's like to have a little brother and sister and I used to want a little brother or sister but now I don't
83. Ruth laughs: Anyone else
84. L: After I did this book, I felt happy because before when people called me Brace Face deep down I felt sad... I would start screaming but now I learned what to do, softer ways, not to be mean to everyone
85. R: It kind of helped you with certain problems
86. R: And Bernardo?
87. B: After this story I felt happy 'cus it was the only book I've ever published and it made my partner very happy and it changed his attitude just a little
88. R: It changed his attitude? That's great... Have you been down with him since?
89. B: Yeah
90. R: yeah, and his Momma was there too...
91. R: Thank you everybody; that was excellent...

Bernardo Regalado's Literary Narrative: How Mitchell Made Friends

Page 1 of Bernardo Regalado's Book

How Mitchell made friends (with drawings)

Page 2 of book

How Mitchell Made Friends

Author: BR

Illustrated by: BR

Page 3 of book

It was the first day of school. Mitchell walked past his 2nd grade classmates into the newly cleaned bathroom. Mitchell noticed Jack whispering to Joe another student “there’s that kid from Greenfield. I know him from last year. He bullied kids a lot.” “Oh yeah, I remember when he tripped another kid at lunch when he was carrying his tray. He dropped his tray, and slipped on the ravioli, and broke his wrist. (Drawing)

Page 4 of book

Mitchell walked into the boys bathroom. When he walked by Jack and his friend he noticed they were speaking to each other and giving him a nosy glare. He knew they were talking about him. He broke open the soap dispenser took the handle, which was as hard as a rock. He threw it at the mirror. It cracked. He turned all the faucets and squeezed the soap out of the bag. And threw the handle once again at the lights. Now the bathroom was damp and very dark. When Mitchell came out the bathroom you could see that anger was frying in his head like your mother cooking fried eggs in the morning. Mitchell wanted REVENGE. So he thought in his head, “Maybe after school when the bus driver drops all the kids off, I could get a couple of people to jump him and I might get popular and get some friends.” (picture to Steven at the mirror in bathroom)

Page 5 of book

Picture

Later that day Mitchell exited the bus at his bus stop and waited for Jack. Then, the bus left and Mitchell ran up to Joe and said, “Where is your pal?”

Joe responded, “Oh, Jack, he got picked up for a doctor’s appointment.”

“What?” Mitchell sucked his teeth and stomped his foot on the ground. Mitchell was as angry as a herd of rhinos. He missed his chance of being popular and getting friends. Then he walked to his house in an angry mood.

Picture

Page 6 of book

Later that afternoon Mitchell was laying in his bed thinking to himself “maybe if I apologized to the people I picked on, they might be friends with me and then I’ll make invitations for a party.” So Mitchell spent the whole afternoon making invitations and sorry cards for his whole class. Then the next day Mitchell passed out all the invitations and sorry cards to his class. And the best part about it was he finally made friends.

Picture

Miguel Paran’s Literary Narrative: The Esselbrook Academy

The architectural design room is very long and narrow.
However, the walls are covered in blueprints of kitchen designs.
The classroom smelled of freshly cut-down wood.
The class is decades old but seems as if it was built yesterday.
It smelled of the perspiration of children working hard, and kids traveling from room to room.

Also it smells of carpet that is dusty with mud and snow.
The dorm is large with gleaming clouds surrounding the chimney.
It smelled of lead and of carpet shampoo.
The stairs up to the dorms were like a journey to space.
If after every class day you walk up those stairs to your dorm room for an entire year, you will walk up Mount Everest twice.

Beep! Beep! Beep!

“It’s about time; it’s the first day of sixth grade in one hour,” said Lisa, a student of Esselbrook.

So she goes next door to Brodi’s room
and called out, “Brodi, wake up. It’s 7:30.
Get up so we can get ready for school!”

Brodi woke up and looked to his left and turned back in a flash,
because the sun’s beam was so bright,

“It’s pretty bright outside.” Brodi said while covering his eyes

“I can smell the breakfast from here.” Lisa said.

Then Brodi interrupted, “Smells like pancakes with some delightful sausage.”

So we raced to the cafeteria, “What a coincidence, it is pancakes and sausage.”

They both said in a chorus, “Let’s start grubbing”

Lisa said while holding her stomach, “What are you talking about? I’m waiting for you.”

We still ate like pigs who had never eaten before.“

Awh man I am stuffed” said Brodi moaning.

“Let’s get ready for architectural design class, it starts in 15 minutes.” Lisa said.

The rain was pounding on the ground like a hammer,
so they had to dart to class which took them 14 minutes and 30 seconds.

“Good morning. Are you ready for school?” said Mr. Questadt.

“Good morning to you Mr. Questadt.
We are ready.” Lisa and Brodi said in unison.
All of a sudden we spotted those rude bullies Julia and Nicola.
They were the best architects.

“Was-up peanut-head?” said Nicola and Julia, with a mean grin on their faces.
Lisa was trying her hardest to ignore Nicola and Julia, and concentrate more on her beautiful kitchen design.
When she finished she cut in front of Nicola and Julia, and said, “Look at my picture Mr. Questadt.”
“Oh, wow that is the best design I have ever saw!
How about we hang it over Nicola’s?”
Nicola and Julia gave Lisa the stare.

Lisa thinks to herself, “Is she mad at me? Should I say I’m sorry? What should?”
Lisa thought curiously.

Mr. Questadt announced an architectural competition.
He said, “I want to bring yours to the one year round competition. We can only choose one student and I choose you.
First place prize is having an architect actually build your blue prints.”
So Mr. Questadt sent the blue print in with delight.
One month later the announcement came and first prize winner is ...Lisa Castinelli
Lisa gladly came up and received her trophy.

When Lisa was walking to her dorm with her trophy
and she heard somebody whisper her name.
So Lisa turned around
and eavesdropped on Nicola and Julia
who were talking trash.
So without blowing her spot,
she confronted Mr. Questadt about them.
With this information Lisa reported,
“Nicola and Julia are planning something that includes me in it.
Suspend them.”
“What did you hear?” said Mr. Questadt,
“they said I was a hater and that they hated me.
They said they were going to ruin my life here in Esselbrook!”
“Now they are really going to get in trouble.” said Mr. Questadt furiously
So Lisa ran to her dorm and calls to Brodi,
“Hey Brodi. I’m going to be okay.” Lisa said breathlessly.
“For real?” said Brodi, shocked
Since then, for about four more years that same first place winning blueprint was on that wall, right over Nicola’s.
The kitchen is still there in the home of Esselbrook’s headmaster.

“Didn’t I do such a good job?” Lisa said, acting so cocky about it,
“I seriously never felt so good” said Lisa full of joy.
And now she’s having a ball in the college of Howard.

Bernardo’s District Writing Assessments

October 2004

Being a good friend is important because we all need help. I need help sometimes so I can graduate from school and getting an A+ on my test. And allso lising to the teacher is being a friend to. So is doing your homework every day is being a friend. Allso is reading a book every day. So is sharing is a nice way to be a friend. Helping people on there math is being a friend. For egzapl like Tanysha and Sasha they always share with echother there the best of friend’s ever.

November 2004

My mom is nice becaus she helps me on my homewrak and like on my spelling And on my sience about the human body and bones. She also helps me on my math and sometimes on my geograpy. Also on my mutaplucation fakes to. And about angles.

My mom is like a mdl to me in life. Like, when she teched me to be smart. And she teaches me wotse write from wrong. And also she helps me fined a wood in the dictionary. And sometimes helps me read a book.

March 2005

On rainy days I sometimes play video games on my Game Cube. And when I am borad of playing by my self I play it with my brother. The games that I play are Mareo Party 6, Mega Man X8, and Mortal Combat Desption.

I always beat my dad, brother and all of my friends in Mortal Combat Desption. I only lost 1 to 3 times. When I want to play by my self I play my GameBoy Advans Sport

When I’m borad of playing video games I go out side to play in the rain. The reson why I go outside is because I love rainy days. I play tag, hid-and-go seack. But my most favorit thing to do in the rain is climeing up trees. Then I look at the sky.

I also like to call my friends to play outside with me. But sometimes it gets to cold so me and my friends go in side to warm up. And when we go inside my mother makes hot chocholet for us. To time the thounder soneds like a T Rex sketching it’s lungs off.

Then when we are inside the house we play board games. The board games we play are connect four, monopoly, trouble and sorry. I get beat a lot at board games. And the reason is because I spend too much time playing in the rain and video games.

Miguel's District Writing Assessments

October 2004

My brother and I are closer than peanut butter jelly. Me and my brother are baseball fanatics, but not only do we love sports, whatever I do he does & visa-versa. Also or most importantly he is always there for me or right on my back.

My brother and I are like a school of fish we never lose our eye from each other. If I laugh for a lousy reason we both will laugh hilariously together. For instance if I were to say "lets go outside mustard" he will say, "hold up let me get ready. If here were to get bored outside and go inside I will race him into my room and whoever gets there first plays first.

One other activity we share in common is the one and only SPORTS!! One of the sports that we love is the sport of basketball me and him are like Shaq & Kobe while we are on the court another sport we enjoy very much is baseball me and him the biggest baseball fan ever in history. I of course am called "Money Mike." Finally our best favorite sport will be the sport of football. Hip. Hip. Hurray!!

No matter where we are we are always there for each other like real friends should. One time in baseball they pushed me off the tag and tagged me out and I was so angry, and all my brother had to do was make me laugh. For example he and his best friend got in an argument and of course "The one and only "Micheal Pabon" had to save the day once more. Finally last year I had broken my collar bone he was nicer than a doctor at baystate and did everything for me.

Believe it or not but we are still the best of friends anyone would have. Everything in the 3 paragraphs above are all true. No one will ever take our friendship away. NEVER.

November 2004

My father is the most loving father I could ever wish for. My father gives me so much advice that my brain might explode with all that advice stored in my one brain. Also my father cares for me as much as he would towards anyone else. Believe it or not but I am an only child so he spoils me from head to toe.

My father tells me at least 90% of advice in one single minute. Believe it or not but my father is already telling me "to focus in school so you can fly away to an excellent college, somewhere out of Springfield Massachusetts." Every morning when he drops me off at school before I even get a chance to open the door he quickly says "Good luck,"

and then he shakes my hand. Finally when I am playing sports he focuses on my mistakes and tells me one string of advise to fix that one mistake. That is probably only 4% out of 100% of the advise he gives me.

My father spoiles me as much as possible because I am his only child and because of my excellent grades. He once told me that since I am his only child he will spoil me 99.9% of 100%, but he doesn't only spoil me for the toys, but for my own good. Also for Christmas he gives me basically whatever I ask for. Almost everyday he surprises me with at least one thing, no matter if it is a hug or a toy. Wouldn't you love to be spoiled just like me?

Finally my father cares for me as much as I love math. Whenever he has to work extra shifts all he does is think about me and when he gets out he surprises me with a treat. Also if someone were to bully me, he will calm me down swiftly, carefull enough I don't go to angry. When I broke my arm he was just as close to me as peanut butter and jelly and made sure I was safe or unharmed. There are just a couple of reasons why he cares for me.

That is why my father is the most loving father I could ever wish for. Also that is why he is a special person to me. There are a lot reasons why I love him. If I were to be separated from my dad you might as well take a big chunk of my heart away.

March 2005

Rainy days happen every now and then, which in other words mean Rainy days come in like a lamb and leave like a vicious Lion. On rainy days I enjoy playing video games and basketball (Of course I play inside) Also I love the feeling of just drawing whatever comes to mind. Sometimes I even go on my bed and read one of my favorite books.

Every now and then I go on my top bunk of my bed and read a couple of books in my head very slowly, I would just plop on my bed like a fish with no water and open up to the page I am at and just read away. I really enjoy reading books that are titled: Harry Potter, The Toilet Paper Tigers and My favorite The 6th grade Nickname Game. Sometimes if the rain distracts me I would go to another room and maybe start the chapter over.

Rainy days to me is practically a day with no life. Most of the time I just sink my head down and just plop on the bed and play my Xbox. Also I will call my step mom and ask "Can I come over" and she says "Sure, why not?" Then my brother and I play basketball in his room. However if we are bored we say jokes and watch comedy central. We can not get bored. Those are only 3 of the 1,000,000 activities I advise doing on a rainy day.

Also I play Xbox and play basketball inside for 24 hours straight. My brother and I blast the radio and play a game of one-on-one in basketball. (of course I always win.)

Some video games I play are NBA Live and NBA V3 and NFL street 2. I also play football in my room with my brother. (Then again I always end up with the most points.) There are some of the sports I love to play on a rainy day.

That tells you what to do when a rainstorm comes around. Maybe on a rainy day you can do some of these activities I just mentioned. These are some wonderful activities to do on a rainy day.

APPENDIX D

TRANSCRIPT CONVENTIONS

Latching

When there is no interval between adjacent utterances, the second being latched immediately to the first (without overlapping it)

Miguel: He's a goose egg =

Bob: = Yeah, he's a goose egg and a hamster

Emphasis

When someone stresses a word or phrase, it is indicated by underlining:

Kendria: It happens to be my book

Non Verbal Gestures

Parentheses and italics are used to enclose a non verbal gesture or movement:

(She moved quickly to the door)

Lapses of Time

Curled parentheses are used to indicate elapsed periods of time

{*Five minutes*}

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