

Discovering a Metalanguage For All Seasons: Bringing Literary Language in from the Cold¹

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Recently, I was teaching a class to pre-service, English teachers on the topic of metalanguage in the English classroom. As this book has made clear, a “metalanguage” is a language that is used to talk reflectively and to some extent systematically *about* language use. Groups were reading literary texts in order to identify what they considered to be the salient language features present. Sitting in on one group, I discovered that they had identified *personification* as such a feature. In the course of conversation, one of the students (I’ll call her Emma) asserted that personification was not a metalinguistic feature. “Personification is a figure of speech,” she said, “whereas grammar just is.” The comment is indicative of a number of concerns that underpin this chapter: teacher insecurities around their own language knowledge; a persisting dichotomy in English/literacy between “language” and “literature” and their attendant metalanguages; how the discourses teachers use to frame or construct conversations around texts are constituted.

There are three parts to this chapter. In the first part, I draw on a Bernsteinian model (see Bernstein, 2000) to investigate ways in which the pedagogic discourses available to teachers have undergone a shift in a number of settings and why this should be. Putting it another way, I will be asking questions about *where* the language Emma uses to conduct talk about texts comes from. In the second part of this chapter, I look specifically at the kind of metalanguage teachers might utilize in their conversations with students around the reading and composition of literary texts. In the third part of the chapter, I put myself in Emma’s shoes, as a teacher beginning her career in English language arts/literacy, and suggest a strategy teachers might adopt in constructing for themselves a metalanguage, useful to themselves and to their students, for making meaning of the texts they read and write.

Activity: Map your own metalinguistic profile

We can think about the metalanguage we use to talk about texts as existing on a number of levels: 1. the relationship of text to context; 2. whole text; 3. sentence-level; 4. word-level; 5. Prosodic and kinesic (body language) features; 6. Visual/pictorial features. List the metalinguistic terms you would use in talking about each of these levels and categories.

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For example, a level 1 term might be “genre,” a level 2 text “rhyme scheme” (for a poem), a level 3 term “complex sentence,” a level 4 term “noun” or “metaphor,” a level 5 term “intonation,” and a level 6 term “close-up.”

Talking around texts

As a teacher educator, I often find myself telling pre-service teachers that their principal task is to conduct productive and interesting conversations around texts, whether the situation is a text being responded to, or a text in the process of being composed. I’m using the term conversation in a rather broad sense here, and include the extension of oral conversation into the kind of dialogue that takes place via the medium of written tasks.

A related assumption is that the meaning that students make of a text (even one they are writing themselves) is a function of the kind of conversation that is taking place. Different ways of interrogating texts elicit different kinds of meaning (Locke, 2003). For example, if you dip into *Understanding Poetry* by Cleanth Brooks and Robert Penn Warren (1976), you will see that a typical segment contains the text of a poem and a set of question prompts. The kind of conversation generated by adherence to the questions in this book assumes an authorized meaning *in* the poem and assigns negligible importance to the contribution individual readers bring to the meaning-making process. They are discoverers rather than co-constructors of meaning. The conversation also demands a common understanding of certain technical terms (a literary metalanguage): stanza, tone, concrete image, run-on lines, caesura, scan, and so on.

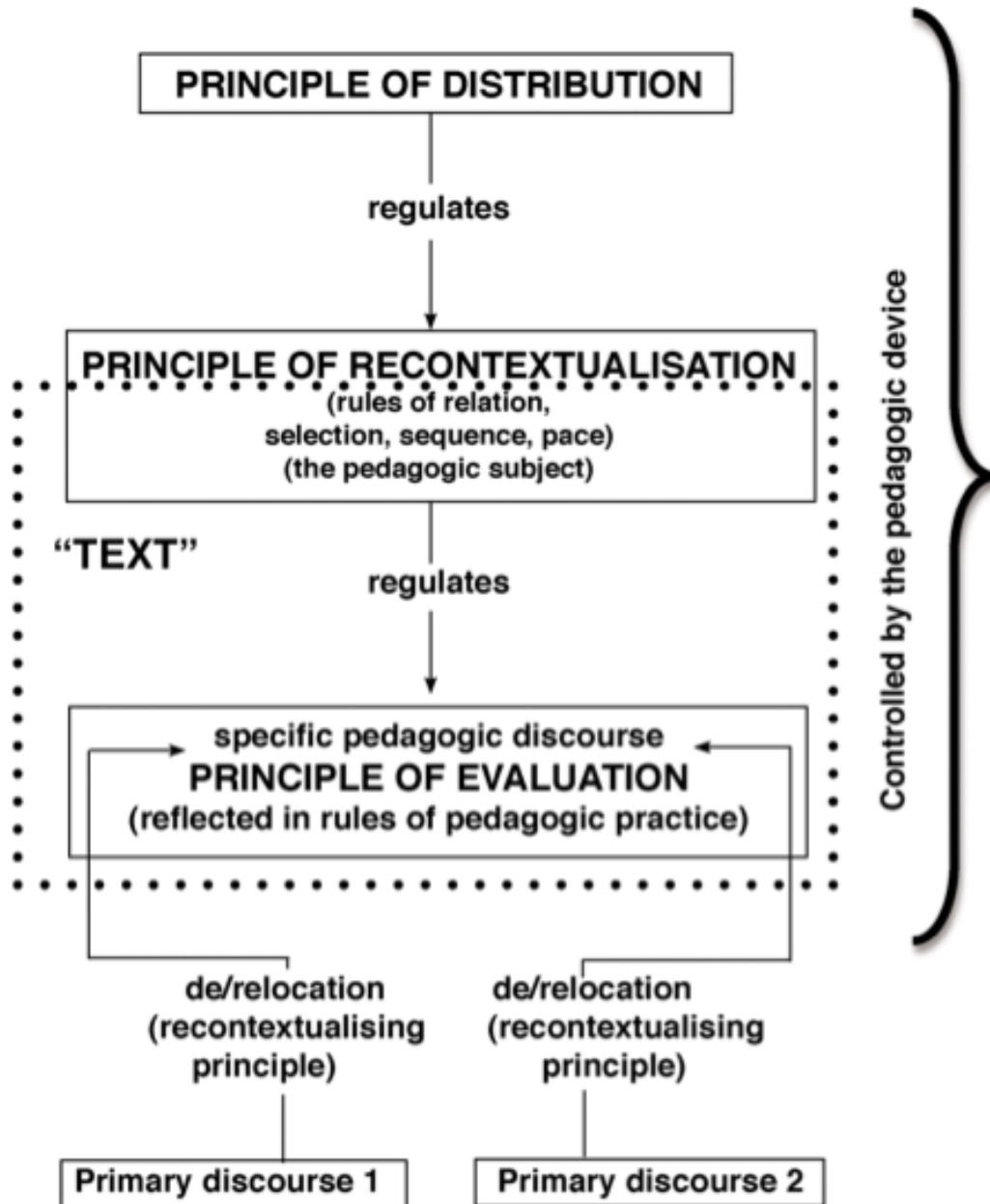
The metalanguage that teachers like Emma develop becomes part of their professional content knowledge (Shulman, 1986). As I have discussed elsewhere (Locke, 2004b), the various sources that can be viewed as having a constitutive role in the development of the professional knowledge of English/literacy teachers are threefold:

1. Textual practice as it operates in society and across cultures.
2. Textual practice as it is constructed in the context of undergraduate and graduate degree programmes in such “disciplines” as English, Media Studies, Drama, Applied Linguistics, Professional Writing and so on.
3. Textual practice as constructed via curriculum designs, qualifications systems, high-stakes assessment practices and resource production.

The virtue in keeping these sources distinct is that it allows for scrutiny of the relationship between each of them. For example, one can ask questions such as: To what extent does the construction of textual practice in a system’s intended curriculum reflect textual practice in the wider social context?

Bernstein’s contribution to this discussion is his view that the constitution of professional knowledge in discourse as a dimension of pedagogic practice, while apparently haphazard, is in fact the product of a set of “regulatory principles” controlled by what he terms the “pedagogic device [which] acts as a symbolic regulator of consciousness”

(2000, p. 37). (For an application of Bernstein's theory to the situation of grammar teaching in Britain, see Clark, 2010) Putting it bluntly, there is nothing neutral about pedagogic discourse, and the hegemonic or dominant position of a *particular* pedagogic discourse is the result of a particular set of power relations (see figure 10.1). In Bernstein's scheme, the top-level "distributive rules mark and distribute who may transmit what to whom and under what conditions, and they attempt to set the outer limits of legitimate discourse" (2000, p. 31). In the current milieu, Bernstein argues, these rules are increasingly controlled by the state apparatus.



Norman Fairclough defines a discourse as “a practice not just of representing the world, but of signifying the world, constituting and constructing the world in meaning” (1992, p. 64). In the case of a school subject like English, the prevailing discursive mix (in Bernstein’s terms, the “specific pedagogic discourse”) determines *what* can be said about a particular topic and *how* it can be said—hence the relationship to metalanguage.² As Bernstein further points out, a specific pedagogic discourse can be thought of as a principle “by which other discourses are appropriated and brought into a special relationship with each other, for the purpose of their selective transmission and acquisition” (p. 32) via a process he calls “recontextualization” from a range of “primary” discourses that have their origins beyond the confines of the school. We are back here with the question of where Emma’s metalanguage comes from and what led to her having her metalanguage constituted in a particular way.

Activity: Reflecting on the sources of your professional content knowledge

List the sources of your metalinguistic knowledge, that is, where did this knowledge come from. Rank these sources from more to less important.

This book is an example of a source of textual knowledge about metalanguage. Another kind of source relates to pre-service teacher education courses. Another source might be a policy document that stipulates the kind of metalanguage students need to know at different stages of schooling.

The example Bernstein uses is the school subject, physics, and its relationship with physics as a primary discourse, produced through the work of physicists in the field. What of English as a pedagogic discourse? If we explore the question of the primary discourses that become recontextualized in the production of English as a school subject, we find a clue as to why Emma and other beginning teachers (see Wild, 2003) struggle to settle on an appropriate metalanguage for themselves. In Bernstein’s terms, English as a school subject has always been weakly classified, that is, its boundaries have tended to be permeable to a range of primary discourses. At the beginning of the 20th century, you might describe English as constructed out of discourses such as philology, rhetoric and an emergent discourse called literary studies or literary criticism. For most of the 20th century, it tended to be dichotomized between language (grammar, linguistics) and literary (literary criticism) emphases, with one or the other holding sway at any one time (see, for example, Shayer, 1972; Muller, 1967). In the present time, there is potential for English to be subject to discursive input from applied linguistics, cultural studies, screen and media studies, theatre studies, literary criticism, rhetoric and semiotics, each with its own specialist language.

In the last twenty years, the term “literacy” (or “literacies”) has assumed a central role in constructions of English as pedagogic discourse? For teachers of English or English Language Arts in a number of educational contexts, powerful state-sanctioned messages

² Bernstein uses the term “unthinkable” to encapsulate those things which a hegemonic discourse disallows one saying about a particular topic.

are positioning them as teachers of literacy rather than teachers of English (Boustead, 2003). Depending on the content of the message, teachers are being positioned as either contributors to this or that literacy crisis or part of its remedy.

This shift in discourse and identity formation has been played out in different ways in different parts of the world, with somewhat different impacts on the professional content knowledge of teachers (including metalinguistic take-up). There is broad agreement that in the Australasian setting, discourses of English were dominated prior to 1990 by cultural heritage and personal growth models of the subject (Locke, 2007; Snyder, 2008), which in different ways made literary response and its attendant metalanguage central to the subject. In the early 1990s, the Australian genre school emerged which advocated powerfully for a particular version of a rhetorical or textual competence model of English (Cope & Kalantzis, 1993; Christie, 2010). This model focused in language-in-use and was concerned to empower students with the competences to read and produce significant genres (or text-types) in a range of social contexts. Genre theorists connected their pragmatic competence agenda with a focus on academic literacy and the adoption of Hallidayan or systemic functional grammar. In this instance of the “linguistic” turn, subject English underwent a huge shift in its primary discursive base, away from literary criticism towards applied linguistics.

Chronologically, the critical practice (or critical literacy) model of English succeeded the rhetorical practice model. Both models tended to decentre the literary. In 1996, the Australian Association for the Teaching of English (AATE) published a resource on critical literacy, which included an address by Wendy Morgan (Morgan et al., 1996). It is a useful resource, which I still use with my pre-service secondary English teachers. At what I now take to be a key moment in her address, Morgan tells her audience that: “These days, we hear less about literary criticism and more about critical literacy” (p. 35). Elsewhere in the address, Morgan acknowledges the widespread use of systemic functional grammar in Australian schools and notes that while it can be seen as supporting the concerns of critical literacy, it should not to be seen as synonymous with it. What is evident here is a further discursive shift from literary criticism as a primary discourse in the construction of English towards the discourse of a particular (Hallidayan) school in applied linguistics.³

The mantra that “literacy is a social practice”, associated with both rhetorical practice and critical literacy models of English, has further consolidated the centrality of “literacy” or “literacies” as the core of the English program. While this mantra highlights a particular aspect of literacy, it rather tends to suppress other aspects. Literacy is also an individual practice, and it is individuals who take pleasure in texts. The focus on concepts such as discourse also shifts the focus from literary text-makers and receivers giving and receiving pleasure to the cultural. Critical literacy, almost by definition, is about reading culture *through* texts, with a consequent erasure of pleasure *in* the text and the idea of individual artistic genius. Moreover, because of the close link between critical literacy and both critical language awareness and critical discourse analysis, it has been affected

³ Recognition of this shift and perhaps a way of compensating for it is implicit in Misson & Morgan 2006.

by the linguistic turn—by the widespread “take up” of systemic functional grammar at the expense of forms of literary criticism.

In discussing the function of the “recontextualizing field”, Bernstein (2000), distinguishes between “an *official recontextualizing field* (ORF) created and dominated by the state and its selected agents and ministries, and a *pedagogic recontextualizing field* (PBF)” consisting of “pedagogues in schools and colleges, and departments of education, specialized journals, private research foundations” (p. 33). The distinction is a useful one for considering the balance of power relations in relation to who determines the pedagogic discourse at any particular time and in whose interests. Clark (2010), for example, shows how prescribed grammatical knowledge in the British setting became dominated by the ORF and how individuals associated with the PBF, such as Ron Carter and the LINC (Language in the National Curriculum) project became marginalized (see Carter, 1996).

A specific illustration of how recontextualization can contribute to the erasure of a literary-related metalanguage is a discussion hosted in 1999 on the International Reading Association’s *Reading Online* site, featuring Allan Luke and Peter Freebody, and entitled “Further notes on the four resources model”. “The model posits four necessary but not sufficient ‘roles’ for the reader in a postmodern, text-based culture:

- Code breaker (coding competence)
- Meaning maker (semantic competence)
- Text user (pragmatic competence)
- Text critic (critical competence)” (paragraph 1).

Having referred to an axiom of the New Criticism that the recovery of “authorial intent is a waste of time” (paragraph 2), Luke and Freebody ironically make it very clear what their intention was: “It was our position that determining how to teach literacy could not be simply ‘scientific,’ but rather had to involve a moral, political, and cultural decision about the kind of literate practices needed to enhance both peoples’ agency over their life trajectories and communities’ intellectual, cultural, and semiotic resources in multimediated economies” (paragraph 8).

The piece is a powerful reminder of the role human agents can have in the production of discourses, in this case of literacy and education. The four-resources model had wide uptake in the New Zealand context following an address by Luke to the New Zealand Reading Association in 1992. It is ironic that a piece that rejects “magic bullets” was in a way treated as such. In the transcript of the discussion forum, we find Luke outlining changes in the teacher educational curriculum at his then institution, the University of Queensland.

We require that all teacher-trainees (in maths, sciences, economics, all areas): learn functional grammar, critical discourse analysis, how to analyse and teach genres of a range of popular and academic texts, and related teaching/learning theory. This includes theories of discourse and ideology. In other words, all our students learn to “do” grammar—but in relation to issues of how discourse constructs and shapes identity,

difference and educational relations of power. p.s. the students really enjoy it, because it's extremely hands on (Transcript of the discussion forum, Reply 1a).

If the "it" that students enjoy includes the literary, it is certainly not mentioned. Luke has arguably been the most influential literacy theorist of his generation, and has been involved in both official and pedagogic recontextualizing fields. It is hardly surprising then, that stances such as the above should have played their part in affecting at the micro level the metalanguage available for Emma to utilize in her English teaching, at least in Australasia.

Activity: Identifying powerful sources of professional content knowledge

In relation to your own educational setting, identify the source of metalinguistic knowledge that you would rate as most powerful for English/literacy teachers. Has it always been like this? How did this situation come about? We realise that this is a rather "subjective" question, but it provides an opportunity for you to think about the forces that "shape" your thinking as a literacy/English Language Arts teacher.

A language for talking about literary texts

In this section of the chapter, I focus on literary texts as a significant category (however defined) in a typical English/literacy programme. I will be addressing two questions:

- Is there a specialized language for talking about responses to literary texts that teachers should know?
- Is there evidence that it is useful for student readers of literary texts to have a specialized language (or metalanguage) for making meaning?

At the outset, let me reiterate a point I make at the end of my introduction to this book, that there is more evidence for the usefulness of a metalanguage in responding to texts than in the production of them. However, as producers of texts we are also potentially responders to and reflectors on the texts that we produce. In the latter metacognitive role, I believe, knowledge of a metalanguage is useful.

As a way of approaching the first of these questions, let me quote a recent comment by Eagleton (2007) that "quite a few teachers of literature nowadays do not practise literary criticism, since they, in turn, were never taught to do so" (p. 1). *How to read a poem* was published 24 years after Eagleton wrote his highly influential book *Literary theory: An introduction* (1983), where he argued famously "not only that literature does not exist in the sense that insects do, and that the value-judgements by which it is constituted are historically variable, but that these value-judgements themselves have a close relation to social ideologies" (p. 16). You could say that his 2007 book is ironic testimony to the fact that books of poetry and silverfish really do coexist materially in bookshops, but that a shift has occurred in the pedagogic discourse of English teaching that his book seeks to remedy.

Eagleton makes no bones about the *value* of poetry (and by extension, other literary texts). “Poetry ... puts on show what is true about language anyway, but which goes generally unnoticed. In everyday language, too, ‘content’ is the product of ‘form’....Meanings are a matter of how we use words, rather than words being a matter of conveying meanings which are formed independently of them” (2007, p. 68). Putting this another way, poetry is the literary form *par excellence*, that highlights the role all language plays in human sense-making. For Eagleton, a consequence of the disappearance of literary critical practices has been a classroom focus on content rather than form, with a correspondingly reduced grasp of textual meanings that are form-dependent. Form, in respect of poetry, Eagleton tells us, “concerns such aspects of the poem as tone, pitch, rhythm, diction, volume, metre, pace, mood, voice, address, texture, structure, quality, syntax, register, point of view, punctuation and the like, whereas content is a matter of meaning, character, idea, storyline, moral vision, argument and so on” (p. 66). The medicine his book dispenses includes two key chapters, one entitled “In pursuit of form”, and the other “How to read a poem”, both of which model ways in which form contributes to meaning in a range of texts.

There are three points to be made here that may be of use to Emma in her search for a metalanguage. Firstly, there is a specialized language for talking about responses to literary texts and that a case can be made for its necessity in understanding the way in which *form-dependent* meanings are constructed in literary (and other) texts. Secondly, literary criticism as primary discourse has a role to play in the construction of pedagogic discourse of English/literacy, that is different from the role of, say, Hallidayan linguistics. You would not find anything remotely resembling Eagleton’s list of terms in a book such as Knapp and Watkins’ *Genre, text, grammar* (2005), which draws on the primary discourse of systemic functional linguistics as recontextualized in the educational setting by Jim Martin (for example, 1993). What you *will* find is a section on “literary descriptions” in a chapter on “The genre of describing”, and a chapter entitled “The grammar of narrating” which focuses on sequencing and structure. Emma’s term “personification” is missing from the index. In fact, a focus on the metalanguage of texture is markedly absent from this text. Thirdly, within the primary discourse of literary criticism, there is no settled, agreed-upon metalanguage. This is unsurprising, given the varied schools that make-up the patchwork of literary criticism as an intellectual discipline (or, some would say, indiscipline). The literary metalanguage you will find in a book such as Beach, Appleman, Hynds and Wilhelm (2006) will not be identical to that found in Eagleton (2007), but there will be areas of overlap.

Is there evidence that it is useful for student readers of literary texts to have a specialized language (or metalanguage) for making meaning? A study that attempted to address this question in relation to the reading of poetry was conducted by Joan Peskin (1998) at the University of Toronto. Among other things, the study asked “whether, in a subjective and idiosyncratic area such as poetry reading, experts differed from novices in terms of their deep structure of knowledge in a manner similar to the study of expertise in other domains” (p. 237) and “whether, if novices are having greater difficulty constructing meaning in poetry, this will diminish their appreciation of the poem” (p. 239).

Of relevance to this discussion, Peskin viewed literary expertise as the possession of knowledge content and organization. Besides their ability to identify allusions to other works and categorize poems by genre, experts were able to focus on aspects of form in ways which enriched the meaning-making process for them, that is, they “mine[d] their knowledge resources to provide a deeper, richer exploration of the poetic significance and of how the poet has effected meaning, where the form echoes the content, and whether the conventions were adhered to or subverted” (p. 243). Eagleton would have used a word like “construct” rather than “echo.” However, like Eagleton, Peskin suggests that literary meaning-making cannot be separated from a focus on form. Her experts, when confronted with interpretive challenges, resorted to attending to their knowledge of the formal qualities of the writing. Their metalinguistic (formal) knowledge cued them to attend to such things as structure, wordplay and word choice, rhyme and rhythm and patterns of various kinds. Compared to the novices, expert readers showed a greater appreciation of the texts read and of “specific effects and imagery” (p. 252). It would seem, then, that a major source of pleasure from a literary or aesthetic text derives from one’s delight in its formal qualities and an awareness of the relationship and appropriateness of those qualities to the meanings that are being made in and around the text.

An eclectic strategy for constructing a metalanguage for English/Literacy classrooms

My starting point and “frame” for this section of this chapter is the old concept of rhetoric, defined by Eagleton (1983) as the oldest form of “literary criticism” in the world, which analysed “the way discourses are constructed in order to achieve certain effects” (p. 205), and which I tell my own students is the art of making language work for you. In relation to this definition, *function* is the work that language performs at a particular instance in a text. A rhetorical approach to textual study can be summed up in the following points.

- People construct texts to achieve a desired result with a particular audience
- Textual form follows function
- Texts are generated by contexts
- Texts assume a social complicity between maker and reader
- The expectations of participants in such acts of complicity become formalized in the conventions of genre
- These conventions relate to such language features as layout, structure, punctuation, syntax and diction.
- In a rhetorical approach, literature is not devalued but revalued.

At the heart of the rhetorical approach is a concern for a relationship between a text producer and an audience of some kind, either explicitly or implicitly present. Peskin (1998) makes precisely this point using the metaphor of a contract when quoting Jonathan Culler (1976. p. 95) in the report on her research discussed previously. “Culler wrote of a ‘contract between reader and writer’ whereby ‘expectations about the forms of literary organization, implicit models of literary structures, practice in forming and testing

hypotheses about literary works...guide[s] one in the perception and construction of relevant patterns” (p. 254).

The term “genre”—regardless of how it is defined—reflects a view that the context of an utterance has a determining effect on its formal qualities. Bahktin (1986) uses the word in two senses, for both the complex of factors that make up the utterance as he defines it and for the “form of construction” of the utterance as textual product. Kress, in his early work, defines genres as “typical forms of text which link kinds of producer, consumer, topic, medium, manner and occasion” (Hodge & Kress, 1988, p. 7). Writers in the new rhetorical tradition incline to definitions of genre, focusing on similarities in the context of situation (to use Halliday’s term) rather than in the text as artefact. Freedman and Medway (1994), for instance, define genres as “typical ways of engaging rhetorically with recurring situations” (p. 2).

Viewed through this lens, Emma’s task as an English/literacy teacher is to make her students aware that context-specific, textual engagement is an inevitable facet of their social lives as human beings and that different contexts have different rules of textual engagement. As Bahktin would have it, we are socialized into differing repertoires of genres. It is in students’ interests that they understand these rules, however provisional and subject to change they might be. It is also in their interests that they expand their genre repertoire and understand that certain genres are more powerful in certain societies than others. (For instance, the submission, editorial, policy document and press release are powerful genres in most Western societies.)

The following headings can be useful for describing a genre (see Locke, 2004a).

1. Context of culture
2. Context of situation
3. Function/purpose
4. Typical content
5. Features:
 - layout
 - diction
 - punctuation
 - syntax
 - structure

The first two of these draw on Halliday and Hasan’s work in the 1980s, when they were laying the foundations of systemic functional grammar (see Christie, 2010). The *context of situation* was the immediate social context of a text which allowed for meaning to be exchanged, whereas the *context of culture* was the broader institutional and cultural environment within which the context of situation is embedded (see Halliday & Hasan, 1985, p. 12).

By framing Emma’s search for a metalanguage rhetorically, I’m doing two things. I’m recommending that she adopt a top-down approach to grammar, that is, begin with the

social context and view the particulars of any text as rendered meaningful *only* in relation to the function they serve in that context (conveying a particular stance on particular content to a particular audience). Secondly, I'm foregrounding certain metalinguistic terms that reflect the text-context orientation, terms such as *genre*, *context of situation*, *words* and *function*. The use of such terms orient Emma (and by extension her students) to text-context considerations, regardless of the text-type being studied.

I must acknowledge at this point that using a rhetorical frame is a value-laden decision. It is encouraging a particular slant on, say, a literary genre such as the short story, a slant that would not be reflected in New Critics such as Brooks and Warren (1976). However, in my defence, I am suggesting that a rhetorical framing offers a useful way of grasping ways in which literary texts operate socially in ways that are similar to those not normally categorized as literary, a point suggested by Eagleton (2007), when he notes that "A poem ... is a rhetorical performance, but (unlike most rhetorical exercises) not typically an instrumental one. It does things to us, though not usually so that we can get something done" (p. 89). It is also, I argue, an accommodating frame, that is it permits a range of approaches to literary texts to be adopted by classroom teachers such as Emma (for examples of such approaches, see Soter, 1999; Beach et al., 2006). At its heart, a rhetorical orientation is pragmatic, that is, it judges a text by its effects, whether these effects be moving mountains, moving barriers or moving hearts.

The adoption of a rhetorical frame, then, is not meant to commit Emma to a particular approach to the teaching of literary and non-literary texts. Rather it presents her with the above list of genre headings and says to her: "*You* identify the language features that *you* think are most useful for metacognitive reflection in relation to the reception and composition of texts that you have chosen to put before your students. *You* consider the ways in which the headings for features needs to change, when the text under consideration is multimodal" (see, for example, Unsworth, 2010).

Activity: Describing a genre you use with your students

Using the headings listed above, describe a genre that your students engage with (as readers or producers) in the context of your own classroom or in a classroom you are familiar with. (If your text is multimodal, you may want to modify the feature categories under 5, drawing on the work of Cloonan, Kalantzis and Cope (2010), or Unsworth (2010).

In a recent research project on teaching literature in the multicultural classroom (Locke et al., 2008), participating teacher-researchers were asked to identify the terms they expect themselves and their students to use in their classroom discourse. Table 10.1 shows the terms identified by one teacher (I'll call her Bronwen) in relation to different textual levels suggested by the genre headings above. Asked how confident she felt about her own "technical" vocabulary, she wrote in her reflective profile: "I don't worry when I don't know. I explain to students that we're in a changing world with changing language. So sometimes I discover new words only when they do." Bronwen had been teaching for around 24 years, and had Emma asked her about her approach to teaching English, the

more experienced colleague would have indicated that she drew on a range of paradigms of the subject and varied the emphasis in her teaching from lesson to lesson and in response to the kind of class she had in front of her.

Textual level	Metalinguistic term
Text in relation to social context	Cultural context, context of situation, discourse, story, genre, position (as noun and verb), version of reality, representation, partial, rhetoric, function, purpose, audience, intention, novel, stage-play, lyric poem, ballad, short story, biography, autobiography, review, hyperfiction, literary, literature, literary non-fiction, tragedy, comedy, absurd, existential, fate, theme, hero, anti-hero, concrete poetry.
Text structure	Script, structure, plot, form, exposition (or orientation), rising action, suspense, initial incident, problem, complication, predicament, dilemma, choice, conflict, resolution, turning point, climax, catastrophe, denouement, foreshadowing, motif, point of view, first person, second person, third person, restricted access, omniscient, composition, architecture, meter, stanza, paragraph, coherence, cohesion, setting, character, characterization, mood, atmosphere, hypertext, hotlink, animation
Sentence-level	Syntax, sentence (various types), phrase (various types), clause (various types), rhythm, meter, iambic, non-metrical, non-syntactical pause, lineation, indent, dialogue, indirect speech, reported speech, punctuation, run-on sentence, semi-colon, full stop, capital letter, tone, exclamation, question-mark
Word-level (diction)	Figures of speech, metaphor, simile, symbol personification, oxymoron, hyperbole, metonymy, figures of sound, assonance, alliteration, assonance, onomatopoeia, synaesthesia, sound coloring, formal, informal, literal, figurative, concrete, abstract, image, visual, aural, tactile, olifactory, gustatory, rhyme, redundant, tautology, synonym, antonym, word class, noun, verb, adjective, pronoun, determiner, conjunction, pronoun, preposition
Prosodic and kinesic (body language) features	prosodic features, transcription, pitch, pause, pace, volume, intonation, emphasis, tempo, paralinguistic features, kinesic signals, body language, body movement, gesture, facial expression, stance
Visual/pictorial features	Symbol, icon, index, composition, layout, border, font, size, bold, italic, plain, point, gutter, text block, autoflow, highlight, perspective, disposition, point of view, close-up, medium shot, long shot, establishing shot, distance, angle, objective, subjective, element, relationship, mock up, mise-en-scène, costume, make-up, lighting, pagination, justification, alignment, tabulation, bullets

Table 10.1. Textual levels and metalinguistic terms

The approach I have taken in this chapter views English teaching in practice as drawing on a number of paradigms of the subject, each with its own attendant metalanguage. While recontextualization processes in different educational settings are likely to propel a particular version of the subject into a hegemonic position, English/literacy teachers need to be cannily aware of ways in which the pedagogic discourse of their subject is shaped by various power relations. For teachers as professionals, a way of strategizing a response to the political situation is to spread the net widely in terms of the way one garners a metalinguistic vocabulary for use with students and constructs one's identity as a teacher. (A currently under-utilized course of such a vocabulary, I have been suggesting, is literary criticism in its various forms.) Elsewhere, I have termed this critical eclecticism (Locke, 2003). For a young teacher like Emma, it provides a strategy for exercising some power in her situation. If language creates reality, Emma can become an agent in the

process, exercising and modeling choice-making and thereby affecting/effecting the realities and meanings for the students in her care.

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