4 Language for interacting with others

Evaluative resources
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modal verbs
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Expressing ideas

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Speech functions
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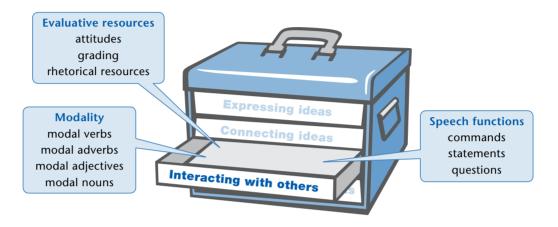questions

Introduction

In this chapter, we will explore the language resources which allow us to interact with others to negotiate relationships and to express opinions and attitudes. This is the interpersonal function of language, which is influenced by the tenor of the immediate context, that is, the relationship of status and solidarity between the producer of the text and the audience.

The text producer uses interpersonal meanings to interact with the audience, to endow the text with a point of view and to align the audience with this point of view.

This chapter links with Chapter 4 in *A New Grammar Companion*, Derewianka (2011).

Just as in Chapter 2, where we introduced the language for expressing ideas through examining two different images, we can also explore the resources for interacting with others by looking at how these meanings are represented in images.

Exercise 4.1 Exploring interpersonal meanings in images

Look at the image in Figure 4.1, a static conceptual image, taken from the information picture book, *Nyuntu Ninti* by Bob Randall and Melanie Hogan. Then, answer the questions to explore the relationship that is developed between the viewer and the image.

Figure 4.1   *Bob Randall and Melanie Hogan in* Nyuntu Ninti

1   Who is interacting in the text?

_____

2   Are the people in the image looking directly at the viewer or at another person or thing in the image?

_____

3   Does the viewer look down on the people in the image or up at them?

_____

4   Are the people in the image represented in close-up or at a distance?

_____

5   What kinds of emotions are expressed in the image?

_____

6   Are there any elements in the image that are used as symbols? What do they symbolise?

_____

Although at this stage we have not provided you with a metalanguage to explore the relationship being built between the photographer, people in the photograph and the viewer, you might have noted that aspects such as the direct gaze of Bob and Melanie at the camera engages our attention and perhaps invites us to share their journey. The realistic photo style of the book, presenting the couple as individuals with evident emotions is another feature that develops solidarity with the viewer. Although, as we saw in Chapter 2, the location of the people expresses experiential meanings, the obvious closeness of Bob and Melanie also symbolises positive values of reconciliation.

Exercise 4.2   Exploring different interpersonal relationships in images

Figure 4.2 is a dynamic, narrative image where the image-maker has made different choices to build the relationship between the viewer and the image. Look at the image and answer the questions.

Figure 4.2   *Walk Against Warming march.* World Vision *Get Connected, Issue 7*

1   Who is interacting in the text?

2   Are the people in the image looking directly at the viewer or at another person or thing in the image?

3   Does the viewer look down on the people in the image, straight at them or up at them?

4   Are the people in the image represented in close up or far away?

5   What kinds of emotions are expressed in the image?

6   Are there any elements in the image that are used as symbols? What do they symbolise?

Figure 4.2 is also a realistic photograph of people. However, here the image-maker uses different patterns of resources, which create a different tenor relationship with the viewer. The shot is relatively close-up but people are not looking at the camera and are not interacting with each other or displaying emotion. The viewer is thus distanced from the emotional impact of events and invited to play an observer role. Symbolic meanings conveyed by the placards relate to the social purpose of the World Vision document, which is to engage the viewer with ideas around the issue of climate change.

In this chapter we will focus on the resources used by speakers and writers to interact with audiences in verbal text. However, at the end of the chapter we will revisit our analysis of visual images to examine the 'multiplied' interpersonal meanings created by the interplay of verbal and visual resources.

You might like to skip ahead to Exercise 4.24 to deepen your understanding of the resources used in this image before moving on to exploring interpersonal resources in verbal text.

In the classroom

Examining media images, even using the very general probes illustrated here, is a very effective and accessible way of showing students how viewers are positioned in relation to particular groups of people who are often marginalised from power (eg women, asylum seekers, adolescent boys). This critical viewing can be extended by examining the language resources in the accompanying verbal text to see whether these resources position the reader in similar or divergent ways.

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Patterns of interaction – speech functions

In any kind of interaction there are a number of ways in which we can exchange meanings with others – giving or asking for information or for goods and services. To interact in these different ways, we use different patterns of linguistic resources called speech functions. The speech functions we can choose from are **statements**, **questions**, **commands** and **offers**. Grammar summary 4.1 shows the speech functions typical of the different ways of interacting.

Grammar summary 4.1 Speech functions			
Ways of interacting	**Speech function**		**Example**
To give information	Statement		*Sideways* has great coffee.
To ask for information or engage audience	Question	closed (yes/no)	Does *Sideways* make good coffee?
		open (Wh-)	Who makes the best coffee?
		rhetorical	Wow is this coffee good?
To get something done directly	Command		Get me a coffee, please.
To offer to do something	Offer		Would you like coffee? Let me get you a coffee!

Exercise 4.3   Identifying speech functions in a literary text

Identify, in the table below, the speech function of the underlined clauses from *The Buddha's Diamonds*. Refer to Grammar summary 4.1 to help you.

		Speech function	**Way of interacting**
Example	On the way home, Tinh stopped off at First Uncle's house. 'I have rice now, Uncle.	statement	to give information
1	Let me give you some.'		
2	First Uncle held out a coconut shell while Tinh poured in a few spoonfuls.		
3	'Keep this for yourself,' Tinh cautioned. 'Don't give it away.'		
4	In the distance, Tinh saw Lan and Ba walking toward him. He squinted – Lan had a new bandage on her leg. 'The doctor gave me a shot!' she called out when they drew closer.		
5	'Did it hurt?'		
6	A little, but now I feel better.'		

You will have noticed that most of the speech functions in these extracts are statements, but that questions, commands and offers also contribute to the unfolding interaction. This patterning is typical of the dialogue in literary recounts and in narratives. Refer to *A New Grammar Companion* (page 111), where Derewianka demonstrates different combinations of speech functions in an everyday oral exchange between a boy and his mother.

In the classroom

Teachers use both open and closed questions in classroom interactions, however, open questions, which require more complex responses than a simple 'Yes' or 'No', are very important in creating rich classroom talk.

Rhetorical questions that do not require a response are frequently used in pedagogic texts such as textbooks and educational websites to encourage students to reflect on a topic before information is provided (eg *Have you ever wondered what's under the sea?*). In persuasive texts, rhetorical questions are often used to build solidarity with audiences because they present the answer as already agreed on (eg *Would you deny food to the hungry?*). When students are using persuasive texts to demonstrate their subject learning, however, these bids for solidarity may distract audiences from the field-related ideas.

Patterns of interaction in different text types

In Exercise 4.3 we saw that literary texts such as narratives use a range of speech functions, particularly when they include dialogue. We will now look at the patterns of speech functions used in three short extracts from other text types, and consider how these patterns contribute to the tenor relationships and purpose of the texts.

Exercise 4.4   Identifying patterns of interaction in factual text types

Read the following three short text extracts. Use Grammar summary 4.1 to help you analyse the main speech function/s and their effect on achieving the tenor and social purposes of the texts. Write your responses in the table provided. An analysis of Text 4.1 is provided as an example.

Text 4.1   *Nyuntu Ninti*

My culture has been around for maybe forty thousand years. We're probably the oldest culture in the world. When Caesar was walking the earth, we were living here, living in the moment. When Cleopatra was ruling on her throne, we were living here, living in the moment. For thousands of years, these things you think ancient, we were living here, living in the moment.

Text 4.2   To make lassi

Beat 1 cup of yogurt lightly.

Add 1 cup of cold water.

Blend in 2 tablespoons of sugar and mix together.

Serve with ice and a little rosewater.

Text 4.3   Climate change

Who is contributing to climate change? Compared to countries like China, USA, Russia and Australia, the poorest countries burn small amounts of fossil fuel. However, developing countries like Bangladesh, Kiribati and Ethiopia are impacted most by climate change. Is that fair? (*Get Connected: Climate Change*, page 8)

		Example Text 4.1	**Text 4.2**	**Text 4.3**
1	Text type	Historical recount		
2	Social purpose of the text	To retell events in time		
3	Most common speech function/s in the text	Statement		
4	How choice of speech functions contributes to tenor and purpose of text	Statements establish authoritative 'expert' status — to provide information to non-experts about historical events		

As these short texts show, the patterns of interaction in texts contribute to the different tenor relationships and this in turn helps them to achieve their social purpose. Note that the use of speech role pronouns (ie the personal pronouns *my* and *we*) in Text 4.1 also help establish the expert status of the writer because they identify him as a 'knower' of the culture. A summary of these, and other forms of address used to build solidarity, is given in Grammar summary 4.2.

In the classroom

Literary texts are particularly useful for examining patterns of interaction because they typically use a wide range of speech functions and clause types. Statements are used to establish the authoritative status of the storyteller, who gives information about the settings, characters and events. The various types of statements, commands and questions in the dialogue between characters show us such things as which characters are in charge and which ones are the 'knowers'.

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Grammar summary 4.2 Involvement: forms of address for creating solidarity		
Interactive resource	**Resources**	**Example**
Speech role pronouns	personal pronouns	Go away you little pest!
Terms of address	names, nicknames or titles, or vocatives	Come here darling!
Inclusive/exclusive language	swearing, 'in-group' jargon	Beam me up, Scotty.

The grammatical form of speech functions: direct ways

The speech functions we have explored are made possible through different patterns of grammar within clauses. We will look in this section at the most straightforward clause patterns for giving and requesting information, or goods and services.

Exercise 4.5   Exploring direct ways of expressing speech functions

Identify both the speech functions and the clause patterns that express these functions in the following clauses from *The Buddha's Diamonds*. Use Grammar summary 4.3 to help you.

1   Lan had a new bandage on her leg   _____

2   Did it hurt?   _____

3   Don't give it away   _____

4   Let me give you some   _____

Grammar summary 4.3 More direct ways of expressing speech functions			
Speech functions	**Typical clause pattern**		**Example**
Statement	declarative clause		Bill gave it to me at lunchtime.
Question	open	Wh- interrogative clause	Where did you get that book?
	closed	yes/no interrogative clause	Have you been here before?
Command	imperative clause		Give me an apple.
Offer	modal interrogative clause		Would you like an apple?
	'Let' clause		Let me give you an apple.

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Indirect ways of achieving speech functions: commands

The speech function examples introduced so far illustrate the most straightforward expression of these functions. There are also ways to express speech functions in more indirect and less straightforward ways. This is particularly true of commands because it can be difficult to ask people to do things for us, especially if they have more power or status than we do. For this reason, we need ways to express commands that are less direct and more polite and respectful. Grammar summary 4.4 outlines some direct and indirect ways of demanding action, or goods and services.

Grammar summary 4.4 Direct and indirect ways of achieving commands			
		Interactive effect	**Examples**
Direct	imperative	recognised unequal relationship of power	Don't call us, we'll call you. Clean up your room! Beware of the dog. Beat in two eggs.
	and/or	close solidarity (between family and friends)	Come and look at this. Make me a cuppa while you're up. Pass the salt, please. Go away you little pest!
Indirect (interpersonal metaphor)	interrogative	formal and informal relationships	Would you mind giving me a lift? Can you open this please?
		humour or irony	Do you live in a tent?
	declarative	formal and informal relationships	You need to clean up your room. The phone's ringing!
		humour or irony	Rosie, I'm sure Lin doesn't appreciate being poked.

Exercise 4.6   Identifying indirect clause structures of commands

The clauses below are typical of the clauses used in the regulatory talk of teachers in classrooms. All these clauses express commands.

Identify the clause structure used to express each command.

	Examples of classroom command speech functions	Clause structure
Example	Rosie, leave Lin alone!	Imperative
1	Rosie, please don't poke Lin.	
2	Rosie, can you please stop poking Lin?	
3	Rosie, you mustn't poke Lin.	
4	Rosie, it's not nice to poke.	

The examples in Exercise 4.6 are a selection from the wide repertoire of resources used by teachers to regulate the behaviour of students in direct and indirect ways. Indirect commands, sometimes called **interpersonal metaphors**, can be used to demand goods and services in more formal and courteous ways than those typically used between family and friends or in contexts where power differences are emphasised, for example, in the army.

In the classroom

Indirect commands may be confusing to students who have not yet developed a wide repertoire of interpersonal resources. Explicit teaching of the meaning and structures is needed to create these ways of interacting as it supports children in building effective relationships with teachers and later with employers and colleagues in the workplace.

Combining direct and indirect patterns of interaction in text types

To conclude this section, we will explore how direct and indirect ways of expressing speech functions can be combined to create more sophisticated tenor relationships in more complex texts.

Exercise 4.7   Patterns of interaction in classroom talk

Read Text 4.4 and then answer the questions about the social relations and patterns of interaction in the text. Use Grammar summary 4.4 to help you.

Text 4.4   Classroom interaction

T: So, what can you see in the picture? Lin?

C: There are some kids at the skateboard park?

T: Good Chris, and what are they doing there? Emily?

P: (interrupting) That big kid standing up is smoking Miss.

T: Yes Penny, but could you put up your hand next time? And Jenny, leave Lin alone …
move over here.

T: Now what do you think about them smoking at the park? Yes Penny?

P: My brother smokes when he goes surfing with his friends and on the weekend mum
found some cigarettes in his bag and he's grounded for 2 weeks.

T: Does your brother smoke at home?

P: No.

T: Why might Penny's brother only smoke when he's with friends?

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1   In what ways is this text typical of much classroom interaction?

2   Comment on the clauses the teacher uses to 'manage' the classroom context.

3   What other resources are used to manage the classroom?

4   How would you describe the relationship between the teacher and students?

In Text 4.4, we see that the teachers and students use different types of clauses and terms of address for different ways of interacting. These combinations are important in expressing differences in age, status, authority and frequency of contact.

In the classroom

Patterns of questions and commands help the teacher to play her role both as initiator of discussion on a topic and as the regulator of behaviour. Teachers also typically use the first names of their students and often address small children as 'Dear' or 'Sweetheart' to build a warm relationship (solidarity). However, a student at school is expected to use vocatives/terms of address such as 'Sir' or 'Miss' to show a relatively formal or 'unequal' relationship.

Exercise 4.8   Patterns of interaction in a blog

Now read Text 4.5, which is an extract from a blog posted on a youth social action website called *TakingITGlobal*. It is written by 13-year-old Lewis. Answer the questions about the social relations and patterns of interaction in the text. Use Grammar summary 4.4 to help you.

Text 4.5   Creating change

TIG suggests that you need to 'Think Globally, Act Locally! Global Change begins with positive action within communities.' It's true. To create change anywhere, you need to start locally, and at a small level. Even then, many people our age don't know how to take action. It all seems too hard, so we stop trying, happy to complain about the world and how we don't have a say. But things can be different, if we choose to make them so.

Working on the 3–Step process of 'Identify, Learn and Involve' will get you started.

IDENTIFY

Before you even start a project or your own initiative, you have to identify your talents, skills, and what it is you want to change. To do this, all you need to do is get a piece of paper and write down answers to these three questions.

- What do you care passionately about?

- What do you want to change in your community?

- What skills do you have to help create this change?

As an example; you're a good skateboarder who is concerned about theft and property damage at your local skate park. Combining your skills and interests, you may decide that lockers should be installed at your local skate parks …

1   What is the social purpose of this text?

_____

_____

_____

2   How would you describe the tenor relationship?

_____

_____

_____

3   Comment on the clauses Lewis uses to establish this tenor and to achieve the social purpose.

_____

_____

_____

4   How does his choice of personal pronouns contribute to the tenor?

_____

_____

_____

In Text 4.5 Lewis uses different clause patterns and terms of address to interact with his audience. Unlike the teacher, Lewis has no institutional status in his web-based community and needs to use the more persuasive indirect commands to direct and advise his audience of fellow bloggers. You may also have noticed that Lewis uses personal pronouns *we*, *our* and *you* to establish an 'in group' of young activists.

In the classroom

Comparing texts that are produced for different audiences is a very effective way of modelling patterns of interaction and tenor. Knowledge of how different choices of interaction and terms of address influence and are influenced by differences in status can empower students in building effective relations within and beyond the classroom.

You might have noticed that a number of the declarative clauses used to express commands in the texts shown above included auxiliary verbs called **modal verbs** (eg *must*, *need to*) to temper or strengthen the urgency of the command. In the following sections we will continue to explore modality, and other interpersonal resources needed in different kinds of interactions.

Modality: taking positions in interactions

As well as exchanging meanings in interactions with others, speakers and writers take up particular positions, or points of view, and temper the meanings they make in statements, questions and commands. One important resource for doing this is **modality**. Instead of expressing a point of view very definitely as either positive (*yes*) or negative (*no*), speakers and writers use modality to locate their point of view somewhere between *yes* and *no*. In this way speakers and writers are able to indicate their point of view while also opening up spaces for other perspectives to be considered (see ANGC page 127). For this reason, modality is important for building both solidarity and status into the tenor of a text.
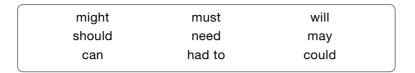
We can use modality to temper our position in terms of:

•   probability and frequency

•   obligation and inclination.

Before looking more closely at these meanings and their grammatical forms, let us begin by identifying the strong, medium or weak positions that can be expressed by modality.

Exercise 4.9 Grading modal verbs

In the box below are some verbs commonly used to express modality. Organise these verbs along the cline from the strongest to the weakest expression of point of view.

might	must	will
should	need	may
can	had to	could

strong ←——————————————————————————→ **weak**

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This exercise illustrates the range of points of view which can be expressed by modality between the extremes, or poles, of *yes* and *no*, or *is* and *isn't*. In fact, even strong modal expressions such as *it must be*, or *it is sure to be*, are less extreme than the unequivocal, *It is* or *It isn't*. Note however, that the verb *will* can sometimes indicate future tense rather than modal meaning.

In the classroom

Exercises such as Exercise 4.9 are an effective way of introducing modal verbs. Using a cline on an interactive white board or even a piece of string hung across the room, wordings can be shifted according to the strength of their meanings between the extreme poles of *yes* and *no*.

We shall now examine how modal verbs are used to express meanings of probability, usuality, obligation and inclination.

Exercise 4.10 Identifying the form and function of modal verbs

Read Text 4.6 from the Global Education Project document *Food for All*. In each clause:

- highlight the verb groups which include modality and underline the modal verb
  (modal verbs are relatively easy to identify within complex verb groups because they are in first position.)

- identify the type of modality used and write it in the space provided
  Choose from these types: probability, usuality, obligation, inclination.

Text 4.6   Planning the Hunger Banquet

The Hunger Banquet <u>can be organised</u> as a whole school event, combined class or individual class activity **Eg**. Schools may wish to invite parents and community members to participate in the event **1**. Students could play a part in the overall organisation of the event **2**. Organisers need to consider the program, food, publicity, invitations, venue … **3** Discussions also need to be held **4** to make decisions as to who might be suitable as a guest speaker **5** and where the funds raised from the Hunger Banquet should go **6**. Students could prepare a power point, film or photo story of images **7** that could be used while the meal is eaten **8**.

Modality type	
Eg	probability
1	
2	
3	
4	
5	
6	
7	
8	

In this exercise, you may have noted that some modal verbs can be used to express both probability and obligation (*It **must** be lunchtime* (probability); *You **must** eat your lunch* (obligation).

Modality expressed in different classes of words

Although modal verbs are the most straightforward way of expressing degrees of probability, usuality, obligation and inclination, modality is found in wordings at all levels of the clause (word, group and whole clause) and in different classes of words (verbs, adverbs, nouns and adjectives).

Exercise 4.11   Identifying modality in different grammatical structures

Texts 4.7 and 4.8 use a variety of grammatical structures to express modality. In these texts, modal verbs and other modal expressions have been underlined. Write the wordings beside the grammatical forms shown in the table below. Use Grammar summary 4.5 to help you.

Text 4.7   School violence

There are a number of <u>possible</u> reasons for school violence. <u>Studies suggest</u> that children who have problems at school or at home <u>may</u> feel frustrated because they <u>cannot</u> solve their problems. They <u>might</u> not be able to talk to their teachers or parents and <u>may</u> sometimes feel that they have no friends. This frustration <u>could</u> <u>possibly</u> turn to anger and they <u>may</u> take it out on other people. <u>It is also likely</u> that children who watch violent TV shows <u>might</u> think that violence is the best way to solve problems. If these reasons are recognised, it is <u>possible</u> to help children express their feelings in a peaceful way.

Text 4.8   Letter to the Minister

Dear Minister,

I believe that Australia has an obligation to accept more refugees into the country. Last year many people had to leave their country because of war or their beliefs. They could not wait to get visas or stay in camps for many years so they risked their lives to come to Australia. They would not do this if they did not have to. These people need to have homes. We must help them to settle in to the country, not send them away. It is essential that our policies about refugees are changed before it is too late.

Yours faithfully

Ming

	Text 4.7	Text 4.8
Modal verbs (auxiliaries)		
Modal adverbials		
Modal adjectivals		
Modal nouns		
Modal clauses and phrases (interpersonal metaphors)		

Grammar summary 4.5			
Grammatical structures	**Higher modality**	**Medium modality**	**Lower modality**
Modal verbs (auxiliaries)	must, ought to, need to, has to, had to	will, would, should, is to, was to, supposed to	can, may, could, might
Modal adverbials	certainly, definitely, always, never, absolutely, surely, in fact	probably, usually, generally, likely	possibly, perhaps, maybe, sometimes
Modal adjectivals	certain, definite, absolute, necessary, obligatory	probable, usual	possible,
Modal nouns	certainty, necessity, requirement, obligation	probability	possibility
Modal clauses and phrases (interpersonal metaphors)	It is essential (that) … I believe (that) … It is obvious (that) …	I think (that) … In my opinion … It's likely (that) … It isn't likely (that) … This suggests (that) …	I guess (that) …

As with the interpersonal metaphors that we examined on pages 90–91 of this chapter for creating indirect commands, modal clauses and phrases are more indirect ways of expressing modality. Interpersonal metaphor will be discussed in more depth in Chapter 6.

In the classroom

Students will benefit from exercises that enable them to change the modality of interactions such as statements and commands, so that the position or request is stronger or weaker and expressed in more or less direct ways. Indirect ways of expressing modality in statements make the meanings seem more objective and difficult to argue against; indirect modality makes commands seem more polite. Student writers of persuasive texts such as expositions and discussions can be encouraged to construct an 'expert' tenor relationship with their audiences by using objective and impersonal modal clauses such as '*experts agree (that) …* ' and '*it is necessary (that) …* ' rather than subjective clauses such as '*I think*'.

Modality and text types

The purpose of the text determines whether modality is used to temper points of view related to either probability and frequency, or obligation and inclination.

Exercise 4.12   Identifying meanings of modality in text types

Read Texts 4.7 and 4.8 again and answer the questions below in relation to each text.

		Text 4.7	Text 4.8
Example	What is the purpose of the text?	to explain causes of a phenomenon	to persuade the audience to take action
1	What is the main type of modality used (eg probability, usuality, obligation, inclination)?		
2	Is the position of the writer expressed with higher, medium or lower modality?		
3	How does the modality construct the tenor of the text?		
4	How does the modality help the text achieve its social purpose?		

As in the different types of clauses, the degree of modality used by speakers or writers in different types of texts is influenced both by the speaker or writer's commitment to their point of view as well as by how they view their relative status in relation to their audience. For example, the writer of Text 4.7 may be indicating to their readers that they are not taking a position of high status on an issue which may be contentious and that they are willing to negotiate with other viewpoints. The writer of Text 4.8, on the other hand, has used a high degree of modality (*must*) in order to persuade the minister to act. This shows that he feels a high level of commitment to his point of view and that there is less room for disagreement. Grading meanings of modals to add more or less urgency and commitment will be explored in the next section of this chapter. We will also explore resources from across grammatical categories which are used to evaluate phenomena in literary, factual and persuasive texts.

In the classroom

Introducing the resources of modality to students can best be done in the context of the work these resources do in texts that present new information and knowledge. Specifically, these are texts such as scientific reports and explanations, and persuasive texts such as expositions and discussions. Scientific reports typically build a picture of how the world is and, thus, they use modality of probability or frequency. Persuasive text types, in contrast, build a picture about how the world might or should be. This involves using modality to temper or moderate judgements and recommendations so that they do not seem too extreme or non-negotiable.

Evaluative resources: expressing and grading attitudes and controlling alternative perspectives

In other sections of this book we have been primarily concerned with the function of different clause parts. When looking at interpersonal meanings, however, it is also important to examine the way vocabulary is used across texts to make different kinds of evaluations. In this section we will look at language systems which:

- express positive and negative attitudes towards people and phenomena

- grade the force and focus of attitudes

- control alternative perspectives (by expanding and contracting spaces for these perspectives).

These three sets of evaluative resources combine to form a system of meanings called **appraisal.** These sets are introduced separately below, although it is important to consider interactions between these resources in exploring how writers and speakers develop an evaluative stance to create and respond to different tenor relationships.

We shall begin therefore with an exercise which explores how the resources interact within one text. For this exercise, and some others in this section, we have chosen texts produced by upper primary and secondary students in order to illustrate the full range of evaluative resources required for effective rhetorical work.

Exercise 4.13   The interaction of evaluative resources

Read through the following text, written as a post on a Harry Potter fan site by a Year 9 student and answer the questions that follow.

Text 4.9   Harry Potter – Jenny's Blog

Well, I finally saw the last Harry Potter movie. It made me really sad to feel that it is over now. My whole childhood has been spent with Harry and the gang. Does that mean I have to grow up? Jamie and Adam were disappointed with the movie but I loved it. Sure there's a lot of violence. The action sequences are really gruesome with all the fighting and lots of blood and gore. And of course it was tragic when X died (I won't spoil it!!), even though it happened off camera – I cried and cried.

But even though it was a bit on the intense side, the movie still showed the characters developing – You get to see them growing up. Ron finally learns to trust that Hermione could actually love such a 'nobody' and Neville becomes a real hero. I heard some academic say that the characters are one-dimensional but looking back over the whole series, I actually think they aren't black and white. JK always managed to keep me guessing about them. I thought the way Snape's true character was revealed was brilliant.

I know some people on this forum have said that Harry Potter is too simplistic, but I for one don't agree. There are quite complex and relevant themes like how ordinary people can become powerful through love and friendship and facing fear together. Maybe some of the books needed a bit of an edit but on the whole I think JK is a great writer and describes the characters and places really vividly.

I'll miss looking forward to having a new HP book and then a new movie to look forward to. Wouldn't it be amazing to have a new series built around their kids? That last scene on Platform 93/4 made me want to start again. They may not be everyone's cup of tea but I'm sure I'll enjoy rereading the books and re-watching the movies even when I'm an old lady!

1   What is the social purpose of the text?

_____

2   How would you describe the tenor relationship between the writer and audience?

_____

_____

3   Which aspects of the movie did the writer like?

_____

_____

4   Highlight the wordings which express Jenny's feelings, judgements and opinions about these aspects.

5   Circle wordings which express strong feelings, judgements and opinions.

6   Underline wordings which express feelings and opinions of people other than Jenny (eg friends, other bloggers).

7   Did you notice any other wordings which contribute to the evaluative purpose of the text?

_____

_____

You may have recognised Text 4.9 as a response genre, written to interpret and evaluate aspects of a literary text. The choices Jenny makes in expressing and grading her feelings and opinions, and in acknowledging the perspectives of others, depend on the aspects of the text she is evaluating (ie the field) as well as the relationship of equal status and close solidarity with her real or imagined audience (tenor).

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Expressing attitudes through evaluative vocabulary

Evaluative vocabulary, or more specifically, vocabulary expressing **attitude**, refers to the resources writers and speakers use to make positive and negative evaluations of a range of phenomena. Expressions of attitude can be divided into three categories, according to whether they:

*   express feelings to build up empathy and suspense (eg in stories, **affect**)

*   make moral judgements of people's behaviour (**judgement**)

*   assess the quality of objects such as literary or artistic works, people's appearance or other natural or man-made phenomena (**appreciation**).

When exploring these resources in texts, it is common to use coloured highlighters (eg, affect in pink; judgment in blue; appreciation in green). This allows you to see the patterns of attitude across stages of the text in response to what is being evaluated (the target).

Grammar summary 4.6 provides a framework for analysing resources that express attitude.

Grammar summary 4.6 A framework for analysing attitude categories			
Type of attitude		**Examples of explicit values**	
Affect **(probe questions)**		**Positive** **+ve (feel good)**	**Negative** **–ve (feel bad)**
Am I happy/ unhappy?		happy, laugh, love, hug	sadly, misery, dislike
Am I secure/insecure?		reassure, trusting, together	frighten, tremble, fearful
Am I satisfied/dissatisfied?		engaged, attentive, impressed	to bore, empty, to enrage, embarrassed
Judgement **(probe questions)**		**Positive** **+ve (admire)**	**Negative** **–ve (criticise)**
Social esteem	Is he/she capable and socially competent?	special: lucky, fashionable, normal	unfortunate, odd, weird
		capable: powerful, intelligent, skilled	weak, insane, stupid
		tenacious: brave, tireless	rash, cowardly
Social sanction	Is he/she morally and/or legally sound (a good person)?	truthful, genuine, frank good, just, kind, noble	dishonest, manipulative bad, corrupt, cruel, evil
Appreciation **(probe questions)**		**Positive** **+ve**	**Negative** **–ve**
Reaction	Did I like it?	good, lovely, enjoyable, funny, entertaining, beautiful	dull, boring, smelly, weird, ugly
Composition	Was it well constructed?	well-written, well-drawn, imaginative, effective, manicured, clean	simplistic, hard to follow; too detailed, untidy
Valuation	Was it worthwhile? Was it significant?	challenging, profound, meaningful, worthwhile; unique, relevant	shallow, insignificant, irrelevant, worthless
Note: Although some words and expressions are common to more than one type of attitude (eg *good*), others are quite specific to particular fields and purposes. The term *well-written*, for example, would only be used to assess a written text. The probe questions can be used to find the kinds of evaluations being made.			

Exercise 4.14   Identifying explicit attitudes

Jenny's movie review (Text 4.9) makes use of resources from each of the three categories of attitude. Below are extracts from each of the stages of this text.

- Use three different coloured highlighters to identify the explicit attitudes that are italicised in the extracts. Write the type of attitude in the space provided and add '+ve' or '–ve' to indicate whether positive or negative evaluation is used.

  · Use pink to mark words and expressions which tell us the feelings of the writer or characters (affect).

  · Use blue to mark words and expressions which judge the behaviour or personality of the author or characters (judgement).

  · Use green to mark words and expressions which evaluate the qualities of things (appreciation).

- Underline what or who is evaluated.

- Circle the source of the evaluation (if it is given).

	Extracts from Text 4.9	Type of attitude
Example	It made me really *sad* (pink) to feel that it is over now.	–ve affect
1	Jamie and Adam were *disappointed* with the movie	
2	but I *loved* it.	
3	The action sequences are really *gruesome*	
4	And of course it was *tragic* when X died	
5	But even though it was a bit on the *intense* side,	
6	Ron finally learns to *trust*	
7	Neville becomes a real *hero.*	
8	I heard some academic say that the characters are *one-dimensional*	
9	I know some people on this forum have said that Harry Potter is too *simplistic*,	
10	I thought the way Snape's true character was revealed was *brilliant.*	
11	There are quite *complex* and *relevant* themes	
12	like how *ordinary* people can become *powerful*	
13	on the whole I think JK is a *great* writer	
14	Wouldn't it be *amazing* to have a new series built around their kids?	
15	I'm sure I'll *enjoy* rereading the books	

You will have noticed that attitude is used across all stages of the movie review. This is predictable because of the text's evaluative purpose. You may also have noticed that different types of attitude are used to evaluate different aspects of the movie and books she is reviewing.

- Affect is used to tell us about the emotional response of the writer in the beginning and end of the review.

- Judgement is used to evaluate the characters and the writer's skill.

- Appreciation is used to evaluate the themes and stylistic features.

Although Jenny includes negative attitudes, these are mostly attributed to other appraisers (eg *Jamie and Adam*, *some academic*). She positions us to take up her own positive evaluative stance by 'answering back' to these appraisers.

Choosing from this wide range of resources for expressing attitude enables Jenny to influence readers who might respond to emotion as well as those who might respond to more objective assessments. As children move towards the middle years of schooling, they need to expand their evaluative resources beyond emotional responses (affect) to create a more authoritative and objective tenor through judgement and appreciation (ie moving the evaluation 'from the heart to the head').

In the classroom

Working with children to identify evaluative meanings can open up very interesting discussions about where the boundaries between categories of attitude lie. While these boundaries are fuzzy, identifying the categories can be made easier by firstly identifying who or what is being evaluated (the target). Introducing judgement and appreciation as resources for moving attitudes 'from the heart to the head' is an effective way of encouraging young learners to expand their repertoire of evaluative vocabulary.

Implicit expressions of attitude

The types of attitude identified in Exercise 4. 14 are all direct or explicit expressions of feelings. That means the evaluative meaning is written into or inscribed in the dictionary meaning. However, you might have noticed that Text 4.9 also contains expressions which cannot be directly ascribed to one word or even a phrase. Grammar summary 4.7 provides an outline of some common ways to create implied evaluative meanings. Some of these resources, such as *intensification*, *quantification*, *repetition* and *listing* will also be explored as grading resources, which vary the intensity of the attitudes.

Grammar summary 4.7	Resources for expressing attitudes implicitly	
Resource	**Examples of expression of attitude**	**Attitude category of example**
Intensification	The movie was *incredibly* long.	–ve appreciation (reaction)
Quantification	The movie was seen by *over a million* people.	+ve appreciation (valuation)
Repetition and listing	I could watch it *again and again!*	+ve affect (satisfaction)
Punctuation	I said *NO!*	–ve affect (dissatisfaction)
Figurative language (eg metaphor and simile)	The movie *grabbed me.*	+ve appreciation (reaction)
References to values and icons shared in the community or culture	He visited me when I was sick.	+ve judgement (social sanction)
	He writes like JK Rowling.	+ve judgement (social esteem)

Exercise 4.15   Identifying implied expressions of attitude

The indirect expressions of attitude in the table below are from Text 4.9. For each example identify the type of evaluative resource used and the type of attitudinal meaning made.

	Indirect expression of attitude	**Resource**	**Attitude meaning**
Example	*all the fighting and lots of blood and gore*	listing/quantifying	-ve appreciation
1	I *cried and cried*	repetition	
2	such a *'nobody'*		
3	they (the characters) *aren't black and white*		
4	JK *always managed to keep me guessing* about them.		
5	some of the books *needed a bit of an edit*		
6	That last scene on Platform 9¾ *made me want to start again*.		
7	They m*ay not be everyone's cup of tea*.		

You may have been uncertain about how to categorise some of these indirect expressions. For example, the expression '*made me want to start again*' can be interpreted as a feeling (ie enjoyment) but also as an opinion of the book (well written). While it may be frustrating to code indirect values exactly, it is the fuzziness of meaning which gives audiences more room to interpret the meanings.

In the classroom

Working with students to identify implicit evaluative resources in literary response and persuasive texts can alert them to the way authors craft their texts rhetorically to engage and persuade different audiences. For example, authors often use implicit values of attitude to build empathy and to position readers more subtly across literary texts. This is a way of 'showing' the emotion rather than 'telling'. Analysis of the evaluative work that expert writers create provides models for students as they develop evaluative meanings in their own writing.

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Adjusting the strength and focus of attitudes: grading

One of the distinguishing features of explicit attitudes is that the meanings can be graded. Attitudes can be adjusted from low to high strength or intensity (force), or made more or less sharp (focus). Grammar summary 4.8 provides an overview of grading resources, which are more technically known as **graduation**. As we will see in the following section, some of these grading resources, such as comment adverbials and modality, also function to expand or contract the space available for alternative opinions to be considered.

Grammar summary 4.8 Resources for grading explicit attitudes		
Grading resources		**Examples**
Graded core words		irritated ➔ annoyed ➔ angry ➔ furious ➔ enraged
Intensifiers		*incredibly* angry
Adverbials		She was *so* angry
Adjectivals		a *burning* anger
Other grading resources eg	repetition of wording or attitude	It was *sad*, *sad*, *sad*; we *laughed*, we *cried*, we *hugged each other*
	comment adverbials	*All in all*, it was good
	modality	It's *probably* good

Exercise 4.16   Identifying grading resources

Look again at the extracts from Text 4.9 in Exercise 4.14. In the table below write the wordings which grade the attitudes expressed in the text in terms of either force or focus. Use Grammar summary 4.8 to help you. One example has been done for you.

Grading resources (force and focus)	Extracts from Text 4.9
Graded core words	
Intensifiers	
Other grading resources	On the whole (I think JK is a great writer)

In the classroom

Students can be introduced to the idea of grading the force of an attitude if the teacher asks them to think in terms of 'adjusting the volume' of the emotions, judgements and opinions they express in their texts. For example, students can be encouraged to act out different emotions with varying degrees of force and to build corresponding word banks of evaluative vocabulary along clines. The idea of grading the focus of a text can be similarly introduced using images of word clouds with blurred edges becoming sharper towards the centre.

Grading core meanings of wordings

Another important way to grade the expression of attitude in a text is to adjust core meanings of wordings, which may not be themselves evaluative. For example, by infusing the meaning of action verbs or adverbials with more or less force, writers and speakers add dramatic effect to events (*the car* **lurched** *from side to side; she ran* **full pelt** *down the street*). Similarly, infusing core adjectivals and nouns in the text intensifies descriptions (*the* **interminable** *wait; the* **majesty** *of the scene*).

Exercise 4.17   Grading core meanings of words

In the table below, core meanings of a range of grammatical forms are provided (eg verbs, nouns, adjectives). Complete the table with words of the same grammatical form, but which add force and attitude to the core meaning. One example has been provided.

Graded meaning	Core meaning	Graded meaning
(less force)		*(more force)*
lope, flit, amble, jog, trot	run	sprint, dash, hurtle, charge
	loud	
	sadness	
	flow	
	said	
	angrily	

In the classroom

Working with students to adjust the force of the grammatical forms they use in their literary texts is an important way of building their vocabulary and supporting them to create suspense, particularly in narratives. Exercises such as 4.17 can be adjusted to allow students to use a word bank or thesaurus to expand their evaluative vocabulary for writing narratives.

Attitude and grading in different text types

Although evaluative vocabulary from all attitude categories is used across a range of text types, the purpose of the text does have a significant influence on the choices writers and speakers make. In this section we will explore how patterns of attitude and grading resources are used in particular types of text to:

- create empathy with and/or judgement of characters
- build vivid descriptions
- judge the character of historical or political figures
- evaluate the significance of phenomena
- appraise the crafting and worth of texts, artworks or performance.

Exercise 4.18   Exploring attitudes for creating empathy with characters

Read the story and answer the questions that follow. Refer to Grammar summary 4.6 to help you.

Text 4.10

'Please fasten your seatbelts for take-off!'

This was it! Take-off! That dreaded word! The last of Amy's confidence evaporated and a wave of fear swept over her. Oh how she hated take-off! She fumbled nervously with the clasp of her seatbelt and then she grasped her father's hand as the great white plane moved slowly along the runway. Her father pressed her hand reassuringly but Amy was too frightened to look up at him. The plane picked up speed and the fear rose to pure terror in Amy's stomach. She stole an anxious glance around her – Gilly was grinning delightedly as she pointed out landmarks to an equally excited Andrew. How could they be so happy? Her mother, too, seemed relaxed and confident as she gazed calmly out over the water and her father … why, was that a nervous tick she detected on her father's cheek as he studiously studied the inflight magazine? Amy was momentarily distracted as she contemplated her anxious father staring unseeingly at the page, his hand growing ever tighter around Amy's on the arm of the seat. But then as the plane lurched into the air, her own fear returned with full force and the insides of her stomach churned like butter. Up! Up! Oh when would it stop? Her fingernails dug into her father's hand as the plane continued its ascent – higher, higher … and then:

'Ladies and gentlemen, boys and girls! You may now unfasten your seatbelts and move around the cabin … '

It was over! The realisation hit her with a bolt – the anxiety vanished and she looked up excitedly. Her father looked at her a little sheepishly. Then they both laughed with relief.

'Whoopee!' Amy cried joyously, 'Currumbin Beach, here we come!'

1   What is the social purpose of the text?

_____

2   Use the same coloured highlighters you used in Exercise 4.14 to identify the attitude values in Text 4.10 and underline the grading resources.

3   What is the main pattern of attitude in the text?

_____

4   How do the choices of attitude and grading contribute to the social purpose?

_____

5   Record the attitudes of each character at different stages of the story in the table provided.

Character	Feeling/s		
	Beginning	Middle	End
Amy	afraid	terrified	relieved and happy
Father			
Gilly			
Andrew			
Mother			

You will have noted that the feelings of the main character and her father change as the events unfold in the narrative. This helps to build suspense and to resolve the tension at the end. The writer also makes the negative feelings of these characters in the complication stage more vivid by contrasting them with the positive feelings of the other members of the family.

In the classroom

Expressions of affect and grading work closely together to involve readers and listeners in stories such as narratives and literary recounts. Affect is also used in media stories to evoke an emotional response from readers. However, expressions of affect are not generally valued in factual texts and analytical persuasive texts where writers attempt to build more objective constructions of reality. In some persuasive texts, such as political speeches or advertisements, affect is often used to align audiences emotionally with the speaker.

In the next exercise we will explore the attitudes and grading used in a factual text.

Exercise 4.19   Attitudes judging historical figures and institutions

Using highlighters and underlining as in Exercise 4.14, identify the direct and indirect expressions of judgement and the grading resources in Text 4.11. Use Grammar summary 4.6 to help you decide if the judgements are of social sanction or of social esteem.

Text 4.11   Pemulwuy

Pemulwuy was one of the most famous and effective Aboriginal leaders at the time of the first British settlement in Australia. He was a brave and intelligent leader who led the Eora people in a guerrilla war against the invaders.

From 1770 Pemulwuy organised many attacks against the British who had invaded and occupied sacred land. In 1797 he was shot and captured during a raid, however, he was so strong that he managed to escape from his chains. His ability to escape capture and survive made many British soldiers afraid because they believed that he was magic and could not die. However, in 1802 he was finally shot and killed by a British patrol.

Pemulwuy is a very important historical figure because he encouraged his people to defend their land and free themselves from white invaders.

1 What is the purpose of this text?

2 Complete the table below with information about the patterns of attitude used in the text.

Person, group or institution who is judged	Main type/s of attitude used	Positive or Negative	Examples
Pemulwuy			
British			
British soldiers			

3 How do the patterns of attitude reveal the evaluative stance of the writer?

You may have noticed that in Text 4.11 particular types of judgement are used to evaluate particular individuals, groups or institutions. For example, Pemulwuy is associated with positive judgements about his capacity and humanity. The British people, on the other hand, are mostly associated with negative capacity (*unable to capture him*; *afraid*) and inhumanity. Contrasting positive and negative values allows the author to build up a vivid picture of the people and situation and also to encourage the reader to take a particular position.

Sometimes, too, feelings can be used as indirect judgements. For example, in a culture where courage is highly valued, a statement such as '*Many soldiers were afraid*' would be read as a negative judgement of tenacity (ie weak). It is always important to remember that an understanding or 'reading' of a text might be influenced by such factors as our cultural background, class, age, gender and socio-economic status.

In the classroom

Identifying expressions of judgement in the texts students are reading is an effective way of revealing the way writers and speakers influence the opinions their audiences have of the people represented in the texts. Judgement is typically used in narratives, media articles, recounts (particularly historical recounts and biographies), expositions and discussions. In literary texts such as narratives and recounts, judgement is used to describe characters (eg *heroic*, *evil*, *kind*) so that the reader builds a relationship (identifies) with them and engages with their actions and responses. In response texts such as reviews, writers use judgement to evaluate the characters' attitudes and behaviour.

To develop critical literacy, students also need to be made aware that judgement may be indirectly used in factual texts, for example, because the writer selects some events, and not others, to throw a positive or negative light on the behaviour of people represented in the text.

Exercise 4.20   Attitudes for assessing qualities in description

Read the following text, written by a Year 5 student, and answer the questions which follow. Refer to Grammar summary 4.6 to help you.

Text 4.12   Grandpa Bill's garden

My Grandpa Bill has a wonderful peaceful garden far away from the noisy, busy city. In his garden Grandpa Bill has planted lots of beautiful tropical plants which have bright colourful flowers in the summer and vivid green leaves all year round. Grandpa has a greenhouse in his garden so that he can grow rare and delicate plants like orchids. There are lots of special places in the garden. We love to run through the paths and hide from each other in the ferns.

1   What type of text is Text 4.12?

_____

2   Highlight the expressions the writer uses to describe the qualities of the garden.

3   Comment on how the expressions of attitude help the text achieve its purpose.

_____

_____

As you can see, the expressions of appreciation used by the writer of Text 4.12 are different from those used by Jenny in Text 4.9 above. The expressions of appreciation are used by the writer of Text 4.12 to react emotionally to the features of the garden. However, Jenny in Text 4.9, uses a wider range of attitude to evaluate the Harry Potter books and movies, including her emotional reaction to theme, as well as her evaluation of the 'craft' and value of the movie and books.

In the classroom

As with other values of attitude, showing students how to identify expressions of appreciation can help expand their repertoire of evaluative language resources. They can use these resources to build effective tenor relationships with their audience.

For example, appreciation is typically used in descriptions, narratives and response texts as well as in expositions and discussions. In descriptions and personal responses appreciation (reaction) is a function of the emotional reaction of the person describing or assessing the object. Appreciation is also used in narratives to set the scene and to describe the physical features of characters and objects.

Appreciation is also used in reviews such as the Harry Potter review we examined earlier. In reviews, the categories of composition and valuation are often used to shift the focus from the reviewer's emotional responses to a book, artwork and film to an evaluation of the work as 'constructed text'. When writing reviews, students are also expected to make critical judgements about the text and its value. Encouraging students to use vocabulary from the composition and valuation categories can assist them to produce reviews that are valued at upper primary and secondary level.

Looking at the form of attitudes and grading resources

As we have seen in the exercises in this chapter, resources for expressing and grading attitudes are found across all grammatical categories.

Exercise 4:21   Identifying grammatical categories used to express attitude

The box below contains expressions of affect. Use these expressions to complete the table below.

sad	frighten	bored
happy	impressed	reassuringly
afraid	in despair	joyously
nervously	attentiveness	boredom
laughter	with relief	fear
enrage	to hug	engage

Grammatical form	Examples
Adjectival	happy
Verb	frighten
Adverbial	nervously
Noun group	fear

In the classroom

It is very important for students to be guided to see that the expression of evaluative meanings is not limited to grammatical forms such as adjectives and adverbials. Although adjectives and adverbials are very effective grammatical resources for building an evaluative stance in literary texts, attitudinal meanings expressed as verbs and nouns are also needed to express evaluations in mature writing.

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Resources for expanding and contracting spaces

The third set of resources used to develop an evaluative stance and to build solidarity with the audience are those which allow for alternative perspectives to be 'voiced' in the text but which control the space available for those perspectives. These resources are referred to as 'expanding' and 'contracting' resources but are more technically known as resources of **engagement**. We have already introduced a number of these resources (eg modality, quoting, reporting, negation, contrastive and concessive clauses), but here we will focus on their interpersonal function and particularly their role in 'getting the audience onside' in persuasive and response texts.

While all expanding and contracting resources function to introduce other perspectives into the text, they are categorised in terms of two functions:

• expanding space – to actively make allowances for alternative perspectives

• contracting space – to rebut or restrict alternative perspectives.

Grammar summary 4.9 on page 115 provides an overview of expanding and contracting resources.

Exercise 4.22   Identifying, expanding and contracting resources

The following sentences use resources to either expand or contract space for alternative views. Highlight the resource used and identify the function of the resource and its grammatical form in the space provided. Use Grammar summary 4.9 to help you.

Example   Some people claim that asylum seekers should not be allowed to live in Australia.

expanding *(endorsing verb)— distancing author's opinion from that of the source*

1   Although many refugees leave their countries, most seek refuge within their own country.

_____

2   The government reported that children had been freed.

_____

3   Child asylum seekers do not have their rights protected.

_____

Grammar summary 4.9	**Expanding and contracting resources**		
	Grammatical resources		**Examples within a text**
Expanding			
Modality	modal verbs, etc. (see Grammar summary 4.5)		Planting trees **probably** won't do much good.
Expanding questions	interrogative		Would you like to know how much energy Australia consumes in one year?
Attribution: acknowledge	'neutral' reporting verbs	state, suggest	Scientists **report** that global warming is getting worse.
distance	'negative' reporting verbs	claim, assume	Some people **assume** we can keep burning fossil fuels.
Contracting			
Negatives	no, won't, isn't		Planting trees **won't** stop global warming.
Countering	modal adjuncts	incredibly, amazingly admittedly, sure	**Amazingly** some people argue that the planet is not warming.
	concessive/ contrastive conjunctions	but, yet, however, although, while, even though, whereas	Planting trees does help. **But** this will not be enough. **Although** planting trees helps, it is not enough.
	prepositional phrases	despite instead of, in spite of	**Despite** the cost, it is necessary
	continuatives	already, finally, still, only, just, even	He has **finally** admitted that the climate change is real. Many people have **already** started doing something.
Proclaimers	'endorsing' reporting verbs	demonstrate, show	The study has **shown** that the planet is warming.
	comment clauses		I contend (that) … [[What really matters to me]] is … we have to remember (that) … The fact is (that) …
	comment adverbials		Of course … Obviously …
	rhetorical questions		Do you want the planet to die?

4   There are still too many children living in danger.

_____

5   The report found that 5,298 children were held in detention centres.

_____

6   It is absolutely clear to me that people are contributing to global warming.

_____

You will have noticed that some reporting verbs are relatively neutral (*state*, *report*) while others (*claim*, *assume*) distance the 'saying' and effectively direct the audience not to take the alternate view seriously.

In the classroom

Speakers and writers who persuade effectively draw on patterns of expanding and contracting resources, combined with negative or positive attitudes and grading resources, to build convincing arguments. Working with students to identify these patterns across phases and stages of texts provides an effective way to model how effective persuasion is achieved.

Teachers can use concrete means to model how a persuasive stance is developed. For example, the role of a persuasive writer can be likened to someone standing at a door with a hand on the doorhandle. They open the door to allow 'other voices' into the text (eg by quoting and paraphrasing) and then contract the space for other voices by closing the door, controlling which other voices are allowed to speak and how much they are allowed to say.

Having examined the resources used to expand and contract spaces in isolated sentences, we shall now see how these resources work with other resources to build an evaluative stance and engage audiences across whole texts.

Exercise 4.23   Combining expanding and contracting resources with attitudes and grading in text types

Identify the numbered evaluative resources in the extract of Text 4.12 (Jenny's Harry Potter review). Use the following key:

- coloured highlighting for attitudes

- underlining for grading

- circle expanding and contracting resources.

There may be more than one resource used in each expression. Name each resource in the space provided and then answer the questions which follow.

Text 4.12   Harry Potter – Jenny's fansite post

Well, I (finally) **Eg** saw the last Harry Potter movie. It made me sad **1** to feel that it is over now. My whole **2** childhood has been spent with Harry and the gang. Does that mean I have to grow up? **3** Jamie and Adam were disappointed **4** with the movie but **5** I loved it **6**. Sure **7** there's a lot of violence **8**. The action sequences are really gruesome **9** with all the fighting and lots of blood and gore. **10** And of course **11** it was tragic **12** when X died (I won't spoil it!!), even though **13** it happened off camera – I cried and cried. **14**

Evaluative resources					
Eg	grading (adverbial)	**5**		**10**	
1		**6**		**11**	
2		**7**		**12**	
3		**8**		**13**	
4		**9**		**14**	

a   What combination of appraisal resources does Jenny mostly use in this extract?

_____

_____

b   What effect do you think this combination has on the writer's relationship with the audience (tenor)?

_____

_____

c   Read through the remaining paragraphs of the review (see page 100). How do the resources of appraisal help Jenny develop the tenor of her text and achieve the purpose of the text?

_____

_____

Even in this short extract, we can see that Jenny uses a wide range of resources to interact with her audience and to position them to agree with her perspective on the movie. For example, she opens up space for alternative voices, allowing them to express negative attitudes (*Jamie and Adam were disappointed*) but contracts that space by presenting a counter view of graded positive attitude (*but I loved it*). Opening spaces for alternative voices allows her a great deal of 'room' to negotiate attitudes with her audience.

Now let's compare the resources Jenny uses to build solidarity with her audience to those used in a discussion written by a Year 8 Geography student.

Exercise 4.24

Text 4.13 is the introduction and conclusion to an analytical discussion. This text type functions to argue more than one point of view before coming to a position.

The key resources for evaluating have been marked in the text, following the coding system used for Exercise 4.23. Identify these resources and then answer the questions which follow. Remember that there may be combinations of resources used within groups and clauses.

Text 4.13

There has recently been a great deal **Eg** of debate **Eg** over whether rainforests should **Eg** be logged. The logging industry thinks **1** that logging is necessary **2** for employment and the economy while **3** conservationists believe **4** that rainforests must **5** be protected as habitats for valuable **6** plants and wildlife …

After considering the arguments on both sides, it is clear that **7** the issues are not simple **8**. Employment is very important **9** to rural Australia, however, **10** our environment is priceless **11**. One solution could **12** be to phase out logging gradually **13** and develop eco-tourism. This could **14** be a way of creating sustainable **15** development for these areas.

Evaluative resources			
Eg	grading (quantifier)	**7**	
Eg	expanding – attribution (reporting noun)	**8**	
Eg	expanding – modality (modal verb of obligation)	**9**	
1		**10**	
2		**11**	
3		**12**	
4		**13**	
5		**14**	
6		**15**	

a What appraisal resources are mostly used in this text?

_____

b What effect do you think this combination of appraisal resources has on the writer's relationship with the audience (tenor)?

_____

_____

_____

c How would you compare the use of appraisal in Text 4.13 compared with Text 4.12?

_____

_____

_____

In general, persuasive texts written to demonstrate knowledge in school subject areas combine expanding resources and expressions of appreciation (attitude) to establish a more distant tenor relationship with the audience by relying on the authority of 'outside' evidence.

In the classroom

Understanding how resources for expressing attitude are used contributes greatly to the development of students' critical literacy. These resources are often used to manipulate audiences to support political or ideological positions. In Chapter 6 we will explore more fully how an understanding of the appraisal resources can assist students to recognise how speakers and writers might disguise persuasion and manipulation within seemingly straightforward factual texts.

Expressing interactional meanings in visual texts

Visual resources such as the angle, the type of shot, whether or not people are looking straight at the viewer, how realistic the style is and the way the people are situated in relation to each other have a big impact on the relationship being built between an image and the viewer. Grammar summary 4.10 shows how some of these visual resources work to construct different types of relationships, using examples from Figure 4.1.

Exercise 4.25   Analysing interactional meanings in images

Complete the following table by analysing the visual resources used in Figure 4.2. Comment on the relationship constructed between the image and the viewer. Use the table in Grammar summary 4.10 to help you. You might also refer back to the understandings about tenor introduced in Chapter 1.

Visual resource	Options	Interpersonal effect in Figure 4.2
Gaze	indirect no gaze	Viewer invited to be engaged with issue rather than people's emotions.
Shot		
Angle of vision		
Proximity and involvement (of people with each other in image)		
Style		
Colour – saturation type and familiarity		

In the classroom

Examining with students how visual resources are used in media images is a very effective and accessible way of showing how viewers are positioned to establish particular relationships with some groups of people (eg women, asylum seekers, adolescent boys). This can be followed up with an examination of the language resources in the accompanying verbal text to see whether these resources position us in similar ways. Often, different people are responsible for selecting images and laying out the news stories and commentaries in newspapers and other media.

An analysis of the relationship between verbal and visual text can help students to develop a sense of point of view, or *focalisation*.

Grammar summary 4.10		Expressing interactional meanings in visual texts	
Feature	**Options**	**Interpersonal effect**	**Figure 4.1**
Position/ gaze	direct	demanding interaction with the viewer	Melanie and Bob are demanding our attention, perhaps inviting us to share their journey
	indirect	offering viewer the role of observer	
Shot	close-up	intimate relationship with viewer	Close-up shot with not much background, brings us into a close relationship.
	medium		
	long shot	more distant relationship with viewer	
Angle of vision	high	viewer has more power or status	Eye level, indicating a relatively equal relationship with the viewer.
	eye-level	equal power	
	low	viewer has less power or status	
Proximity and involvement (of people with each other in image)	close/ angled towards each other	intimate	Bob and Melanie are touching, showing positive emotion and symbolising reconciliation.
	widely spaced/ angled away from each other	distant	
Style	minimalist	reveals restricted emotional range ie distances viewer	Photo – realistic. People presented as individuals; stance and smiles indicate emotion (happiness, love, harmony).
	generic	reveals generalised emotional range ie emotional types	
	realistic	reveals greater emotional range – engages viewer	
Colour – saturation type and familiarity	vibrant, warm, full 'realistic' range	amplified emotion – excitement, energy, emotionally engaged	Vibrant saturated and bright colouring; cool colours of clothes but warm colours on Melanie's face– suggesting the intensity of her emotional response to Bob's story.
	muted, cool, restricted range	quieter low key feelings, detached, emotionally withdrawn	
	no colour	no emotional 'atmosphere' requires reader to respond to ideas	

Bringing it all together

In summary, the following table shows some key ways in which interpersonal resources can be expressed.

Grammar summary 4.11 Interpersonal resources		
Meanings	**Interpersonal resources**	**Examples**
Interacting in different ways, for example: • giving information • asking for information • making an offer • demanding action	**Types of clauses**	
	statements	Spiders are invertebrates.
	questions	Are spiders insects?
	commands (Imperative)	Put that spider down!
	exclamations	What a horrible spider!
To take up particular high, medium or low positions, for example: • probability • usuality • obligation • inclination		
	modal verbs	We shouldn't kill spiders.
	modal adverbials	Spiders rarely attack.
	modal adjectivals	It's an absolute fact.
	modal nouns	It is my duty to protect you.
	modal clauses and phrases	I think spiders are great!
To evaluate phenomena positively or negatively, for example, expressing feelings	**Evaluative vocabulary affect**	
	happiness/unhappiness	She loved the garden.
	security/insecurity	He had a fear of spiders.
	satisfaction/dissatisfaction	She stormed off. (implicit)
Making moral judgements of people's behaviour	**Judgement**	
	social sanction	The robbers fled.
	social esteem	Hagrid cared for the spiders.
Assessing the quality of artistic works, people's appearance or other natural or man-made phenomena	**Appreciation**	
	reaction	It was a lovely garden.
	composition	It had a manicured lawn.
	valuation	It inspired peace.

To grade and intensify evaluations of phenomena	**Direct graders**		
	adverbial graders		It was *incredibly* big.
	adjectival graders		That's *fabulous*!
	repetition		*Yummy yummy!*
	exclamations or swearing		*No! You're kidding!*
	Indirect graders		
	Core meaning graded up		Water *gushed* from the pipe.
	Core meaning graded down		Water *trickled* from the pipe.
Rhetorical resources for expanding space	**Modality**		Planting trees *probably* won't do much good.
	expanding questions		Would you like to know how much we consume in one year?
	attribution	acknowledge	Scientists report that …
		distance	Some people assume …
Rhetorical resources for contracting space	**Negatives**		That won't do anything.
	countering modal adjuncts		Amazingly …
	concessive/contrastive		But …
	conjunctions		Although …
	prepositional phrases		Despite …
	Proclaimers		
	continuatives		Many people have *already* started doing something
	'endorsing' reporting verbs		The study *has shown that* …
	comment clauses		I contend (that) …
	comment adverbials		Of course …
	rhetorical questions		Do you want the planet to die?

If you would like to apply and deepen your knowledge of how the resources we have explored in this chapter can be used to analyse and assess the development of students' literacy and learning, you can skip to Chapter 6 before continuing to explore language resources for creating cohesive texts in Chapter 5. You might also like to spend some time examining how interpersonal resources assist to achieve the social purpose of a range of text types in Appendix 1.