And the word became text: A 4x4 toolkit for scaffolding writing in secondary English

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Abstract

While teachers of English have long recognized the vital role they play in developing students' knowledge and effective use of language, the emergence of the Australian Curriculum: English has led to a great deal of discussion concerning the representation of language and the type of meta-language needed to share understandings of literacy and literature with students. Of particular concern is that teachers be provided with language resources which are not limited to either abstract representations of text structure or to decontextualized word level grammatical forms. This paper responds to these concerns by presenting a toolkit, developed as a 4x4 framework, to map the multi-faceted resources needed to understand and generate texts within subject English, from the more abstract whole text level to their concrete manifestations as words and forms. In framing language resources according to the meanings and levels which are most at stake for literacy development and literature response, the 4x4 aims to provide resources for teachers in working with the three strands of the Australian Curriculum in meaningful and creative ways.

Introduction

Since the drafting of the Australian curriculum: English, there has been a resurgence of interest in the place of language and language instruction in English. While a plethora of views, reflections and concerns have been represented in academic and teaching journals, in response to both the drafting process and published curriculum, it is evident that English teachers are for the most part open to the challenge of integrating explicit teaching of language, literacy and literature into their programming and classroom practice. This response may reflect the recognition that the work of *subject* English is far broader than the literature based *discipline* of academic English (Dixon, 2012: 20) and requires diverse though interrelated strands of knowledge. Unlike the singular discipline of academic English, subject English is multi-disciplinary (21).

A related thread evident in discussions of language concerns the nature of the language resources and the related meta-language needed by teachers of subject English. Although the orientation of the language strand of the curriculum is towards function and meaning, the content descriptions and elaborations include many traditional class labels, such as nouns, verbs and adverbs. This has led to reflections by some of the ineffectiveness of literacy

pedagogies which include only decontextualized word level grammatical forms (Derewianka, 2012: 139). At the same time, however, concern has been expressed that a representation of language in more abstract terms, ie. as genres which move through particular stages to achieve different social goals, does not provide beginning students with sufficient support for crafting texts (Moon, 2012:45). Moon and other language educators (eg. Andrews, 2010; Green, 2008; Sawyer, 2009) have called for a renewed consideration of rhetoric to provide concrete and specific resources for creating particular stylistic effects above the level of the word class.

Concerns such as these recognise that knowledge of language which is sufficient for the multi-disciplined task of subject English cannot be limited to either the word or text level alone. However, to respond to these concerns by yet again extending expectations of teachers' knowledge base is unrealistic, particularly when many teachers have not themselves had access to systematic language education in their school or pre-service training. A more effective response to the challenge is to draw on teachers' already rich understandings of meaning in text and to make explicit the relationship of these understandings to the resources of language which create them. In Macken-Horarik's (2012) terms, what is needed is not knowledge of more grammar but a grammatical toolkit which is 'good enough' for the job.

This paper proposes one such toolkit, developed as a 4x4 framework (see Humphrey & Robinson, in press; Humphrey, Martin, Dreyfus and Mahboob, 2010), to map the multi-faceted semiotic resources needed to understand and generate texts, from the more abstract whole text level to their concrete manifestation as words and forms. In framing language resources according to the meanings and levels which are most at stake for literacy development and literature response, the 4x4 aims to provide resources for teachers in working with the three strands of the Australian Curriculum in meaningful and creative ways.

In the following section I provide an overview of the dimensions of the 4x4 framework, illustrating its use in the context of responding to literature in junior secondary English. I discuss how a 4x4 perspective has been used by teachers as a toolkit, which provides a metalanguage to use in supporting and assessing students' knowledge of literacy and literature. Throughout the discussion, I will make visible the relationship of the 4x4 to informing theories of social semiotics and rhetoric and to the language content descriptions within the Australian Curriculum: English.

A 4x4 Framework for interpretative writing

The 4x4 framework is a 16 cell matrix which identifies language resources according to both their meaning and different levels or units of text. The 4x4 can be described as a multi-level toolkit for teachers across all subjects to work with in planning, teaching and assessment.

The organisation of the 4x4 framework is informed by systemic functional linguistics (SFL) (Halliday & Matthiessen, 2004; Martin & Rose, 2007). As the 4x4 in Table 1 shows, the horizontal dimension of the framework is divided into four levels of text, from whole text to word. These levels are roughly equivalent to the 'ranks' or units of text recognised by functional linguists. The vertical dimension of the 4x4 is divided into four meaning systems, which in SFL are called metafunctions. These metafunctions are also used to organise language resources in the Australian Curriculum: English, however, the curriculum combines the experiential and logical metafunctions into one organiser, called 'Expressing and developing ideas' (ACARA, 2012).

The selection of the language resources which populate the 4x4 is also informed by SFL descriptions. However, as with the Australian curriculum: English and the NAPLAN marking criteria, the 4x4 may also include descriptions from traditional grammar, theories of classical rhetoric and other semiotic theories (eg. Andrews, 2010; Bakhtin, 1953/1986). Drawing on

terminology from these perspectives allows the 4x4 to connect with teachers' already rich understandings of text. The 4x4 doesn't replace professional development which builds knowledge of language. However, it does provide a robust way to organise this knowledge for their different uses as well as a meta-language to talk about language in terms that are precise and which can be shared by others (Martin, 2000:275).

The metaphor of the 4x4 as a toolkit foregrounds the role of language in facilitating the multi-faceted 'work' of secondary English teachers. While 4x4s have been developed to organise language resources shared across subject areas (Humphrey & Robinson, in press), the framework is flexible and can be populated with language resources in response to a particular literacy outcome or assessment task. In subject English, a 4x4 perspective supports teachers to select more specific resources for exploring with their students the work of language in creating and responding to narrative, persuasive and response genres in everyday, media and academic domains.

Table 1 shows an example of a 4x4, which has been developed for one particular context – the context of interpreting and responding to literary, dramatic and/or artistic techniques. Written texts which students in junior secondary English and other humanities subjects might produce in response to this context are called Text Response genres (Humphrey, Love & Droga, 2011). An example of one type of Text Response, called a textual interpretation is also provided below as Text 1. This text is written by a Year 9 student, Jenny, as a reflective task following a class 'street theatre' performance. The text has been annotated to show its structure in terms of the stages it moves through to achieve its overall purpose.

This table provides an overview of resources for planning and programming **textual interpretation** in terms of four types of meaning and four organisational layers.				
Metafunction	**Whole text**	**Paragraph /phase**	**Sentence/clause level**	**Word level**
Language to express ideas *Experiential meanings*	Ideas relate to text and theme/s and unfold via stages of	Paragraphs develop ideas related to specific textual feature through structural elements of:	• extended noun groups and relating processes describe and classify entities.	• Technical terms are used to name textual feature. • Abstract action

	• Context • Analysis of text • Judgement	• Point • Elaboration/ Evidence in text • Link to theme/s	• abstract action processes refer to work of author and text (eg. illustrate, symbolise) • Well-formed prepositional phrases specify place in text	verbs (eg. depicts, portrays, employs, uses)
related to field				
Language to develop ideas *Logical meanings related to field*	• Multiple ideas expanded logically within an analytical framework eg as types of techniques	• Phases of text are linked in logical relationships of cause/effect and comparison, addition.	• Ideas in groups and clauses combine to form well-structured expanding and/or projecting sentences	• Cause/effect verbs (eg. creates), nouns (eg. the effect) and conjunctions (because; by)
Language for interaction *Interpersonal meanings related to tenor*	• The writer takes an expert role to inform and align the audience towards an overall evaluation.	• Objective explicit and implicit evaluations supported by reference to text (eg. quotations or summarised incident or description)	• Modality used to express and temper opinions • Rhetorical resources of concession, juxtaposition and grading develop writer's point of view	• Objective evaluative vocabulary (eg. judgement, composition, value) • Endorsing verbs (eg. show)
Text structure and organisation *Textual meanings related to mode*	• Multilayered text organised and signalled through layout, initial and concluding paragraphs and text and paragraph openers.	• Paragraphs form waves from denser, abstract topic sentences to concrete detailed body sentences. • Cohesion builds associations between ideas eg reference, substitution and repetition.	• Sentence openers, grammatical themes and passive voice focus attention on place in text, textual feature and flow of information. • Nominalisation is used to recast processes, qualities and logical relations.	• Abstract 'packaging' nouns track ideas. • Articles and pronouns track participants. • Spelling and punctuation assist meaning.

Table 1: A 4x4 perspective on textual interpretation

TEXT 1:Textual Interpretation   Jenny, Year 9

Stages	Environmental, Street and Event Theatre
Context	A sound understanding of the different theatrical techniques used in Environmental, Street and Event theatre is vital to fulfil the performance maker's goals and engage the imagination of the audience. These theatrical techniques are used in specific ways across Environmental, Street and Event theatre at all levels of performance, with the availability of resources and the target audience all playing a crucial part in the creation of the performance and the performance itself. The Year 9 Event Theatre performance included a variety of techniques to engage the imagination of the audience and to project a clear message/concept.
Analysis of Text features	The most basic technique we used in our group's piece was exaggeration. Exaggeration is a very important technique in Environmental, Street and Event because of the kind of audience that are present and the actual dimensions of the performance space means that things need to be bigger and simpler to be understood. Exaggeration was most obvious in the way the props were made. Every prop was made (Props included a T.V, a microwave, a hairdryer, plugs, and a power board) to be larger than life and having the appliances be strapped on head pieces meant that the props were easier to manipulate and gave the props a sense of character. As well as the props being exaggerated, the whole performance was exaggerated to keep the audience interested and to give a clear/entertaining performance. In this type of performance vocals cannot be relied on to narrate the story and so big gesture and movement is very important. The theatrical technique of exaggerating every element of the performance engaged the audience because it made the performance clear and the larger than life atmosphere of the performance was very entertaining. Another very important theatrical technique that we used to engage the imagination of the

	audience and to initially grab the audience's attention was that of Music. Using an electrical guitar to amplify some of the images in the performance engaged the audience because it forced them to be completely focused on the performance. (They must *listen* as well as watch.) The sounds of the guitar also helped to illustrate the actual idea/message of the performance and made the piece more relatable because the instrument was recognizable and familiar.
	For any piece of Environmental, Street or Event theatre to be successful extensive planning of every detail (performers, place, and time) is absolutely essential. In our group we started off by developing a story around an environmental theme. For this type of theatre to work the narrative couldn't be to complicated and the progression of the story relied completely on the images we were creating. Rehearsal of the actual performance was also important. This type of theatre is unpredictable and unreliable and with so many variables in the one performance every element of the performance must be rehearsed. The planning, making and devising of the performance is important for the audience because unless every image/performer is working comfortably and in harmony the piece will fall apart and won't have the desired effect on the audience.
	Symbolism is a theatrical technique that was an integral part of our performance in all stages of devising the piece. Symbolism is a vital tool in capturing the imagination of the audience and building a connection between the performers and the audience. Symbolism was used in our production to make the piece more relatable to the intended audience and to make the message being conveyed more theatrical. In our piece we used the 'powerboard' to symbolize the earth and had 'electricity' symbolizing the people around the world who are using too much non-renewable energy.
	Another theatrical technique we used in our performance to engage the audience was Unison. By creating a 'chorus' concept it gave the audience more layers and we used the choreographed dance to symbolize the idea of 'working appliances.' Unison can not only be part of the story but it also makes it easier for the audience to watch and creates a very visually pleasing image. When the unison was broken it created another appropriate image for 'breaking down.'
Judgement	The Year 9 Event Theatre performance fulfilled the performance maker's goals of projecting a clear message/idea, engaging the audience's imagination and therefore connecting and in turn entertaining the audience. These goals could not have been achieved without effectively using various theatrical techniques in specific and original ways.

Table 2: Student Text 1

Common to each 4x4 toolkit is the organisation of language resources in terms of 4 levels of language related to the rank or strata of language and in terms of 4 meaning systems, which are identified by Halliday (2004) as meta-functions. While the scope of this paper does not allow for a detailed exploration of each resource included in the sample 4x4 shown above, the discussion which follows will illustrate the key features of the model and discuss how it may usefully frame understandings of language beyond either reductive accounts of text structure or collections of word level grammatical forms.

The horizontal dimension of the toolkit: Four levels of text

In dividing language resources into 4 levels, the 4x4 framework recognises two important principles about language structure and use. The first principle, long recognised by English teachers, is that meaning units can be recognised at varying levels and that a whole text is not

just a string of words and sentences. In secondary level essays, for example, paragraphs are recognised not only because they are marked off orthographically, but because they constitute a developed idea with a particular structural integrity. In Text 1, for example, Jenny shows that she recognises the role of this intermediate level of language to classify the ideas as parts or features of the whole performance. As is shown in the 'outline view' of Text 1 below, Jenny has effectively signalled the organisation through topic sentences, which keep the focus on the ideas to be developed in each phase, ie. to specify techniques, and work with the introductory and summary statements to weave a cohesive written text.

Text 1: outline view showing topic sentences

> The Year 9 Event Theatre performance included **a variety of techniques** to engage the imagination of the audience and to project a clear message/concept.
>> The most basic technique we used in our group's piece was exaggeration.
>>> Exaggeration was most obvious in the way the props were made.
>>> As well as the props being exaggerated, the whole performance was exaggerated to keep the audience interested and to give a clear/entertaining performance.
>> Another very important theatrical technique that we used to engage the imagination of the audience and to initially grab the audience's attention was that of Music.
>> For any piece of Environmental, Street or Event theatre to be successful extensive planning of every detail (performers, place, and time) is absolutely essential.
>> Symbolism is a theatrical technique that was an integral part of our performance in all stages of devising the piece.
>> Another theatrical technique we used in our performance to engage the audience was Unison.
> .. These goals could not have been achieved without effectively using **various theatrical techniques** in specific and original ways.

Topic sentences, which represent points of textual prominence, can be seen as abstract and dense 'packages' of information to be 'unpacked' with details in subsequent sentences of the paragraph. Topic sentences typically signal a topic or idea which is developed in one paragraph. However, as Jenny's outline shows, more complex topics (eg. exaggeration) may be developed across more than one paragraph and there may also be sub-topics within one paragraph. Jenny supports the reader to find the topics by using topic sentences whenever she makes a topic or sub-topic shift.

To understand the resources for constructing abstract packages within topic sentences, however, we need to consider a second related principle of language in use. This principle holds that language can be seen simultaneously in terms of abstract representations of meaning (eg. logic), as well as in terms of more concrete building blocks which bring that representation into the text (eg. a relating verb group which represents cause and effect). Learning language in the context of school literacy is simultaneously learning how to recognise and adopt a sufficiently academic register and learning how to select the tools to enact this register. For many students, consistent modelling by the teacher of more abstract patterns, such as the Introduction, Body and Conclusion of an essay, may be enough to ensure they will select the language tools they need to create successful essays. However, for many other students, particularly those for whom English is an additional language, the resources for creating these patterns of language need to be made visible and their work in creating abstract meanings will need to be explained with a consistent meta-language.

In the 4x4 representation, the resources for creating broader patterns across the text, called discourse patterns, are made available at the levels of sentence and word – ie. the lexico-grammar. In order to create effective Introductions and Conclusions in her text, for example, Jenny has drawn on the grammatical resource of nominalisation. Nominalisation literally means 'turning into a noun', for example, turning an adjective 'available' into the noun 'availability' or turning the verb 'create' into the noun 'creation'. Nominalisation is a vital resource for secondary students across all subjects because it enables them recast more concrete actions and qualities as more abstract 'things', which can then be referred to and tracked across the text more easily. Key nominalisations are highlighted in the following excerpt from the introductory paragraph of Jenny's text.

> A sound **understanding** of the different theatrical techniques used in Environmental, Street and Event theatre is vital… … with **the availability** of resources and the target audience all playing a crucial part in **the creation** of the performance and the performance itself. …

Once recast through the process of nominalisation, nouns can also be evaluated, classified and specified through the resources of the noun group to create dense meaning packages. For example:

> A sound understanding of the different theatrical techniques used in Environmental, Street and Event theatre ...

The vertical dimension of the toolkit: A meta-functional perspective

The vertical dimension of the 4x4 framework organises resources according to the four language systems which work together to produce the overall meaning of the message. This dimension draws on Halliday's concept of register. The four systems, which are called meta-functions in SFL theory, are related to experiential, logical, interpersonal and textual meanings. As noted earlier, in the Australian Curriculum: English, the experiential and logical meta-functions have been combined as resources for 'expressing and developing ideas' in recognition that resources from both systems are important for building the field of texts. However, as will be discussed further below, the logical and experiential meanings have been teased apart in the 4x4 to distinguish the important work of extending and elaborating ideas in texts generated at secondary level. In discussing the resources of each meta-function, we will start with the different meanings of the groups which combine to form simple sentences or clauses. This is what is knows as the lexico-grammar in SFL theory.

Metafunctions within and beyond sentences

From the perspective of expressing ideas, (experiential resources), many English teachers are familiar with the role of the clause level resources of noun groups, verb groups and adverbials in representing ideas such as *'Who's doing what to whom in what circumstances?'* While a verb group is essential to the working of a clause, in most texts produced to demonstrate knowledge of the field, such as Jenny's interpretation, it is noun groups which do a great deal

of the heavy lifting of expressing ideas. Not only do noun groups, such as nominalisations package meanings more densely than other grammatical forms, but, in texts produced at secondary level like Jenny's, they typically include classifiers to build the specialised and often technical ideas of performance techniques (eg. Another important *theatrical* technique; the *choreographed* dance; an *environmental* theme). In response genres prepositional phrases are also important resources for providing details as to circumstances of the text which is discussed (eg. *in our group's piece; across Environmental, Street and Event theatre at all levels of performance*).

While the 4x4 provides clear boundaries between the resources from each meta-function, in working with the resources in the classroom, teachers typically build pathways to show students how the resources work together to make meaning. For example, having modelled for students how prepositional phrases are used to express circumstances, teachers might point out how these resources are used as textual resources in structuring and organising text. In the following examples from Jenny's text, prepositional phrases function as sentence openers to alert readers to particular meanings or changes in location. These sentence openers, which are called more technically marked Themes in SFL theory, are italicised in the following excerpts.

> *In our piece* we used the 'powerboard' to symbolize the earth and had 'electricity' symbolizing the people around the world who are using too much non-renewable energy.
> *In this type of performance* vocals cannot be relied on to narrate the story and so big gesture and movement is very important.

The important role of marked Theme choices has been acknowledged as an important rhetorical device for signaling shifts between texts in more complex thematic interpretations written in Year 12 (Christie & Humphrey, 2008). As with the higher level text and paragraph openers, (ie. topic sentences), they are vital to creating cohesive texts in the written academic mode and are used to signal the development of ideas from phase to phase.

While the Australian Curriculum: English conflates the resources for expressing ideas (the experiential metafunction) with those from the logical meta-function which develop and combine these ideas, the 4x4 perspective recognises the concern of many English teachers to foreground resources for expanding ideas in logical ways within and beyond sentences (Andrews 2005; Shaughnessy 1977, Macken-Horarik 2012). From the perspective of function, Macken-Horarik (2012) examines the important meanings made by resources of Expansion. In SFL theory, Expansion refers to resources used to combine ideas in relationships such as addition, contrast, sequence in time or cause and giving examples. In the opening sentence from the Judgement stage, Jenny draws on Expansion in a number of ways to draw together the ideas from her analysis and explain the performance maker's goals.

> The Year 9 Event Theatre performance fulfilled the performance maker's goals of projecting a clear message/idea, engaging the audience's imagination and therefore connecting and in turn entertaining the audience.

This sentence has been formatted below to make visible the multiple ideas which are combined, either explicitly through text connectives and conjunctions, or implicitly. The connective resources used to express the logical relationships of addition and cause/effect are shown in bold with implicit resources inserted in brackets.

> The Year 9 Event Theatre performance fulfilled the performance maker's goals of
>
> - projecting a clear message/idea, (**and**)
> - engaging the audience's imagination
> - **and therefore** connecting
> - **and in turn** entertaining the audience.

From the perspective of form, a range of grammatical resources is used to extend ideas in logical relationships of time, cause and manner. These include complex sentences with dependent clauses, including non-finite clauses. Non-finite clauses are italicised in the following examples.

> *When the unison was broken,* it created another appropriate image for 'breaking down' *(dependent clause of time)*

> *By creating a 'chorus' concept,* it gave the audience more layers and we used the choreographed dance to symbolize the idea of 'working appliances.' *(non-finite clause of manner)*

> *For any piece of Environmental, Street or Event theatre to be successful*, extensive planning of every detail (performers, place, and time) is absolutely essential. *(non-finite clause of cause)*

Ideas are also expanded within noun groups by embedding clauses to specify or elaborate on the technique. Embedded clauses are identified through double brackets in the sentences below.

> The most basic technique *[[we used in our group's piece]]* was exaggeration.

> Symbolism is a vital tool *[[in capturing the imagination of the audience and building a connection between the performers and the audience]]*.

Combining ideas through embedded clauses and through complex sentences rather than compound sentences is an important way in which students make their logical connections less obvious (Christie & Derewianka 2010). In making visible these logical resources to students, English teachers have drawn on the metaphor of sewing to explain that embedding and complex clauses create barely visible 'seams' between ideas rather than the clunky 'safety pins' of conjunctions used to join compound sentences.

Moving to the interpersonal meta-function (ie. language for interaction), we can see that Jenny draws on a number of rhetorical resources to play an expert role and to convince the reader of the importance and effect of the selected techniques. Rhetorical resources can be expressed across grammatical categories at sentence and word level. They include:

- Objective evaluative vocabulary to assess the techniques in terms of the extent of use or their value and effectiveness in creating the performance. For example

> … the whole performance was exaggerated to keep the audience interested and to give a clear/entertaining performance.

- modality and grading to negotiate the intensity of evaluations and directness of assertions. For example,

  For any piece of Environmental, Street or Event theatre to be successful extensive planning of every detail… is absolutely essential

- First person plural personal pronouns to ground the analysis in the specific experience of the student writer/performer. For example

  Symbolism is a theatrical technique that was an integral part of *our* performance in all stages of devising the piece.

While using first person pronouns can limit the authority of the writers' voice, in reflective tasks such as this, the first person contributes to the 'expert' tenor relationship, particularly as the writer keeps the focus on the construction of the performance itself.

Meta-functions at paragraph and whole text levels

While considerably more work has been done by educational linguists in describing language resources at sentence and word level, recent work in functional and rhetorical theories has also enabled a meta-functional perspective to be adopted at higher levels –at the level of whole text and paragraph or phase (Martin & Rose, 2007; Martin & White, 2005). Considering the different meanings which are made across stretches of text is an important way of avoiding oversimplified and overgeneralised ways of talking about text structure.

In secondary contexts, the structure of genres or text types tends to focus on the contribution of experiential meanings – ie. the unfolding of ideas. This is not surprising as writing a particular text type is an important way that a student demonstrates their knowledge of the field and achieves the learning outcomes. In recognition of the importance of field knowledge at secondary level, the 4x4 also privileges the contribution of field to the overall generic structure and foregrounds the experiential meta-function as a 'way in' to considering text structure. In the 4x4 of text interpretation shown above, for example, it is the field of text

composition which is foregrounded– ie. the features, techniques or literary devices which create the text. This is glossed in the 4x4 at the whole text level as:

> Ideas related to textual features in relation to themes unfold as stages of:
> - o Context
> - o Analysis of textual features
> - o Judgement

These stages are similar to those which have been identified in the responses which are written by students in the senior years of English (Christie and Derewianka, 2010). However, in the senior years, students need to incorporate their 'analysis' of textual features (ie. examining how they operate in a text) within a stage of 'interpretation', which examines and compares their effect in developing an overall theme (eg. the Journey; Belonging). Understandings of the different ways response genres are structured across the secondary years is very useful to teachers working with students like Jenny. Since producing Text 1, for example, Jenny has been supported to expand her understanding of textual features and techniques by exploring the similar and/or different ways themes of Belonging are revealed in the Shakespearean comedy, *As You Like It* and a film, *Babel*.

As well as developing the field around these global stages, students also need to develop a logical structure for expanding and combining the ideas within the Analysis stage. The 4x4 framework draws attention to how ideas may be expanded through the concept of an analytical framework. As can be seen in the Analysis stage of Text 1, which is outlined in Figure 1 below, Jenny has developed a structure to expand her ideas according to the multiple dramatic techniques (eg. exaggeration, music, symbolism). They are then logically structured into her Analysis stage as multiple subtopics, which add up to the performance. An analytical framework such as this provides a valuable foundation to build more complex logical structures of the senior years, incorporating relationships such as comparison and contrast.
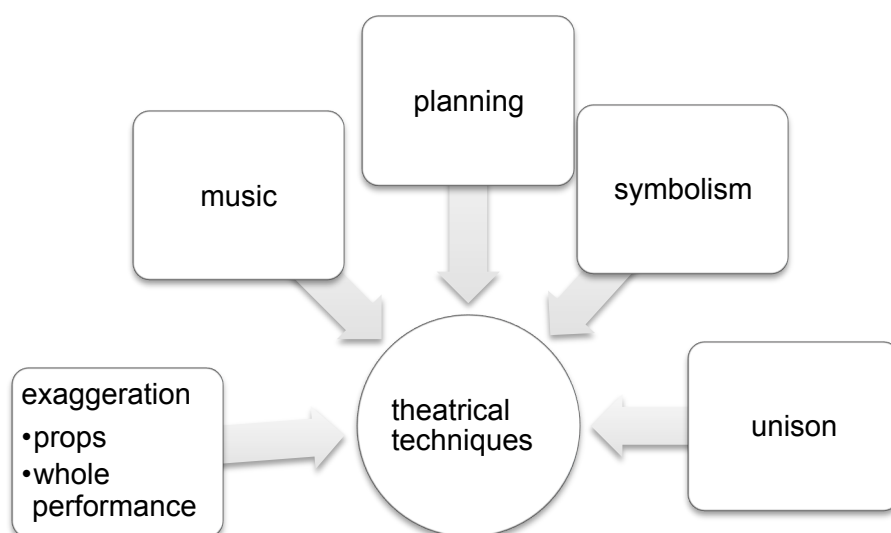
Figure 1: analytical framework for conceptualising logical relations

The concept of building an analytical framework, such as that outlined in Figure 1, has proved a useful resource for teachers for scaffolding the complex multi-faceted texts students need to inform and persuade audiences persuasive within and beyond the secondary English curriculum (Humphrey & Robinson, 2012).

A third perspective on text structure which has been included in the 4x4 is the interpersonal perspective, which accounts for the way the text is structured to align audiences. Essentially, it is interpersonal meanings, and particularly evaluative meanings, which distinguish this type of response text from information reports, which are used extensively across the curriculum to describe and classify phenomenon. Evaluation is built up across response texts through particular structural elements, such as the Judgement stage, but it also needs to accumulate throughout other stages. The Judgement stage of Text 1, shown below, is an explicitly evaluative stage, functioning to provide Jenny's final position on the effectiveness and/or significance of the text features and their effects. Positive assessments which are explicitly identified through vocabulary choices are identified in the excerpt in bold. However, it is important to also recognise that evaluation often 'radiates' beyond single words and can be

expressed implicitly (Hood, 2006). Italics are used in the excerpt to indicate words and expressions which spread the evaluation across the stage.

> The Year 9 Event Theatre performance **fulfilled** *the performance maker's goals* of projecting a **clear** message/idea, ***engaging*** *the audience's imagination* and therefore *connecting and in turn entertaining* the audience. These goals *could not have been achieved without* **effectively** using *various* theatrical techniques in *specific* and **original** ways.

Despite the accumulated positive assessments included in the Judgement stage, however, the effectiveness of this stage depends on the explicit and implicit evaluative work Jenny does across her earlier stages. For example, Jenny prepares the reader for her Judgement in the opening stage by setting up criteria for evaluating:

> A **sound** understanding of the different theatrical techniques used in Environmental, Street and Event theatre is **vital** to **fulfil** the performance maker's goals and **engage** the imagination of the audience.

She then continues to evaluate the significance and effectiveness of the dramatic techniques as they are identified throughout her Analysis stage. For example,

> For any piece of Environmental, Street or Event theatre to be **successful extensive** planning of *every* detail (performers, place, and time) is *absolutely* **essential**.
>
> …
>
> Symbolism is a theatrical technique that was an **integral** part of our performance *in all stages* of devising the piece

By incorporating this positive evaluation throughout the text, there are no surprises for the reader when Jenny makes her final assessment of the performance.

The final meta-function to be considered in the 4x4 is the textual meta-function – responsible for organising information into a cohesive written text. Textual meanings are considered in the 4x4 framework at whole text level using the more global rhetorical structure of written academic texts (ie. Introduction, Body and Conclusion). Written texts, and particularly those which are organised analytically such as Text 1, are organised textually as 'waves', with more prominent 'peaks' alerting the reader to the information to come. As noted in the earlier

discussion, Jenny has used Text openers and Topic sentences (or Paragraph openers) in Text 1 to provide a map for the reader, signalling the development of the field from sub-topic to sub-topic. We can also see from the evaluative meanings included in these 'peaks of prominence', that they also work to signal the developing evaluative stance. In her concluding stage, Jenny effectively gathers together the ideas related to the effects of the dramatic techniques from the less prominent places in the paragraphs of the Analysis stage and gives them a textual focus. We can see for example that, throughout the text, she has continually referred to the effect of the techniques in relation to the audience. These are shown in bold in the following excerpts from the Context and Analysis stages

> The Year 9 Event Theatre performance included a variety of techniques **to engage the imagination of the audience** and to project a clear message/concept.
>
> The whole performance was exaggerated **to keep the audience interested** …
>
> Another very important theatrical technique that we used **to engage the imagination of the audience and to initially grab the audience's attention** was that of Music.
>
> The planning, making and devising of the performance **is important for the audience because**..
>
> Symbolism was used in our production **to make the piece more relatable to the intended audience**

These references, woven through the individual paragraphs of the text, prepare the audience for the focus on the effects of the theatrical techniques which is provided in the concluding Judgement stage.

> The Year 9 Event Theatre performance fulfilled the performance maker's goals of projecting a clear message/idea, **engaging the audience's imagination and therefore connecting and in turn entertaining the audience**. These goals could not have been achieved without effectively using various theatrical techniques in specific and original ways.

By viewing the 'whole text' and 'paragraph' levels of the text from these four meaning perspectives, teachers can be supported to understand the structuring of texts beyond the one

dimensional and often reductive accounts which are typically presented in literacy resource materials. While space does not allow for a similar explication of other levels of text, the meta-functional principle underpinning the 4x4 framework also informs the categorisation of resources at paragraph, sentence and word level, providing a cohesive and systematic connection between meaning and language.

Conclusion

In the discussion above I have provided an overview of key resources included in a 4x4 perspective on text analysis. This framework is underpinned theoretically by understandings that language varies systematically according to particular of meanings and that language needs to be viewed from multiple levels. Such a perspective supports teachers and ultimately students to avoid reductive accounts of the language resources needed to achieve their literacy goals in subject English while maintaining a clear and manageable framing for these resources. The 4x4 framework can be used as a toolkit for doing 'text work' across contexts of the curriculum. It can be used to support a wide range of teaching and learning experiences, from planning the particular literacy and language goals of a unit of work, to developing assessment criteria and providing feedback to students on their language use. Knowing which grammatical resources are relevant to the particular contexts of learning in the curriculum and knowing how resources combine to form multi-level meanings provides teachers with a robust, but also flexible platform to systematically describe the key language resources their students need to learn effectively across the contexts of their secondary English studies.

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