



UNIVERSIDAD DE CHILE
FACULTAD DE FILOSOFÍA Y HUMANIDADES
DEPARTAMENTO DE LINGÜÍSTICA

THE ARGUMENTATIVE AND THE EVALUATIVE STRUCTURES IN TWO DISCOURSE
TYPES

Tesis para optar al grado de Licenciado en Lengua y Literatura Inglesas

Participantes: Elizabeth Franco G.
Claudia Guzmán V.

Profesor guía: Carlos Zenteno B.

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1. INTRODUCTION

The study of ‘informal argumentation’ has always been assigned a prominent position within interdisciplinary linguistics, mainly within the domain of discourse analysis. In fact, argumentation has been regarded as one of the main discourse types and has then been contrasted with the narrative, expository, descriptive, and persuasive discourse types. On the other hand, the study of ‘evaluation’, despite being a fairly recent development at discourse level, has gradually been drawing the attention of, mainly, text linguistics analysts, to such an extent that the number of publications is now definitely on the increase; so is the number of specialists being involved in the analysis of the role of evaluation in different discourse genres, as well as in the setting up of descriptive models.

The origins of the study of ‘argumentative discourse’ date back to the times of some of the most prominent classical Greek philosophers, mainly Aristotle. Together with his influential proposals about argumentation and logical reasoning, he maintained that the former was also a central component of persuasive discourse. A review of the studies of argumentation seems endless, both in its range and scope, while the recent research into evaluation continues to grow. Many discourse analysts are now aware of the fact that when language users express their points of view regarding a certain state of affairs, they both state personal evaluations and make arguments as they intend to influence their interlocutor’s thoughts and actions.

Among several accepted definitions, ‘argumentation’ can be described as a “macro-speech act whereby the addresser aims at convincing the addressee of the validity of a claim or opinion” (Lo Cascio 1998). Also, according to this author, as a macro-speech act, it is subject to linguistic organisation rules and must meet certain success conditions

In the areas of grammar and discourse analysis, ‘evaluation’ is described as the expression of the speaker’s opinion, stance or viewpoint towards any given referent found in the world. The term ‘evaluative component’ includes the complex set of appraisal meanings, both of an

attitudinal and subjective nature, present in discourse. Its main pragmatic function is the expression of opinions, i.e., the speaker's personal judgement or appreciation, which marks the primary referents of the discursal topic with either positive or negative values.

Zenteno (2002) proposes that the evaluative component occupies a central position in many discourse types. It is both an underlying and patent dimension which is substantially present in, for example, all kinds of art reviews as it enables the expression of opinions intended for the appraisal, or qualification, of the primary referents, or subtopics, which constitute the central discourse topic. In this text class, the addresser may not always validate her/his opinions by means of argumentation. Instead, s/he seems to support them merely on the basis of her/his status of specialist in a particular artistic discipline.

On the other hand, in press editorials, the somewhat large set of evaluative meanings also have an important pragmatic-discursal function in the expression of opinions, which the addresser normally supports by means of an argumentative process. The argumentation elaborated in editorials is at the service of the expression of evaluative or appraisal opinion. That is to say, in press editorials, normally characterised as instances of argumentative discourse, as in other related textual classes, an argumentation is developed because a certain state of affairs is evaluated. Although much research has been conducted to date into the pragmatic functions of argumentation within editorials, in general, more studies need to be made in order to ascertain the conjoint pragmatic functions of argumentative and evaluative structures underlying the discourse of editorials and art reviews.

In this research study, we have attempted to carry out the analysis of a series of linguistic texts which can be regarded as being typical representatives of the argumentative and evaluative discourse types characteristically found in the mass media. In a broad sense, the present study aims to examine the operation of the evaluative and the argumentative component in two text classes: newspaper editorials and art reviews. In order to achieve this

objective, six editorials and six reviews (four film and two play reviews), selected from different on-line newspapers and art specialist websites, were analysed along the lines dictated by the descriptive models chosen for the study. In a narrow sense, it attempts to examine whether argumentation is at the service of evaluation or viceversa, as well as any possible interdependence between them.

Concerning its formal arrangement, the present study report has been organised into ten sections. Following this initial section, Introduction, Section 2 presents the general and specific objectives of our research work. Section 3 introduces a review of the literature that is foundational to our analysis. As regards argumentation, it focuses mainly on the proposals made by Lo Cascio (1998), and Van Eemeren et al. (2002). On the other hand, the study of evaluation has been developed along the lines of Hunston et al. (2000), White (2001), Zenteno (2002-2003) and Martin et al. (2005). Additionally, a general description of two categories of textual markers, namely, conjuncts and content disjuncts, as described by Quirk et al. (1985), has been provided to account for the roles that they play on the formulation of the argumentative and evaluative structures. Section 4 presents the research questions of our study. Section 5 presents the method, which comprises the description of the corpus and the procedures followed in the data analysis. In section 6 the presentation of the analysis of each text selected is offered. In section 7 we present and discuss the results of our study. Section 8 summarises the conclusions of our study, section 9 lists the references, and finally, section 10 displays the appendices to this study.

2. OBJECTIVES

The present study is intended to carry out an exploratory research into the argumentative and evaluative structures underlying editorials, film reviews and play reviews. It also attempts to account for the similarities and differences found between such structures in order to demonstrate whether the expression of evaluation is at the service of the expression of argumentation, or viceversa.

2.1. GENERAL OBJECTIVES

The main objectives of this study are the following:

2.1.1. To carry out a descriptive, comparative and qualitative study of the pragmatic functions of argumentative structure in given text classes.

2.1.2. To carry out a descriptive, comparative and qualitative study of the pragmatic functions of the evaluative component in given text classes.

2.1.3. To examine the role of the expressions of judgement and appreciation in art critics and editorials.

2.2. SPECIFIC OBJECTIVES

In order to fulfil the general objectives of this study, the following specific objectives, viewed as research actions, will be implemented:

2.2.1. To work out the argumentative structure underlying the text classes being studied, and arrange it in the form of tree diagram, as proposed by Lo Cascio (1998).

2.2.2. To find out the presence in the data under analysis of the different subsets of linguistic devices used for the expression of appraisal or evaluation.

2.2.3. To identify, list and quantify the expressions of judgement and appreciation, according to the Appraisal theory proposed by Martin and White (2005).

2.2.4. To determine the presence in the data under analysis of the different subsets of linguistic devices used for the expression of argumentation.

2.2.5. To work out the evaluative structure underlying the text classes being studied and arrange it in the form of diagrams and charts, as proposed by Hunston (2000).

3. THEORETICAL FRAMEWORK

3.1. Informal argumentation

Informal argumentation is a process that uses language to justify or refute a standpoint, with the aim of securing agreement in differing views (Lo Cascio 1998). It is also viewed as an interaction between someone who puts forward a standpoint and someone who challenges it. From a logical standpoint, the study of argumentation consists in fixing standards that enable the validity of a rational judgement, that is, the validity of an interrelated set of propositions. From a theoretical point of view, argumentation attempts to establish correct inference norms with the purpose of accepting certain expressions as reliable knowledge (Lo Cascio 1998). There are at least two types of argumentation: the first one consists in a process based on subjective arguments whereas the second one corresponds to an argumentation based on objective arguments. Namely, these are opinion-based and verifiable argumentation, respectively.

3.1.1. Toulmin's model of argumentation.

Toulmin's work (1958) has been enormously influential in the study of informal argumentation. He states that all types of informal argumentation can have a rational nature and rejects the studies of informal argumentation based on logical reasoning. In his view, the universal rules on which the study of logic is based cannot be applicable in practice. He then proposes a subjective analysis of the type of argumentation that is formulated in real life situations. Toulmin makes the strong claim that the main function of argumentation is to justify. Additionally, he proposes that the logical microstructure of human argumentation and reasoning consists of six categories: 'data', 'claim', 'warrant', 'backing', 'qualifier' and 'rebuttal' (Toulmin 1958). We will briefly describe each of these categories below.

According to Toulmin, a 'datum', or argument, is a fact or observation about the situation under discussion. The datum functions as the ground or basis for making a claim, which is

some further -potentially controversial- observation, prediction, or characterisation. A warrant is a rule of inference that serves to link the information presented in the datum and claim. Thus, “data-claim-warrant structures constitute the inferential core of the argument” (Newman and Marshall 1991:8). The backing of an argument is some knowledge structure from which we derive the warrant as “a practical moral” for reasoning about the domain and which serves to justify the warrant” (Newman and Marshall 1991:8). Toulmin noted that arguments often contain qualifiers, “phrases or terms that signal our epistemological stance toward our claims or register our degree of certainty” (Newman and Marshall 1991:8). Finally, a rebuttal is Toulmin’s category for explicitly registering the conditions under which the claim can be taken as true by the addresser or an addressee. These conditions provide a direct path for the development of counterarguments.

3.1.2. Lo Cascio’s model of argumentation

The model of argumentation proposed by Lo Cascio gathers some of the findings of the theory of Toulmin (1965) in Lo Cascio (1998).

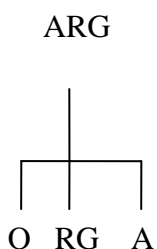
According to Lo Cascio (1998), argumentation is formed by at least two statements: One that expresses the thesis, either explicitly or implicitly, and an argument of its own. Consequently, the thesis is constituted by two linguistic acts. It can be defined as a macro-speech act, whose purpose is to persuade the intended addressee. Also, it is subject to linguistic organisation rules and must satisfy due conditions of success. Meeting these conditions implies the existence of congruence between the thesis that is being stated and the contextual rhetorical requirements. A thesis that is not relevant to the discourse topic in the communicative event can still hold a coherence relation with the arguments and be correct but it will not serve the purpose of being communicatively effective and efficient.

3.1.2.1. Thesis and opinion. A problem related to the evaluation of the thesis is that which has to do with the pragmatic distinction between thesis and opinion. According to Toulmin

(1958) (in Lo Cascio 1998), an opinion is defined as “the thesis or advanced hypothesis, the inferred intention derived from the evidence” (Lo Cascio, 1998: 123). van Eemeren and Grootendorst (2002) characterise an opinion as a view point related to any subject. It can be part of the inner knowledge of an individual or, alternatively, it can be expressed when a personal reflection about a particular subject matter is required. An opinion can be considered as the main component of an argumentation. (Lo Cascio 1998)

The thesis is an essential component in the structure of argumentative discourse. It is also related to an individual’s set of beliefs. There is some kind of semantic equivalence between opinion and thesis in the sense that the latter intends to account for the former. Despite this alleged equivalence, it may be the case that a writer states a thesis that does not coincide with her/his opinion, which will show them to be closely interrelated but they will still hold as different pragmatic acts. [

3.1.2.2. Main argumentation categories. In order that argumentation should develop, at least three elements must interact in an argumentative process: an argument (A), a proof (P) or evidence of a determinate fact, a thesis or opinion (O), and a general rule (GR), which is the warrant that supports certain arguments so that they can hold a relation between the A and O. According to Lo Cascio (1998), the rule of minimal formation (ARG) is composed by an opinion (O) and at least a justification (J) of such an opinion ($ARG = O + J$). Each J is formed by an A and a GR that allows A to be adequate to the O to which it is related within the nodule ARG. A conclusion can be found in combination with an opinion and in some cases its role is superior to the role of a conclusion. The basic structure of argumentation, as suggested by Lo Cascio (1998), can be represented in the following tree diagram:



3.1.2. The dialectic argumentative textual plan

In this approach, Lorenzini and Ferman (1988), and Zenteno and Ruiz (2005) propose that the dialectic argumentative textual plan is organised on the basis of two opposing theses: the thesis, supported by the addresser, and the counter-thesis, which is the opponent's thesis and refuted by the addresser. They originate a parallel and/or progressive process of argumentation and counter-argumentation both in the formulation of the main discursal thesis and in the presentation of the arguments. The order of statement of the thesis and counterthesis is flexible. That is, the addresser may present either her/his own standpoint or the counterthesis, or both. Likewise, the organisation of the arguments that support the main thesis or invalidate the counter-thesis may take a sequential or oppositional arrangement. Finally, there may be partial preliminary conclusions, which precede the presentation of the thesis and main conclusion.

3.1.2.1. Outline of the dialectic plan

1. Introduction, or starting point. Besides providing some background information which is relevant to the discourse topic (of a historical, or cultural nature, or otherwise), the speaker elaborates some preliminary argumentative standpoints, each with its respective arguments. These opposing viewpoints are, typically, organised dialectically within the initial paragraph(s). They create the setting for the presentation of the main standpoint and subsequent argumentation.

2. Presentation/statement of thesis A: central standpoint: It corresponds to the thesis that is explicitly or implicitly supported by the addresser.

3. Formulation of counter-thesis, or thesis B: It is presented, explicitly or implicitly, in contrastive terms with thesis A with the purpose of it being refuted or integrated to the addresser's argumentative plan. In this manner, the strengthening of the support for thesis A is finally ensured.

4. Presentation of the arguments supporting thesis A and those refuting the counter-thesis B: In the presentation of the arguments, the dialectical and sequential formats may be combined. At this point, the speaker can derive partial conclusions about the respective set of arguments which are subordinated to the final conclusion.

5. Final conclusion

3.1.3. Textual markers of argumentative structures

The types of analysis that have been carried out in this study have been, to a great extent, based on two main types of textual markers: the so-called 'logical connectors', i.e. conjunctions, and the 'evaluative attitudinal markers', or evaluation disjuncts. These textual devices, as part of a comprehensive account, were systematically described by Quirk et al. (1985). They have also been partially reformulated by Zenteno (1996). On the basis of the proposals made by the latter author (Zenteno 2002-3), we will assume that logical connectors play a significant role in argumentative discourse since, besides linking new propositional content to that found in the preceding text, they can also mark some of the specific pragmatic functions that given inscriptions (Lyons 1995) can perform within argumentative structures. Such pragmatic functions have, naturally, originated within the underlying discourse structure. In a strict sense, most logical connectors (exception made of a subset which mainly

function as ‘textual organisers’, simply make explicit certain semantic and pragmatic meanings which are basically discoursal. On the other hand, the attitudinal markers of evaluation, in conjunction with the whole set of evaluation predicates found within a language system, help introduce the addresser’s personal judgements or subjective evaluations of the events in view. All these evaluative devices will be further described in the following section, 3.2.

Greenbaum and Quirk (1990) state that the clause elements called ‘adverbials’ have a wide range of intra-sentential roles on the basis of their wide range of meanings, forms, and relative positions within sentence and clause structure. Their grammatical functions determine their classification into four categories: ‘adjuncts’, ‘subjuncts’, ‘disjuncts’, and ‘conjuncts’. However, Zenteno (1997) suggests that disjuncts, conjuncts and some subcategories of subjuncts should not be regarded as intra-sentential or intra-clausal adverbials since they clearly perform textual functions i.e., they operate either at the inter-sentential level, as conjuncts do, or at the supra-sentential level, which is the case of disjuncts. While Quirk et al. (1990) state that conjuncts, in their role as adverbials, connect two utterances or parts of an utterance, Zenteno (1997) suggests that conjuncts should be re-categorised as conjunctions on account of their textual status as logical connectors and the fact that they conjoin pairs of propositions or even more complex propositional segments. Thus, they operate at an inter-sentential level. This author includes within the category of ‘textual conjunction’ the following sub-classes:

1. Conjuncts. They establish relations between propositional segments and can be characterised as ‘super-connectors’ due to their strong connective power at text level. Following Quirk et al.’s classification (1990), they are assigned the following semantic roles:

- 1.1. Listing:

- 1.1.1. Enumerative, e.g. *firstly*, *secondly*, *next*, *finally*.

1.1.2. Additive:

1.1.2.1. Equative, e.g. *equally, likewise, in the same way*.

1.1.2.2. Reinforcing, e.g. *also, moreover, above all*.

1.2. Summative, e.g. *to sum up, in conclusion*.

1.3. Explanatory or Illustrative, e.g. *for example, namely, in other words*.

1.4. Resultive, e.g. *therefore, as a result, in consequence*.

1.5. Inferential, e.g. *otherwise, then or/else, in that case*.

1.6. Contrastive:

1.6.1. Antithetic, e.g. *instead, on the contrary, conversely, oppositely*.

1.6.2. Concessive, e.g. *however, nevertheless, still, though, anyhow*.

1.7. Transitional:

1.7.1. Discoursal, e.g. *by the way, incidentally, now*.

1.7.2. Temporal, e.g. *meanwhile, in the meantime, eventually, subsequently*.

2. Subordinators. They connect two propositions expressed by two clauses, i.e., they operate at an intra-sentential level. Typically, they link a subordinate clause to a main clause. Some examples of subordinators are *after, although, unless, since, as long as*, etc. Basically, they convey the same semantic meanings as conjuncts.

3. Coordinators. They link propositions conveyed by units of the same level such as sentences, clauses, and phrases. They make explicit the inter-propositional semantic connections between them. In general, each of these single basic conjunctions convey some basic logical meanings: addition (*and*), contrast (*but*), and alternation (*or*). However, in actual communicative performance, they can convey some other logical meanings. They can also convey several pragmatic meanings in actual contexts of use. These conjunctions can be

further classified into ‘single coordinators’ (*and, or, but*), and ‘correlative’ (*if... then, not only... but also, whether...or*, etc). Leech et al. (1982) originally proposed this latter category.

3.2. Evaluation

‘Evaluation’, the expression of the addresser’s opinions, or her/his subjective views, in social contexts of language use, has only recently become a main focus of discourse analysis. As it has also been the case of some other (inter) disciplinary trends in this field, it seems quite likely that the number of studies on the subject will continue to grow in the near future. Some linguistic circles, mainly within the sphere of Halliday’s functional linguistics (Halliday 1994) are actively engaged in the study of evaluation at text level. However, even though there is not as yet any definite single agreement on how this aspect of linguistic meaning should be approached, it is a worthwhile pursuit attempting to work out a unified descriptive model.

The writer or speaker’s opinion or personal view of given discourse referents is an important component of linguistic communication. Thus, there is a wide range of terms in use to designate and describe this phenomenon. Some of them are, to a great extent, somewhat equivalent, while others comprise some slightly different overlapping meaning dimensions. Lyons (1977) in Hunston and Thompson 2000 uses the term ‘connotation’ and focuses on the language items (in his view, “it is words which have connotations”). Alternatively, Halliday 1994, (in Thompson and Hunston 2000) uses the term ‘attitude’ to designate those linguistic elements used to convey the pragmatic meaning of opinion. Attitude, he explains, involves the perspective of the language user: “It is people who have attitudes”. These are not the only terms that are used to refer to the addresser’s opinion or evaluation. Thus, Martin (2005)

uses the term ‘appraisal’, while Conrad and Biber (Thompson and Hunston 2000) refer to it as ‘stance’.

Evaluation is defined by Thompson and Hunston (2000:5) as follows: “The broad cover term for the expression of the speaker’s or writer’s attitude or stance towards, viewpoint on, or feelings about the entities or propositions that he or she is talking about. That attitude may relate to certainty or obligation or desirability or any of a number of other sets of values”.

Evaluation, then, encompasses the whole set of values, whether aesthetic, ethical, or moral, which can be ascribed to those topical discourse referents and propositions under the addresser’s subjective scrutiny. If we identify what the addresser thinks, that will not only give us information about her/his set of values but will also reveal her/his social community’s value system. Thompson and Hunston (2000:6) support this idea by stating that “every act of evaluation goes towards building up that value system, which in turn is a component of the ideology which lies behind every text.”

There are some expressions that have a more or less unlimited pragmatic potential to be used in the expression of personal judgements about a given state of affairs. Others, instead, are loaded with either a positive or negative value almost exclusively. For example, the lexeme *perfect* has, essentially, a positive denotation. Other expressions include in their subjective meaning an element of evaluation, actual or potential, which accompanies their basic denotative meaning and may be of a greater or smaller degree. This additional evaluative shade of meaning is, in fact, activated in particular contexts of use.

3.2.1. The socio-pragmatic functions of evaluation markers

Within discourse, evaluation markers are used to perform three main socio-pragmatic functions: to express the speaker or writer's opinion, to construct and maintain social relations between the interlocutors, and to help organise some interactive discourse dimensions. We will briefly explain each of these functions below.

3.2.1.1. By expressing the speaker or writer's opinion, the text reflects the value system of that person and that of her/his own community. In doing so, the ideology of the society within which the text is produced is, directly or indirectly, revealed.

3.2.1.2. The social relations between the addresser and addressee are constructed and maintained by means of 'manipulation', 'hedging' and 'politeness'. Thompson and Hunston (2000) define these pragmatic resources as follows:

3.2.1.2.1. Manipulation. Evaluation can be used to manipulate the reader, to persuade her/ him to view certain discourse referents in a particular way.

3.2.1.2.2. Hedging. Evaluation can be used to adjust the truth-value or certainty attached to a statement. The degree of certainty attached to particular knowledge or claim can be the subject of negotiation between the speech events interactants.

3.2.1.2.3. Politeness: One purpose of hedging is to mark a knowledge claim as unacknowledged by the discourse community, not as uncertain (Myers 1989, in Hunston and Thompson 2000). Hedging acts as a politeness device, a strategy in the maintenance of social relations between addresser and addressee.

3.2.1.3. Regarding discourse organisation, the writer does not only tell the reader "This happened, and this is my opinion about it" but also tells her/him "This is the beginning of our text, this is how the argument fits together, and this is the end of our interaction". In short, the addresser composes her/his text intended for the addressee such that he also communicates their respective roles as 'discourse-producer' and 'discourse-recipient'.

3.2.2. How do we recognise evaluation?

To understand what evaluation is conceptually, it first has to be recognised within text and discourse. According to Thompson and Hunston (2000), identifying evaluation is a question of identifying signals of ‘comparison’, ‘subjectivity’, and ‘social values’. That is to say, in conceptual terms, evaluation has been noted to be comparative, subjective and value-laden.

3.2.2.1. Comparative evaluation. Labov (1972), in Thompson and Hunston (2000), states that evaluation consists of anything that is compared to or contrasts with the norm. Thompson and Hunston (2000:21) argue that “evaluation involves comparison of the object of evaluation against a yardstick of some kind: the comparators”. These include comparative adjectives and adverbs; adverbs of degree; comparison adverbs such as just, only, at least; expressions of negativity (morphological, such as *un-* and other affixes; grammatical, such as not, never, hardly; and lexical, such as fail, lack).

3.2.2.2. Subjective evaluation. The markers of subjectivity constitute a very large group which includes modals and other markers of (un) certainty; non-identifying adjectives; certain adverbs, nouns, and verbs; sentence adverbs and conjunctions; report and attribution structures; and marked clause structures, including patterns beginning with *it* and *there*.

3.2.2.3. Value-laden evaluation: Thompson and Hunston (2000) suggest that the markers of value may be divided into two groups: lexical items whose typical use is in an evaluative environment; and indications of existence of goals and their (non-) achievement. In this respect, Thompson and Hunston (2000:21) state: “‘what is good’ may be glossed as ‘what achieves our goals’ and ‘what is bad’ may be glossed as what impedes the achievement of our goals”.

3.2.3. Linguistic identification of evaluation

The task here is to identify those forms and structures that signal the concepts stated above.

These are given under the headings of lexis, grammar, and text.

3.2.3.1. Lexis: Some lexical items are very clearly evaluative, in the sense that evaluation is their chief function and meaning. These include:

1. Adjectives, such as splendid, terrible, surprising, obvious, important, possible, etc.
2. Adverbs, such as happily, unfortunately, plainly, interestingly, possibly, among others.
3. Nouns, such as success, failure, tragedy, triumph, likelihood, etc.
4. Verbs, such as succeed, fail, win, lose, doubt, among others.

3.2.3.2 Grammar: Labov (1972), in Thompson and Hunston (2000:18), asserts that “departures from the basic narrative syntax have a marked evaluative force”, and lists these departures as:

1. Intensifiers, such as gestures, expressive phonology, quantifiers, repetition, and ritual utterances.
2. Comparators, listed as negatives, futures, modals, quasimodals, questions, imperatives, or-clauses, superlatives and comparatives.
3. Correlatives, including progressives, appended particles (non-finite ‘ing’ clauses), double appositives, and attributives.
4. Explicatives, that is, clauses introduced by subordinators such as *while*, *though*, *since*, *because*, and other connectors between clauses.

Biber and Finegan (1989), in Hunston and Thompson (2000), provides a list of twelve ‘stance markers’, defined as the “lexical and grammatical expression of attitudes, feelings, judgements, or commitment concerning the propositional content of a message”. These

markers comprise lexical items selected from particular word classes, as well as some other categories, namely,

- (1) adverbs indicating affect, certainty, and doubt;
- (2) adjectives indicating affect, certainty, and doubt;
- (3) verbs indicating affect, certainty, and doubt;
- (4) hedges (vague language e.g. about, sort of);
- (5) emphatics (e.g. for sure, really);
- (6) modals indicating possibility, necessity, and prediction.

3.2.3.3. Text: Evaluation tends to be found throughout a text rather than being confined to one particular part of it. It is identified in some cases because of its position in a text and the role that it plays because of that position (Thompson and Hunston: 2000). The writer's opinion concerning the likelihood of certain events is identified by the term 'modality'. This concept overlaps with the concept of 'evidentiality', which relates to the kinds of evidence a person has for making factual claims. We can make a distinction between 'what is written about' and the writer's opinion of it. In both cases, the opinion can be seen essentially in terms of positive and negative parameters (good/bad, certain/uncertain).

3.2.4. Appraisal theory

'Appraisal theory' is a descriptive model of evaluation developed by Martin et al. during the 80's and 90's for "analysing the language of evaluation, the linguistic realisation of attitudes, judgements and emotion and the ways in which evaluations are negotiated interpersonally." (White 2001:1). Appraisal theory evolved within the framework of systemic functional linguistics and focused on the analysis of interpersonal meaning in discourse, that is, the negotiation of social relations, the ways people interact, including the individual feelings that

they try to share. Also, appraisal theory is proposed as a discourse semantics system since “appraisal analyses focuses attention on the meanings a text affords and the reading positions which focus this potential in different ways” (Martin 2005:25). In short, they are concerned with those meanings being expressed beyond the clause level.

Following White (2001) and Martin (2005), appraisal can be viewed as the configuration of three distinctive domains: ‘attitude’, ‘engagement’ and ‘graduation’. Attitude is concerned with our feelings, including emotional reactions, judgements of behaviour and evaluation of material or immaterial states of affairs. Engagement is the “indication of a speaker’s degree of commitment to the appraisal expressed.” (Martin 2005:37). Graduation involves “grading phenomena whereby feelings are amplified and categories blurred” (Martin 2005: 35).

The appraisal model is a particular approach to exploring, describing and explaining the way language is used to evaluate, to adopt stances, and to manage interpersonal positioning and relationships. Thus, it explores how speakers and writers pass judgements on people, other writers/speakers and their utterances, material objects, happenings and states of affairs. It explores how attitudes, judgements and emotive responses are explicitly presented in texts and how they may be more indirectly implied, presupposed or assumed.

3.2.4.1. The three sub-types of attitude: affect, judgement and appreciation

In the appraisal theory, attitudinal meaning is sub-divided into three subcategories. These are ‘affect’, ‘judgement’ and ‘appreciation’.

3.2.4.1.1. Affect. It involves evaluation by means of the writer/speaker’s indication of how s/he is emotionally disposed to the person, thing, happening or state of affairs constituting a given discourse (sub) topic. For example,

(1) *I love jazz.*

(2) *This new proposal by the government terrifies me.*

(Martin 2005)

According to White (2001), affect has to do with emotions, with positive and negative emotional responses and dispositions. Affectual positioning may be indicated, through verbs of emotion (mental processes) such as *to love / to hate, to frighten / to reassure, to interest / to bore, to enrage / to placate*, e.g.,

(3) *Your offer pleases me.*

(4) *I hate chocolate.*

(Martin 2005)

It can also be conveyed through adverbs of manner, such as *happily / sadly*. Actually, these are equivalent to Quirk et al.'s (1985) category of disjuncts; e.g.

(5) *Sadly the government has decided to abandon its commitment to the comprehensive school system.*

(Martin 2005)

Affect can also be conveyed through adjectives of emotion: *happy / sad, worried / confident, angry / pleased, keen / uninterested*; e.g.

(6) *I'm sad you've decided to do that.*

(7) *I'm happy he's joining the team.*

(8) *She's frightened of spiders.*

And by means of nominalisation *joy/despair, confidence/insecurity*.

(9) *'Her fear was obvious to all'*

(10) *'I was overcome with happiness'*

3.2.4.1.2. Judgement: According to White (2001), judgement has to do with normative assessments of human behaviour typically making reference to rules or conventions of social, moral or religious behaviour. For example,

(11) *'He corruptly agreed to accept money from those bidding for the contract'*

(White 2001)

(12) *'Our new workmate seems rather eccentric'*

Following White (2001) and Martin (2005), the term ‘judgement’ has been chosen to refer to attitudinal evaluation in which human behaviour is negatively or positively assessed by reference to some set of social norms. Where judgement is explicitly indicated, it is possible to find terms such as *corrupt, virtuously, dishonest, murderous, tyrant, bully, hero, betray, obstinate, indefatigable, abuse, defraud, courageously, skilled, genius, dunce, stupidity, foolishly, eccentric, maverick*.

Judgement, as defined by White (2001:1), is concerned with “language which criticises or praises, which condemns or applauds the behaviour the actions, deeds, sayings, beliefs, motivations etc of human individuals and groups.” He states that the most obvious examples of judgement involve assessments by reference to systems of legality/illegality, morality/immorality or politeness/impoliteness, that is to say, there is an assessment that rules of behaviour, codified in the culture have been infringed. Such judgements involve an assertion that some set of religious, moral or legal rules or regulations are at issue. Here, for example, we find such terms as *immoral, virtuous, lewd, sinful, lascivious, innocent, unjust, fair-minded, law-abiding, murderous, cruel, brutal, compassionate, caring, dishonest, honest, deceptive* and *fraudulent*. Such assessments can carry a heavy weight socially. Other values of judgement involve evaluations by which the person judged would be lowered or raised in the esteem of their community, but which do not have the same legal, religious or moral implications as the first set. These are assessments of normality (*eccentric, maverick, conventional, traditional*, etc), of competence (*skilled, genius, knowledgeable, stupid, dunce, brilliant, incompetent, powerful, feeble*) and of psychological disposition (*brave, cowardly, determined, obstinate, zealous, stubborn, committed, lazy*, etc). Both White (2001) and Martin (2005) stress that judgement, as a system of attitudinal positioning, is, by definition, shaped by the particular cultural and ideological situation in which it operates. They state that the way people make judgements about morality, legality, capacity, normality, etc., will

always be determined by the culture in which they live and by their own individual experiences, expectations, assumptions and beliefs. Therefore, there is always the possibility that the same event will receive different judgements, according to the ideological position of the person making those judgements.

The analysis of judgement is complicated by the need to distinguish between what White (2001) terms 'inscribed' (or explicit) judgement. Under the inscribed/explicit category, the evaluation is explicitly presented by means of a lexical item carrying the judgement value, thus, *skilfully*, *corruptly*, *lazily* etc. Judgement values are triggered by what can be viewed as simply facts, apparently unevaluated descriptions of some event or state of affairs. Another type of judgement is what White calls 'provoked judgement'. For example, consider the following sentence:

(13) '*Although he had entered, the whole room kept on talking.*' (White 2001: 5)

In this sentence, there is no word or wording that indicates a positive or negative assessment. And yet there is still something accusatory or critical about the wording, specifically the use of the wordings '*although*' and perhaps '*whole room*' and '*kept on*'. White (2001:5) claims that "none of these formulations could be said, of themselves, to convey a negative or positive assessment; they are not 'attitudinal' but they are, nevertheless, evaluative". Although the utterance contains no values of explicit judgement it does employ evaluative language and these expressions act to direct us towards a judgemental response.

3.2.4.1.3. Appreciation: Martin (2005) and White (2001) categorise appreciation as those evaluations that are concerned with positive and negative assessments of objects, artefacts, processes and states of affairs rather than with human behaviour. In some instances, however, human participants may also be appreciated, in cases where the assessment does not directly focus on the correctness or incorrectness of their behaviour. The most obvious values of appreciation are concerned with what is traditionally known as 'aesthetics'. Those

involve either a positive or negative assessments of the form, appearance, composition, impact, significance, etc. of human artefacts, physical objects natural objects, material circumstances/state of affairs as well as human individuals, by reference to aesthetics and other systems of social value. By means of appreciation, texts as well as more abstract constructs such as plans and policies are commonly evaluated. Some instances of appreciation are,

(14) 'A *beautiful sunset*'

(15) 'An *ugly scar*'

(16) 'A *striking vista*'

As White (2001) states, aesthetic evaluation is not confined to inanimate objects and states of affairs. It may equally apply to human subjects when viewed more as entities than as participants who behave. However, he proposes that such assessments are not instances of judgement because they do not make reference to human behaviour directly. They do not involve evaluations of right and wrong or correct and incorrect. Thus,

(17) 'A *beautiful lady*'

(18) 'A *key figure*'

Therefore, human individuals may be described as '*beautiful*', '*handsome*', '*ugly*', '*lopsided*', '*gangly*', '*striking*', etc.

The object, product or process is evaluated in terms of various social conventions; moreover, the evaluation of one field will not be applicable or relevant in another. Consequently, it would be expected that the set of social values that have validity in the visual arts might not be applicable in the world of journalism, entertainment or advertising.

3.2.5. Disjuncts as textual markers of evaluation

Concerning the evaluative elements present in discourse, Quirk et al. (1985) introduce the category of disjuncts, or 'attitudinal markers', as a subcategory of adverbials. In their view,

According to Quirk et al. (1985:613), 'disjuncts' have a superior role when compared with the other sentence elements. They are syntactically detached from sentence structure. In some respects, disjuncts seem to have a scope that extends over the sentence as a whole superordinate element. In this respect, Zenteno (1997) suggests that they could be regarded as performing a supra-sentential role. Disjuncts can be further divided into two main categories: 'style' disjuncts and 'content' disjuncts. While the former convey the addresser's comment on the style and form of what s/he is saying, the latter makes observations on the actual content of the utterance and its truth conditions; i.e., they make a distinction between the degree of or conditions for truth-content (certainty) and the value judgement of content (evaluation). Disjuncts corresponding to this latter sub-category convey some type of evaluation of or attitude towards what is being said. They can be further subdivided into three groups:

1. Positive: They express a judgement on what is being said as a whole and normally apply the same judgement simultaneously to the subject of the clause. With some of these adverbs, what is said is judged to cause satisfaction, to be fortunate, to be appropriate or expected; e.g., *correctly, justly, rightly, cleverly, prudently, reasonably, sensibly, wisely, artfully, appropriately, pleasingly, refreshingly, remarkably, fortunately, happily, luckily, conveniently, mercifully, to my delight, quite properly, cleverly, cunningly, shrewdly, prudently, etc.*

2. Neutral: With these disjunct types, the judgement carries no implication that it applies to the subject of a clause. Some of these items judge what is said to be strange or unexpected, etc.; e.g., *remarkably, amazingly, astonishingly, curiously, funnily, incredibly, ironically, oddly, remarkably, strangely, suspiciously, unexpectedly, inevitably, naturally, understandably, predictably, amusingly, hopefully, preferably, significantly, thankfully, really, in fact, to my surprise, conveniently, mercifully, etc.*

3. Negative: What is said is judged to cause dissatisfaction, to be unfortunate or inappropriate; e.g., *incorrectly, unjustly, sadly, wrongly, foolishly, unreasonably, unwisely, annoyingly, disturbingly, regrettably, disappointingly, unfortunately, unhappily, to my regret, to her displeasure*, etc.

4. RESEARCH QUESTIONS

The present research will be carried out along the lines directed by the following research questions:

1. Are argumentative structures within editorials and art reviews at the service of the expression of evaluation found within editorials and art reviews?
2. Alternatively, are evaluative structures within editorials and art reviews at the service of the argumentative structures found within editorials and art reviews?
3. Are argumentative structures and evaluative structures complementary within newspaper editorials and art reviews?
4. What are the communicative functions performed by argumentative structures in given text classes?
5. What are the communicative functions performed by evaluative structures in given text classes?
6. What is the frequency of occurrence of the expression of judgement and appreciation in editorials art reviews?

5. METHOD

5.1. Corpus selection and corpus criteria

After examining a large number of editorials and reviews from such different sources as magazines, film festival guide books and newspapers, we decided to select the data from articles published electronically on British, American and New Zealand websites: newspapers and specialised websites. These articles were written and published between July/2004 and October /2005. The examination of these articles revealed the following:

Concerning editorials, there were differences in the information structuring. Some of the editorials revealed a noticeable structure and organisation of the issues under discussion but others presented a somewhat less organised arrangement, which made it difficult for us as readers to recognise the underlying argumentative structure involved. Furthermore, differences in the global arrangement of the editorials were reflected in the evaluative component. On the one hand, there were some editorials in which these instances were more frequent. In these editorials, the evaluative structures were easier to identify as the corresponding writers made use of evaluative devices in order to ground their standpoints towards the issues under discussion.

As far the art reviews selected for the study were concerned, there were some in which the reviewers only gave a brief summary intended as a description of the storyline. In this type of art reviews the critic's point of view was not stated. As a result, these texts were too short to be selected for further analysis. In addition, there were art reviews in which there were evaluative stages with respect to different aspects of the film or play. Also, the point of view of the writer was clearly mentioned. The evaluation was focused on the following aspects: characters, director, screenplay, music, production, actors, special effects, scenery, mainly.

To narrow down the final data selection, the texts chosen for further analysis met the criterion of 'minimal text length', i.e., the texts selected were relatively long (two pages or so in extension). They also met the criterion of variety of topics depending on the country in which they had been published. They mainly refer to the current events of each country.

Moreover, in the texts selected the attitude of the writer is not always positive or favourable towards the subject matter. There are some texts in which the writer's stance is negative. Therefore, the use of evaluative devices is diverse in both cases.

The data to be analysed in this research work is finally composed of six editorials and six art reviews.

Concerning editorials, these were retrieved from the following on-line newspapers: The editorial 'Anzac Cove' was selected from the *New Zealand Herald*, the editorial 'The Law and the Golden Rule' was selected from *Los Angeles Times*, 'Justice and Peace in Colombia' was selected from *The Washington Post*, finally.

The editorials 'Green Light for Bomb Builders', 'Gas Taxes' and 'Fat Chance' were taken from *The New York Times*.

As for art reviews, the film review 'Spanglish' was retrieved from the on-line film review site www.berardinelli.com. 'The Hitchhiker' Guide to the Galaxy' was also selected from a specialised website on film reviews: <http://planetmagrathea.com>

The film review 'Maria Full of Grace' was taken from the electronic newspaper *New Zealand Herald* and 'The revenge of the Sith's' film review was selected from *The Times on-line*. The play review 'Julius Caesar' was selected from *The Guardian* whereas the review of the play 'Spamalot' was selected from *The New York Times*

Finally, different authors wrote all of the texts selected, and the issues selected for this study were published between March and October of 2005.

5.2. Data analysis procedures

The data analysis carried out in the present research involved the steps and procedures delineated below:

5.2.1. An argumentative analysis was carried out of each of the texts selected. It was also determined whether the type of argumentation structure employed in the texts was sequential or dialectical (Lorenzini and Ferman 1988).

5.2.2. The argumentative structure was described in the form of tree diagrams as suggested by Lo Cascio (1998). In addition and for further explanation, a literal description was made of the argumentative structure for each text.

5.2.3. The structure of evaluation of art reviews was described in the form of diagrams that resemble the tree diagrams suggested by Lo Cascio (1998). This was done in order to account for the similarities and differences existing between both structures, (argumentative and evaluative) in these types of texts.

5.2.4. On the basis of the model of evaluation proposed by Martin (2005), which suggests a categorisation of the evaluative component in terms of affect, judgement and appreciation, an analysis was carried out of the evaluation structure and the evaluative devices found in each of the texts. Nevertheless, only the last two notions were considered for our analysis, since they could be applied more effectively in the texts selected.

5.2.5. The structure of evaluation found in each of the texts selected was deployed in the form of tables as suggested by Hunston (2000) and Martin (2005). The evaluative devices found were described in terms of the following parameters: What is evaluated? Who

evaluates it? How is it evaluated? Category (judgement / appreciation) and type of evaluation: positive (+) or negative (-).

5.2.6. The information drawn from the analysis was organised in tables that summarise the number of occurrence of the instances of judgement, appreciation, positive and negative evaluation in each text.

5.2.7. An analysis of the textual markers of argumentative and evaluative structures found within the texts was carried out.

5.2.8. Then, the number of occurrence of the different textual markers present in newspaper editorials and art reviews along with the number of instances of logical connectors corresponding to the categories contrastive and listing/additive was arranged in tables and charts.

5.2.9. Finally, conclusions were established in relation to the study.

6. DATA ANALYSIS

6.1. A CONFLICT OVER ANZAC COVE

6.1.1. Literal argumentative structure

Main thesis/ Basic thesis: *The conflict over Anzac Cove is needless.*

Primary argument 1 / Sub thesis 1: *This work [The widening of Anzac road and the creation of new parking areas] has not wrought the sort of dramatic transformation that will take from the experience of visiting Gallipoli.*

Secondary Argument 1 / Secondary thesis 1: *The natural flow from the strikingly narrow beach to the peninsula's network of ridges and valleys has been disturbed ever since the original narrow road was built.*

Secondary Argument 2 / Secondary thesis 2: *Anzac Cove, like most scenes of former battle, has always required a sense of imagination.*

Primary argument 2 / Sub thesis 2: *Unlike other battlefield, Gallipoli has been preserved outstandingly well.*

Secondary Argument 3 / Secondary thesis 3: *The Turks have gone to great lengths to ensure Gallipoli is probably the most authentic of all World War I battlegrounds.*

Tertiary argument 1 / tertiary thesis 1: *This [Anzac Cove] is part of their heritage and has been safeguarded as such.*

Fourth argument 1 / fourth thesis 1: *Gallipoli thrust Kemal Ataturk, the architect of modern Turkey, to prominence and is every bit as emblematic to Turks as to New Zealanders and Australians.*

Primary argument 3 / Sub thesis 3: *The widening of the road at Anzac Cove does nothing to detract from the major New Zealand memorial at Chunuk Bair, or the centre of Australian commemoration at Lone Pine.*

Secondary Argument 4 / Secondary thesis 4: *Both [sites] are a considerable distance inland, as are other key sites, such as Quinn's Post and The Nek.*

Secondary Argument 5 / Secondary thesis 5: *The roading work does not take anything away from the Turkish memorials that are scattered across the battlefield.*

Tertiary argument 2 / Tertiary thesis 2: *Last year, these [Turkish memorials] attracted more than a million Turks, many of them schoolchildren - a number that puts the visits by New Zealanders and Australians into perspective.*

Primary argument 4 / Sub thesis 4: *The Turks were pressured by the Australian Government to initiate and complete the road-widening before an estimated 25,000 people descend on Gallipoli for this month's 90th anniversary commemorations.*

Primary argument 5 / Sub thesis 5: *The former road at Anzac Cove was not only inadequate but unsafe.*

Secondary Argument 6 / Secondary thesis 6: *Given the size of modern tour buses, of which dozens will be at Gallipoli this year, there was the potential for tragedy if the road and parking areas proved too fragile to cope.*

Primary argument 6 / Sub thesis 6: *Already, New Zealand has pressured Turkey to extend a walking track, and there are plans to upgrade the narrow road running along the ridge that formed the Anzac frontline.*

Conclusion: *The lesson from Anzac Cove is that this tension should be acknowledged, and tact and technique employed to dilute it. All the time remembering, of course, the overarching question of Turkish sovereignty. [The Turkish authorities are not guilty for the alleged ruining of Anzac Cove].*

Counter thesis

Main thesis / Basic thesis: *The Turks are guilty of careless desecration over Anzac Cove.*

Primary Argument 1 / Sub thesis 1: *This work has radically reshaped the coastline and removed historic features.*

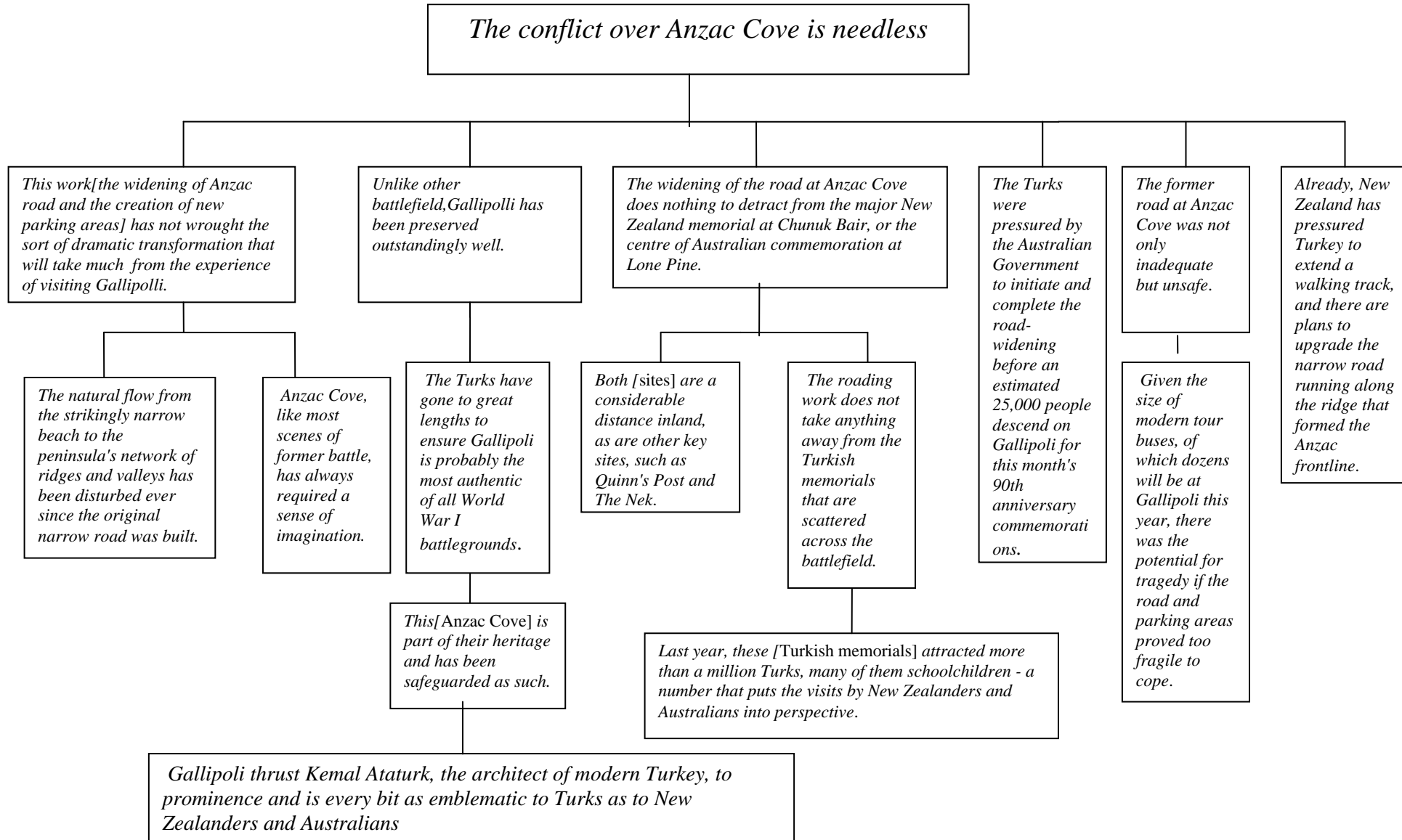
Secondary Argument 1 / Secondary thesis 1: *The landscape immediately around the 600m-long cove bears only a passing resemblance to that stormed by the Anzac troops in 1915.*

Primary Arguments 2 / Sub thesis 2: *Human remains had been dug up during the work.*

Primary Argument 3 / Sub thesis 3: *Rubble had been dumped carelessly on the beach.*

Conclusion: *The Turks are guilty of careless desecration over Anzac Cove.*

6.1.1.1. Editorial. Tree diagram suggested by Lo Cascio (1998)



Conclusion: The lesson from Anzac Cove is that this tension should be acknowledged, and tact and technique employed to dilute it. All the time remembering, of course, the overarching question of Turkish sovereignty. [The Turkish authorities are not guilty for the alleged ruining of Anzac Cove]

Counterthesis

The Turks are guilty of careless desecration over Anzac Cove.

This work has radically reshaped the coastline and removed historic features

Human remains had been dug up during the work.

Rubble had been dumped carelessly on the beach.

The landscape immediately around the 600m-long cove bears only a passing resemblance to that stormed by the Anzac troops in 1915.

6.1.2. Evaluation

Item	What is evaluated?	Who evaluates it?	How it is evaluated?	Category (Judgement/Appraisal)	Type of evaluation (+ / -)
1	<i>A needless <u>conflict</u> over Anzac Cove</i>	Writer	<i>needless</i>	Appreciation	(-)
2	<i>Turkey is in an unenviable <u>position</u> over the Gallipoli battlefield</i>	Writer	<i>unenviable</i>	Appreciation	(-)
3	<i>of a site that played a <u>pivotal</u> role in its modern history,</i>	Writer	<i>pivotal</i>	Appreciation	(+)
4	<i>this work has radically reshaped the coastline</i>	Melbourne's Sunday Age	<i>radically reshaped</i>	Appreciation	(-)
5	<i>rubble had been dumped <u>carelessly</u> on the beach.</i>	Writer	<i>carelessly</i>	Appreciation	(-)
6	<i>particularly disturbing, <u>suggestions</u> suggestions that human remains had been dug up during the work</i>	Writer	<i>disturbing</i>	Judgement	(-)
7	<i>Any <u>alteration</u> to Gallipoli's <u>appearance</u> is, of course, regrettable</i>	Writer	<i>regrettable</i>	Appreciation	(-)
8	<i>it is important to <u>keep the changes</u> in perspective</i>	Writer	<i>important</i>	Appreciation	(+)
9	<i>the sort of <u>dramatic transformation</u></i>	Writer	<i>dramatic</i>	Appreciation	(-)
10	<i>The outstanding <u>feature</u> of Gallipoli</i>	Writer	<i>outstanding</i>	Appreciation	(+)
11	<i>which (Gallipoli) has been preserved</i>	Writer	<i>outstandingly well.</i>	Appreciation	(+)

	<i>outstandingly well.</i>				
12	<i>It is unthinkable, therefore, that the <u>Turkish authorities are guilty of careless desecration</u></i>	writer	<i>unthinkable</i>	Judgement	(-)
13	<i>The former road <u>at Anzac Cove</u> was not only inadequate but unsafe</i>	writer	inadequate unsafe	Appreciation	(-)
14	<i>the overarching <u>question of Turkish sovereignty</u></i>	writer	overarching	Judgement	(+)

6.1.3. Analysis of textual devices

6.1.3.1. Logical Connectors

6.1.3.1.1. Conjuncts

<i>On the one hand</i> , [it is clearly determined to preserve the essence of a site that played a pivotal role in its modern history] [...]	Contrastive /antithetic
<i>On the other</i> , [both it and the Anzac nations are keen to improve access for the increasing number of people attracted there every year.]	Contrastive / antithetic
[Any alteration to Gallipoli's appearance is, of course, regrettable, and it appears the work of the roading contractors could have been monitored more closely.] <u>Nonetheless</u> , [it is important to keep the changes in perspective.]	Contrastive / concessive
[It is unthinkable], <u>therefore</u> , [that the turkish authorities are guilty of careless desecration.]	Resultive

6.1.3.1.2. Subordinators

[It is clearly determined to preserve the essence of a site that played a pivotal role in its modern history], <u>as well as</u> [imprinting itself on the national consciousness of New Zealanders and Australians.]	Listing / additive
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6.1.3.1.3. Coordinating conjunctions

[The report follows earlier, particularly disturbing, suggestions that human remains had been dug up during the work,] <u>and</u> [that rubble had been dumped carelessly on the beach.]	Listing / additive / reinforcing
[Any alteration to Gallipoli's appearance is, of course, regrettable,] <u>and</u> [it appears the work of the roading contractors could have been monitored more closely.]	Listing / additive / reinforcing
[This is part of their heritage,] <u>and</u> [has been safeguarded as such]	Listing / additive / reinforcing
[Already, New Zealand has pressured Turkey to extend a walking track], <u>and</u> [there are plans to upgrade the narrow road running along the ridge that formed the Anzac frontline.]	Listing / additive / reinforcing
[The lesson from Anzac Cove is that this tension should be acknowledged,] <u>and</u> [tact and technique employed to dilute it.]	Listing / additive / reinforcing

6.1.3.2. Disjuncts

[...] rubble had been dumped <u>carelessly</u> on the beach.	Content / evaluation / negative
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6.2. THE LAW AND THE GOLDEN RULE

6.2.1. Literal argumentative structure

Main thesis/ Basic Thesis: *Americans overseas could face a nightmare if the United States continues to be lax in respecting the rights of foreign nationals arrested in this country.*

Primary argument 1 / Sub thesis 1: *In the case of 51 Mexican nationals on death row here, the International Court of Justice ruled that the United States did an abysmal job of honouring its obligations under the Vienna Convention on Consular Relations.*

Primary argument 2 / Sub thesis 2: *Earlier this term, the U.S. Supreme Court decided to review the case of Jose Medellin, a Mexican national sentenced to death in Texas, to determine whether U.S. courts are indeed bound by the World Court's ruling.*

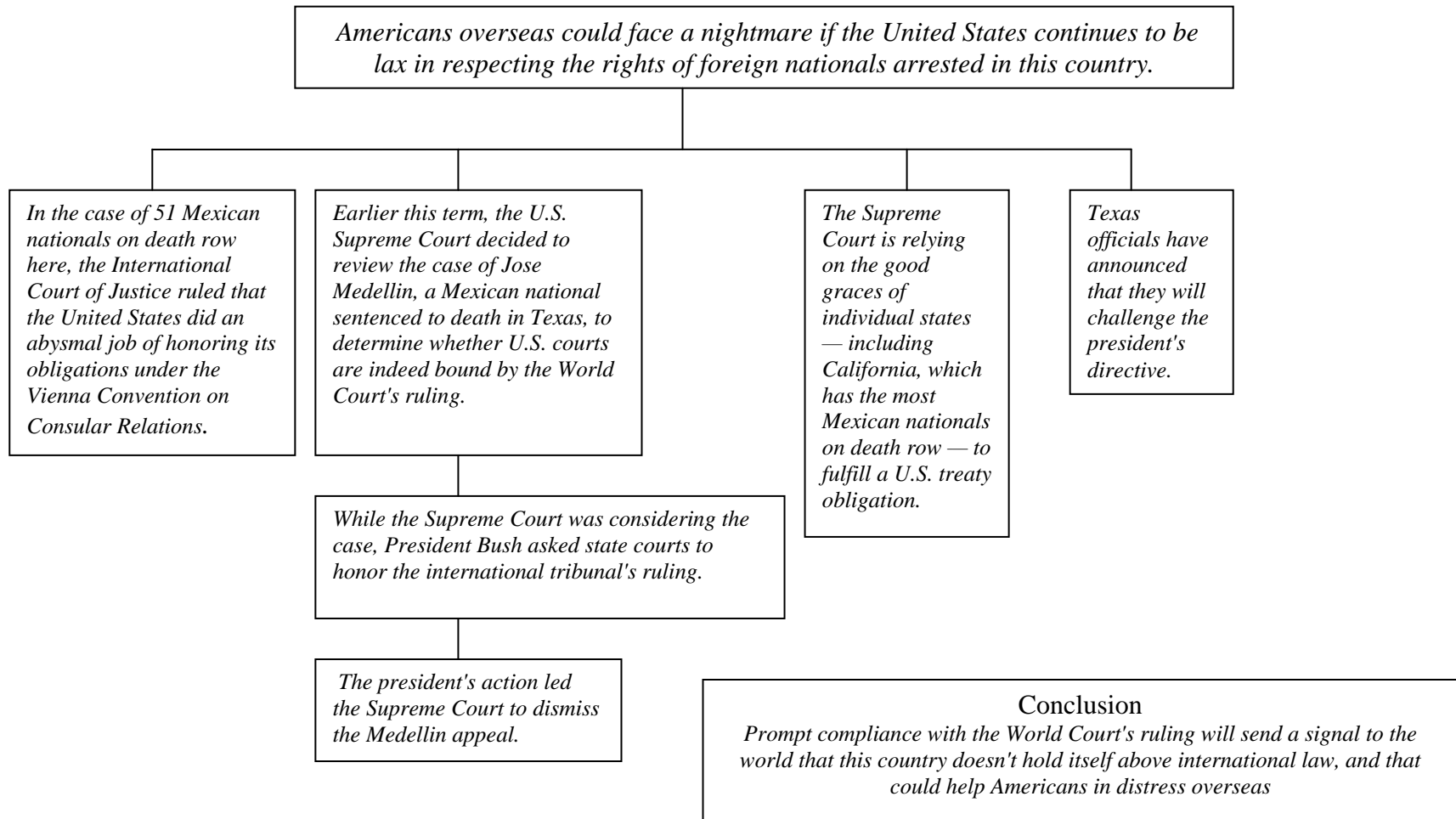
Secondary argument 1 / Sub thesis 1: *While the Supreme Court was considering the case, President Bush asked state courts to honour the international tribunal's ruling.*

Tertiary argument 1 / Tertiary thesis 1: *The president's action led the Supreme Court to dismiss the Medellin appeal.*

Primary argument 3 / Sub thesis 3: *The Supreme Court is relying on the good graces of individual states — including California, which has the most Mexican nationals on death row — to fulfil a U.S. treaty obligation.*

Primary argument 4 / Sub thesis 4: *Texas officials have announced that they will challenge the president's directive.*

Conclusion: *Equally important, prompt compliance with the World Court's ruling will send a signal to the world that this country doesn't hold itself above international law, and that could help Americans in distress overseas.*



6.2.1.1. Editorial. Tree diagram suggested by Lo Cascio (1998)

6.2.2. Evaluation

Item	What is evaluated?	Who evaluates it?	How it is evaluated?	Category (Judgement / Appreciation)	Type of evaluation (+ / -)
1	<i>If <u>the United States</u> continues to be lax in respecting the rights of foreign nationals arrested in this country.</i>	Writer	Lax	Judgement	(-)
2	The International Court of Justice ruled that <i>the United States</i> did an <i>abysmal job</i> of honoring its obligations under the Vienna Convention on Consular Relations.	The International Court of Justice	<i>Abysmal job</i>	Appreciation	(-)
3	<i>Alas, the president's action led the Supreme Court to dismiss the Medellin appeal</i>	The president's action	<i>Alas</i>	Judgement	(+)
4	It's unfortunate that <i>the Supreme Court</i> is relying on the good graces of individual states...	Writer	<i>Unfortunate</i>	Judgement	(+)
5	Disappointingly, <i>Texas officials</i> have announced that they will challenge the president's directive.	Writer	<i>Disappointingly</i>	Appreciation	(-)
6	Equally important, <i>prompt compliance with the World Court's ruling</i> will send a signal to the world that this country doesn't hold itself above international law	Writer	<i>Equally important</i>	Appreciation	(+)

6.2.3. Analysis of textual devices

6.2.3.1. Logical Connectors

6.2.3.1.1. Conjunctions

<i>Equally important, prompt compliance with the World Court's ruling will send a signal to the world that this country doesn't hold itself above international law, and that could help Americans in distress overseas.</i>	Listing / additive
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6.2.3.1.2. Subordinators

<i>[That's a nightmare that Americans overseas could face] if [the United States continues to be lax in respecting the rights of foreign nationals arrested in this country.]</i>	Effect / cause
<i>[The ICJ, also known as the World Court, said that U.S. courts must reconsider these cases] to [see whether the failure to inform the Mexican nationals of their rights contributed to their convictions and sentences.]</i>	Purpose
<i>[Earlier this term, the U.S. Supreme Court decided to review the case of Jose Medellin, a Mexican national sentenced to death in Texas,] to [determine whether U.S. courts are indeed bound by the World Court's ruling.]</i>	Purpose
<i>[While the Supreme Court was considering the case, President Bush asked state courts to honor the international tribunal's ruling.]</i>	Transitional / temporal
<i>[It's unfortunate that the Supreme Court is relying on the good graces of individual states — including California, which has the most Mexican nationals on death row] to [fulfill a U.S. treaty obligation.]</i>	Purpose
<i>[The states should follow the president's lead and comply with international law] instead of [seeking technical excuses to circumvent the consular rights of foreign nationals]</i>	Contrastive / antithetic
<i>[State courts should grant new trials and sentencing hearings in those cases where the assistance of the Mexican Consulate would have improved the quality of the defense, especially in uncovering evidence that could have persuaded jurors to vote for life] instead of [death.]</i>	Contrastive / antithetic

6.2.3.1.3. Coordinating conjunctions

<i>[Imagine being arrested in a foreign country where you are unfamiliar with the language, the culture, the legal system or your rights,] and [never being allowed to contact a U.S. Consulate for help.]</i>	Listing / additive
<i>[The states should follow the president's lead] and [comply with international law instead of seeking technical excuses to circumvent the consular rights of foreign nationals.]</i>	Listing / additive
<i>[...][prompt compliance with the World Court's ruling will send a signal to the world that this country doesn't hold itself above international law], and [that could help Americans in distress overseas.]</i>	Listing / additive
<i>[State courts should grant new trials] and [sentencing hearings in those cases where the assistance of the Mexican Consulate would have improved the quality of the defense] [...]</i>	Listing / additive
<i>[Given the general lack of adequate resources for indigent capital defendants in the U.S.], and [Mexico's commitment to protecting the rights of its citizens facing the death penalty], [consular assistance might have made a difference in plenty of cases.]</i>	Listing / additive
<i>[Equally important, prompt compliance with the World Court's ruling will send a signal to the world that this country doesn't hold itself above international law,] and [that could help Americans in distress overseas.]</i>	Listing / additive

6.2.3.2. Disjuncts

<i><u>Alas</u>, the president's action led the Supreme Court to dismiss the Medellin appeal.</i>	Content / evaluation / negative
<i><u>Disappointingly</u>, Texas officials have announced that they will challenge the president's directive.</i>	Content / evaluation / negative

6.3. JUSTICE AND PEACE IN COLOMBIA

6.3.1. Literal argumentative structure.

Main thesis/ Basic thesis 1: *Why should not the US Congress overrule Colombian judgement.*

Primary argument 1/ Sub thesis 1: *US Congress should overrule Colombian judgement in order to obtain justice and peace in Colombia.*

Secondary argument 1/ Secondary thesis 1: *Colombian's program stands to deliver considerably more in penalties than those previously tried in Latin America.*

Secondary argument 2/ Secondary thesis 2: *Mr Uribe's government should force the paramilitaries to accept tougher terms.*

Secondary argument 3/ Secondary thesis 3: *Colombian plan won't work.*

Tertiary argument 1/ Tertiary thesis 1: *The penalties for militants who lie about their crimes or assets, critics contend are virtually nonexistent.*

Fourth argument 1/ Fourth thesis 1: *Leaders may escape with most of their assets and organization intact.*

Secondary argument 4/ Secondary thesis 4: *The paramilitaries would held less than fully accountable for crimes that include massacres and acts of terrorism in addition to cocaine trafficking.*

Primary argument 2/ Sub thesis 2: *The US Congress should not overrule Colombia's decision to forgo the prosecution of paramilitaries in exchange for peace*

Secondary argument 1/ Secondary thesis 1: *Mr Uribe has waged more vigorously and effectively than previous presidents but that remains unwinnable.*

Secondary argument 2/ Secondary thesis 2: *The policies have proved to be successful.*

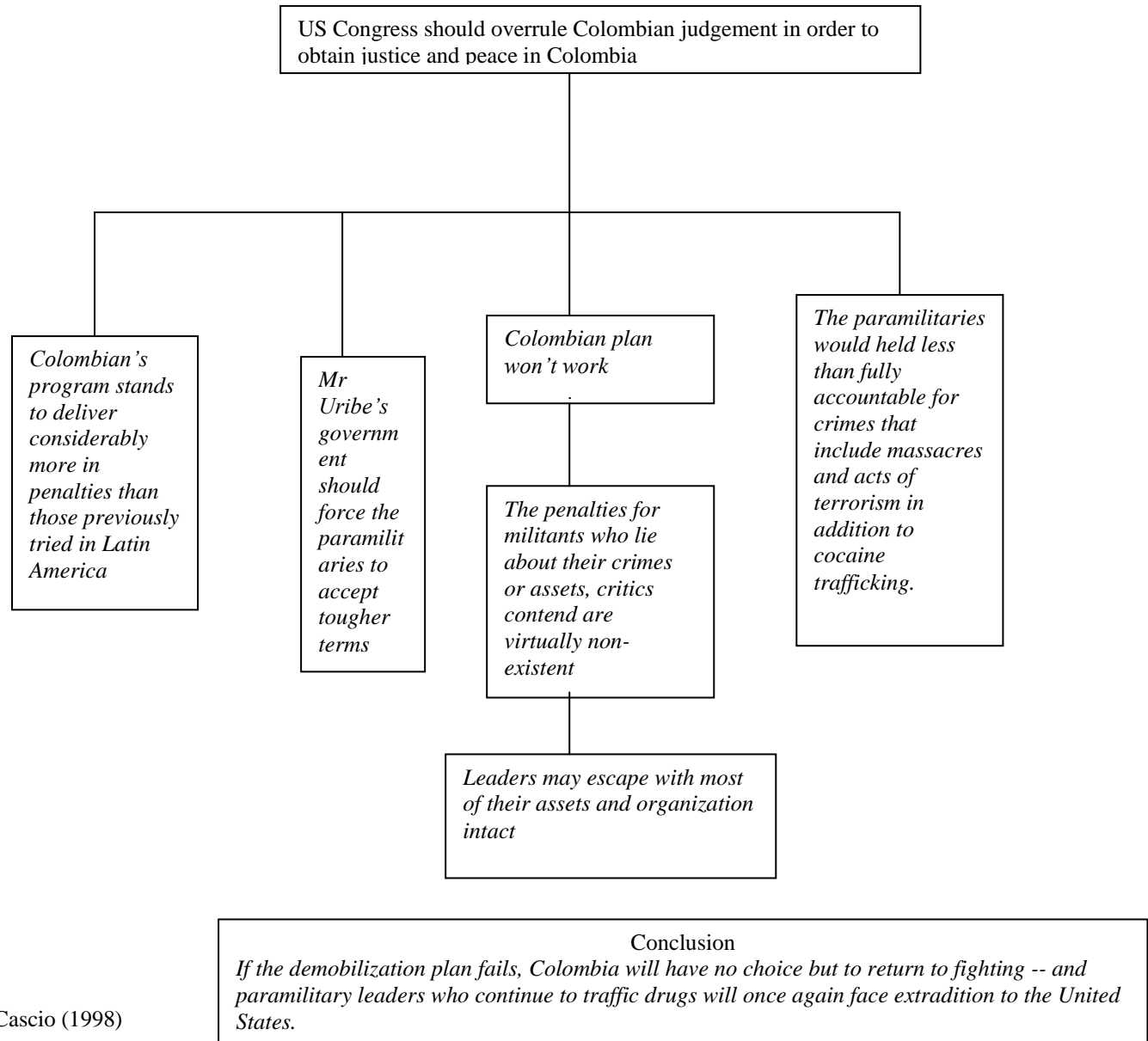
Tertiary argument 1/ Tertiary thesis 1: *Chile and Argentina used them to implant democracy after decades of dictatorship, while South Africa made a peaceful been mitigated.*

Secondary argument 3/ Secondary thesis 3: *If the demobilization plan fails, Colombia will have no choice but to return to fighting.*

Secondary argument 4/ Secondary thesis 4: *Paramilitary leaders who continue to traffic drugs will once again face extradition to the United States.*

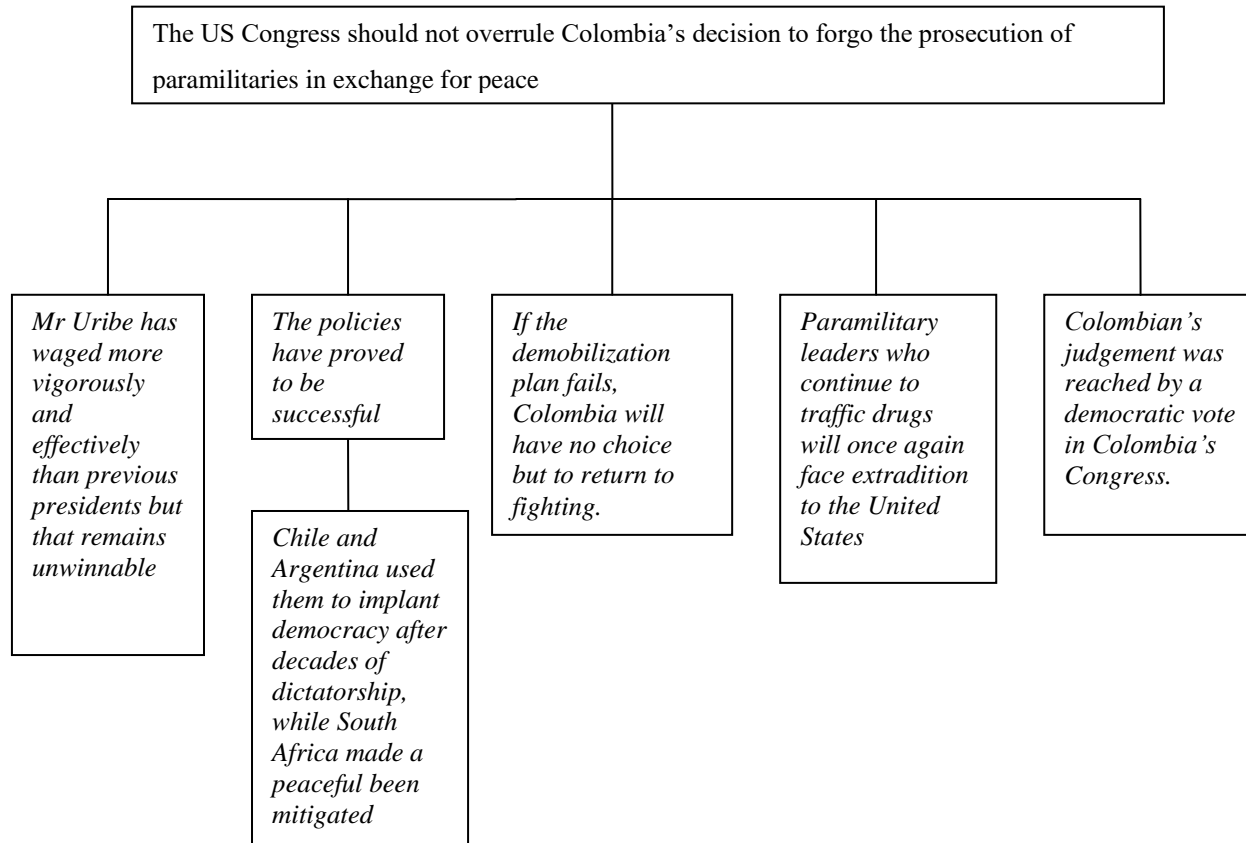
Secondary argument 4/ Secondary thesis 5: *Colombian's judgement was reached by a democratic vote in Colombia's Congress.*

Conclusion : *If the demobilization plan fails, Colombia will have no choice but to return to fighting -- and paramilitary leaders who continue to traffic drugs will once again face extradition to the United States.*



6.3.1.1. Editorial. Tree diagram suggested by Lo Cascio (1998)

Counterthesis



6.3.2. Evaluation

Item	What is evaluated?	Who evaluates it?	How is it evaluated?	Category (Judgement/Appreciation)	Type of evaluation (+/-)
1	<i>Over the past two decades governments in several unstable parts of the world have tried to end violent <u>conflicts</u></i>	Writer	<i>Violent</i>	Appreciation	(-)
2	<i>Or consolidate <u>fragile democracies</u></i>	Writer	<i>Fragile</i>	Appreciation	(-)
3	<i>In exchange for the peaceful <u>acceptance of a new political order.</u></i>	Writer	<i>Peaceful</i>	Appreciation	(+)
4	<i><u>The policies</u> have proved remarkably successful.</i>	Writer	<i>Remarkably Successful</i>	Appreciation	(+)
5	<i>Chile and Argentina used them to implant democracy after decades of dictatorship,</i>	Writer		Provoked Judgement	(-)
6	<i>South Africa made a peaceful <u>transition from apartheid to majority rule.</u></i>	Writer	<i>Peaceful</i>	Appreciation	(+)
7	<i>As <u>their democracies</u> have grown strong, the South Americans have repealed the amnesties they once granted to military rulers and reopened some of the most important human rights cases.</i>	Writer	<i>Grown strong</i>	Appreciation	(+)
8	<i>And reopened some of the <u>most important</u> human rights cases.</i>	Writer	<i>Most important</i>	Judgement	(+)
9	<i>Colombia, a large South American democracy bled for generations by <u>rural insurgencies.</u></i>	Writer	<i>Bled</i>	Provoked Judgement	(-)
10	<i>Describes the deal as a painful compromise</i>	Writer	<i>Painful</i>	Appreciation	(-)

11	<i><u>Painful compromise that nevertheless offers the prospect of demobilizing up to 20,000 of the paramilitaries.</u></i>	Writer	<i>Nevertheless</i>	Appreciation	(+)
12	<i><u>Paramilitaries would be held less than fully accountable for crimes that include massacres and acts of terrorism in addition to cocaine trafficking</u></i>	Writer	<i>Massacres and acts of terrorism in addition to cocaine trafficking</i>	Judgement	(-)
13	<i>A more serious argument is that the <u>Colombian plan</u> won't work.</i>	Writer	<i>Won't work</i>	Appreciation	(-)
14	<i><u>The risk is that after a few years spent in relatively comfortable jails, the paramilitary leaders will return to the business of trafficking drugs, terrorizing rural communities and penetrating the Colombian government.</u></i>	Writer	<i>The risk</i>	Judgement	(-)
15	<i><u>Relatively comfortable jails.</u></i>	Writer	<i>Relatively comfortable</i>	Appreciation	(-)
16	<i><u>U.S. critics contend Mr. Uribe's government can force the paramilitaries to accept tougher terms.</u></i>	Writer	<i>tougher</i>	Appreciation	(-)
17	<i><u>A war that Mr. Uribe has waged more vigorously and effectively than previous Colombian presidents but that remains unwinnable.</u></i>	Writer	<i>Vigorously and effectively</i>	Appreciation	(+)

18	<i>A war that remains unwinnable</i>	writer	<i>Unwinnable</i>	Appreciation	(-)
19	<i>The United States ought to do what it can to give this crucial <u>initiative</u> by a democratic ally every chance to succeed</i>	Writer	<i>Crucial</i>	Appreciation	(+)

6.3.3. Analysis of textual devices.

6.3.3.1. Logical Connectors

6.3.3.1.1. Conjuncts

<i>[If the demobilization plan fails, Colombia will have no choice but to return to fighting] In the meantime [the United States ought to do what it can to give this crucial initiative by a democratic ally every chance to succeed]</i>	Temporal/Transitional
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6.3.3.1.2. Subordinators

<i>[For the most part, the policies have proved remarkably successful. Chile and Argentina used them] to [implant democracy after decades of dictatorship]</i>	Reason
<i>[Chile and Argentina used them to implant democracy after decades of dictatorship] while [South Africa made a peaceful transition from apartheid to majority rule]</i>	Temporal/Transitional
<i>If [the demobilization plan fails] [Colombia will have no choice but to return to fighting]</i>	Cause/Effect

6.3.3.1.3. Coordinating Conjunctions

<i>[the South Americans have repealed the amnesties they once granted to military rulers] and [reopened some of the most important human rights cases]</i>	Listing/Additive
<i>[It seeks millions in aid from the United States] and [other rich donors to fund resettlement programs]</i>	Listing/Additive
<i>[that Mr. Uribe has waged more vigorously and effectively than</i>	Contrastive/Concessive

<i>previous Colombian presidents] but [that remains unwinnable]</i>	
<i>[If the demobilization plan fails, Colombia will have no choice but to return to fighting] and [paramilitary leaders who continue to traffic drugs will once again face extradition to the United States]</i>	Listing/Additive

6.4 GREEN LIGHT FOR BOMB BUILDERS

6.4.1. Literal argumentative structure.

Main thesis/ Basic thesis: *Bush's administration should not modify the Nuclear Non-proliferation Treaty.*

Primary argument 1/ Sub thesis 1: *The Nuclear Non-proliferation Treaty is the most effective instrument to stop the spreading of nuclear weapons*

Primary argument 2/ Sub thesis 2: *The treaty's bargain rewards the countries that are willing to renounce nuclear weapons with the opportunity to import highly sensitive nuclear technology for power reactors.*

Primary argument 3/ Sub thesis 3: *The strength of that bargain has dissuaded many countries that are capable of building or buying nuclear arms from doing so, including Brazil, South Africa, South Korea, Japan, Turkey and Arabia.*

Primary argument 4/ Sub thesis 4: *One of the most powerful examples of the price a nation would pay for ignoring the rules has been the nuclear export restrictions the United States has imposed on India for decades, ever since India declined to sign the treaty.*

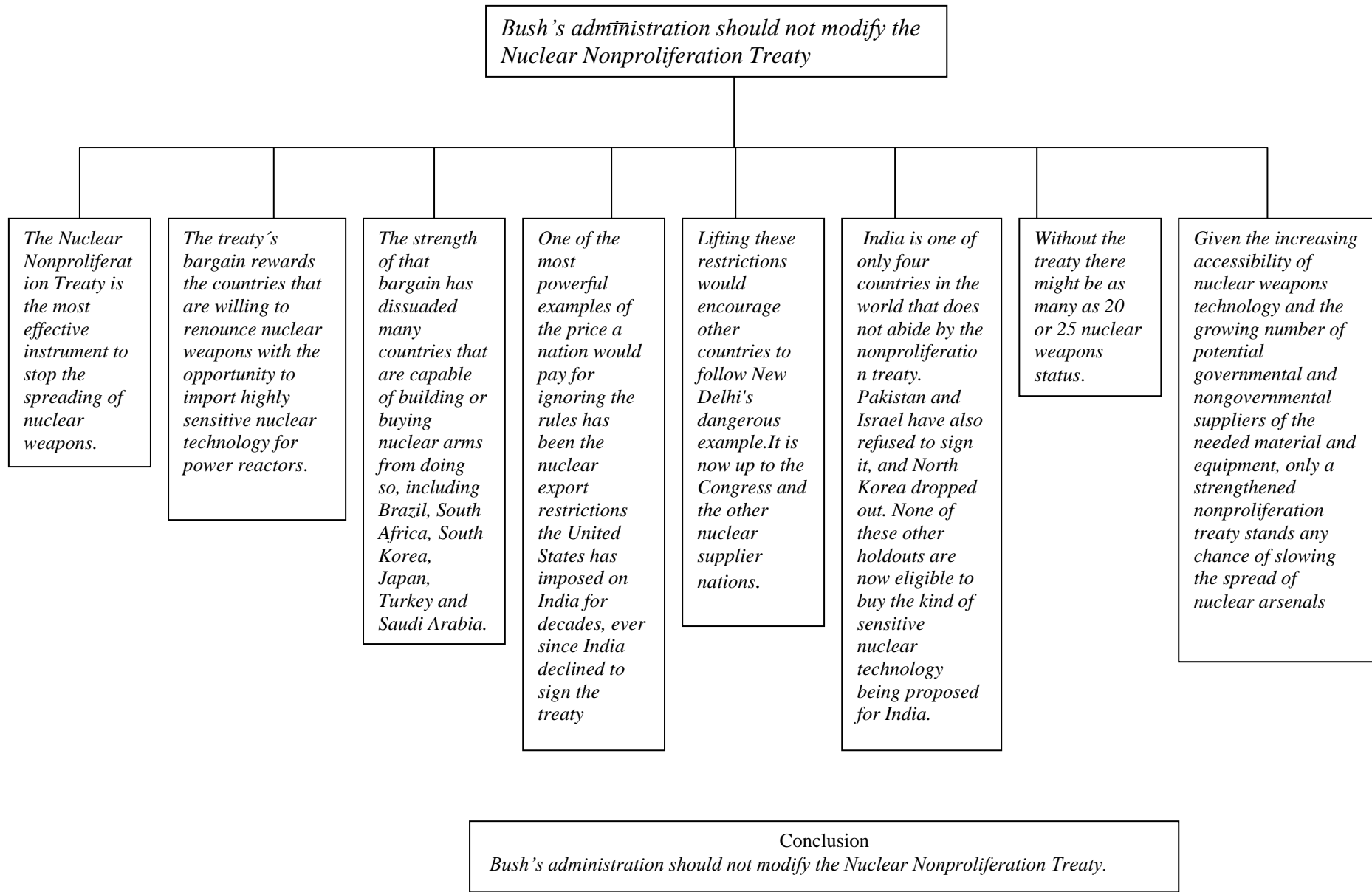
Primary argument 5/ Sub thesis 5: *Lifting these restrictions would encourage other countries to follow New Delhi's dangerous example. It is now up to Congress and the other nuclear supplier nations.*

Primary argument 6/ Sub thesis 6: *India is one of only four countries in the world that does not abide by the non-proliferation treaty. Pakistan and Israel have also refused to sign it, and North Korea dropped out. None of these other holdouts are now eligible to buy the kind of sensitive nuclear technology being proposed for India.*

Primary argument 7/ Sub thesis 7: *Without the treaty there might be as many as 20 or 25 nuclear weapons status.*

Primary argument 8/ Sub thesis 8: *Given the increasing accessibility of nuclear weapons technology and the growing number of potential governmental and nongovernmental suppliers of the needed material and equipment, only a strengthened non-proliferation treaty stands any chance of slowing the spread of nuclear arsenals.*

Conclusion: *Bush's administration should not modify the Nuclear Nonproliferation Treaty.*



6.4.1.1. Editorial. Tree diagram suggested by Lo Cascio (1998).

6.4.2. Evaluation

Item	What is evaluated?	Who evaluates it?	How is it evaluated?	Category (Judgement/Appreciation)	Type of evaluation (+/-)
1	<i>The Bush administration is full of tough talk about the opposing the spread of nuclear weapons.</i>	Writer	<i>Tough</i>	Appreciation	(-)
2	<i>But it keeps undermining the world's most effective instrument for doing so the Nuclear Non-proliferation Treaty</i>	Writer	<i>Undermining</i>	Appreciation Undermine: if you undermine sth you make it less strong or less secure than it was before	(-)
3	<i>One of the most powerful examples of the price a nation would pay for ignoring the rules has been the nuclear export restrictions</i>	Writer	<i>Powerful Examples</i>	Appreciation	(+)
4	<i>Lifting these restrictions would encourage other countries to follow New Delhi's dangerous example</i>	Writer	<i>Dangerous</i>	Appreciation	(-)
5	<i>It is now up to Congress and the other nuclear supplier nations to take back what President Bush has so carelessly given away</i>	Writer	<i>Carelessly</i>	Appreciation	(-)
6	<i>India is a great nation with a great future and many common interests with the United States.</i>	Writer	<i>Great nation Great future</i>	Appreciation	(+)
7	<i>Only a strengthened non-proliferation treaty, enforced without exceptions, stands any chance of slowing the spread of nuclear arsenals</i>	Writer	<i>Strengthened Enforced</i>	Appreciation	(+)

6.4.3. Analysis of textual devices.

6.4.3.1. Logical Connectors

6.4.3.1.1. Conjunctions

<i>[In May, top administration officials stood aside as a crucial review conference meant to strengthen the treaty ended in a stalemate] Now [Washington wants to allow India an end run around the treaty's basic bargain]</i>	Temporal /Transitional/Discoursal
<i>[None of these other holdouts are now eligible to buy the kind of sensitive nuclear technology being proposed for India] Besides [the four holdouts and the five established nuclear powers recognized under the treaty]-</i>	Listing/Additive

6.4.3.1.2. Coordinating Conjunctions

<i>[The Bush administration is full of tough talk about opposing the spread of nuclear weapons] But [it keeps undermining the world's most effective instrument for doing so]</i>	Contrastive/Concessive
<i>[The strength of that bargain has dissuaded many countries that are capable of building] or [buying nuclear arms from doing so]</i>	Listing/Additive
<i>[United States has imposed on India for decades, ever since India declined to sign the treaty] and [tested a nuclear device, using materials and technology]</i>	Listing/Additive
<i>[It is now up to Congress] and [the other nuclear supplier nations to take back what President Bush has so carelessly given away]</i>	Listing/Additive
<i>[India is a great nation with a great future and many common interests with the United States] But [India is also one of only four countries in the world that does not abide by the nonproliferation treaty]</i>	Contrastive/Concessive
<i>[It regularly rattles military and diplomatic sabers at North Korea and Iran] But [it seems to have almost as much contempt for international treaties as it has for rogue states]</i>	Contrastive/Concessive

6.4.3.2. Disjuncts

<i>The other nuclear supplier nations to take back what President Bush has so <u>carelessly</u> given away.</i>	Content/Evaluation/Negative
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6.5. FAT CHANCE

6.5.1. Literal argumentative structure.

Main thesis/ Basic thesis: *Any woman worried about dimpled flesh while camping on a giant billboard in white bra and panties would benefit far more from a little chiffon wrap than bogus lotions.*

Primary argument 1/ Sub thesis 1: *Anticellulite creams don't work.*

Secondary argument 1/ Secondary thesis 1: *That's why Dove, makes the campaign about images, not facts.*

Tertiary argument 1/ Tertiary thesis 1: *The multinational company's elaborate marketing includes a 48-page report on women's attitudes about beauty, but not one sentence giving information about how its firming ointments were "tested on real curves," reducing flesh dimpling in just two weeks.*

Secondary argument 2/ Secondary thesis 2: *Scientific proof that creams make a real, lasting difference does not exist.*

Secondary argument 3/ Secondary thesis 3: *"There is no evidence to show that any topical medications improve cellulite," says Dr. Mathew Avram, the study's author and a Harvard Medical School faculty.*

Secondary argument 4/ Secondary thesis 4: *Puberty is when skin dimpling first appears.*

Tertiary argument 2/ Tertiary thesis 2: *That's when skin dimpling first appears, likely connected to the release of female hormones.*

Secondary argument 5/ Secondary thesis 5: *Cellulite is a concocted idea imported from France.*

Tertiary argument 3/ Tertiary thesis 3: *Hardly a disease or condition, it is how fat is arranged inside the female body, especially on thighs, hips and rear.*

Fourth argument 1/ Fourth thesis 1: *To change it, says Dr. Avram, you'd have to rejigger underlying body architecture.*

Secondary argument 6/ Secondary thesis 6: *And it affects some 90 percent of adult women.*

Primary argument 2/ Sub thesis 2: *New Dove firming creams work (snake oil isn't all bad)*

Secondary argument 7/ Secondary thesis 7: *The Dove lotions largely contain glycerin.*

Secondary argument 8/ Secondary thesis 8: *Studies show that women see improvement from fake creams.*

Conclusion: *Any woman worried about dimpled flesh while camping on a giant billboard in white bra and panties would benefit far more from a little chiffon wrap than bogus lotions.*

6.5.1.1. Editorial: Tree diagram suggested by Lo Cascio

Any woman worried about dimpled flesh while camping on a giant billboard in white bra and panties would benefit far more from a little chiffon wrap than bogus lotions

Anticellulite creams don't work

New Dove firming creams work (snake oil isn't all bad)

That's why Dove, makes the campaign about images, not facts

Scientific proof that creams make a real, lasting difference does not exist.

"There is no evidence to show that any topical medications improve cellulite," says Dr. Mathew Avram, the study's author and a Harvard Medical School faculty member.

Puberty is when skin dimpling first appears.

Cellulite is a concocted idea imported from France

And it affects some 90 percent of adult women

The Dove lotions largely contain glycerin.

Studies show that women see improvement from fake creams

The multinational company's elaborate marketing includes a 48-page report on women's attitudes about beauty, but not one sentence giving information about how its firming ointments were "tested on real curves," reducing flesh dimpling in just two weeks.

That's when skin dimpling first appears, likely connected to the

Hardly a disease or condition, it is how fat is arranged inside the female body, especially on thighs, hips and rear.

To change it, says Dr. Avram, you'd have to rejigger underlying body architecture.

Conclusion
Any woman worried about dimpled flesh while camping on a giant billboard in white bra and panties would benefit far more from a little chiffon wrap than bogus lotions.

6.5.2. Evaluation

Item	What is evaluated?	Who evaluates it?	How is it evaluated?	Category (Judgement/Appreciation)	Type of evaluation (+ / -)
1	<i>I personally love the <u>images</u>,</i>	Writer	<i>Love</i>	* Although love is considered to be an expression of affect, in this case it is considered as an evaluation of objects appreciation	(+)
2	<i>But woe to Neanderthals like <u>Richard Roeper</u></i>	Writer	<i>Neanderthals</i>	Judgement	(-)
3	<i>Richard Roeper, who derided the <u>Dove gals</u> as "chunky",</i>	Richard Roeper	<i>Derided, "chunky",</i>	Appreciation	(-)
4	<i>Igniting apoplexy over how much of a male chauvinist <u>he</u> is.</i>	Writer	<i>Igniting apoplexy Chauvinist</i>	Judgement	(-)
5	<i>If only <u>Dove</u> would also come clean about its firming lotions.</i>	Writer	<i>Clean</i>	Appreciation	(-)
6	<i>The truth is that <u>Anticellulite Creams</u> don't Work</i>	Writer	<i>The truth Don't Work</i>	Appreciation	(-)
7	<i><u>Dove</u> declined to release Testing data Not surprising Considering The pseudo-Scientific babble</i>	Writer	<i>Pseudo-scientific Babble</i>	Appreciation	(-)
8	<i>Snake oil isn't all bad. The <u>Dove lotions</u> largely contain glycerine, an old-fashioned moisturizer</i>	Writer	<i>Snake oil</i>	Appreciation	(-)
9	<i><u>snake oil</u> isn't all bad</i>	Writer	<i>Isn't all bad</i>	Appreciation	(+)

10	<i>Marketers and even some doctors promote the idea that <u>lumpy flesh</u> is a shameful but treatable condition caused by aging and obesity.</i>	Marketers and some doctors	<i>Shameful</i>	Appreciation	(-)
11	<i><u>Cellulite</u> is a concocted idea imported from France</i>	Writer	<i>Concocted</i>	Appreciation	(-)
12	<i><u>Estée Lauder's</u> advertising for Body Performance Anti-Cellulite Visible Contouring Serum misled consumers</i>	Writer	<i>Misled</i>	Judgement	(-)
13	<i>Sparking bad publicity and debate in Britain over truth in advertising</i>	Writer	<i>Bad</i>	Appreciation	(-)
14	<i>Even if the embattled, overburdened <u>Food and Drug Administration</u> and the <u>Federal Trade Commission</u></i>	Writer	<i>Embattled Overburdened</i>	Appreciation	(-)

6.5.3. Analysis of textual devices

6.5.3.1 Logical connectors.

6.5.3.1.1 Conjuncts

<i>[Scientific proof that creams make a real, lasting difference does not exist...] <u>Yet</u> [marketers and even some doctors promote the idea that lumpy flesh is a shameful but treatable condition caused by aging</i>	Contrastive/Concessive
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<i>and obesity]</i>	
<i>Though [Estée Lauder executives insist their research is valid] [the company pulled the advertisement, sparking bad publicity and debate in Britain over truth in advertising]</i>	Contrastive/Antithetic
<i>[Though Estée Lauder executives insist their research is valid, the company pulled the advertisement, sparking bad publicity and debate in Britain over truth in advertising] Yet [the scandal received little or no coverage in the United States]</i>	Contrastive/Antithetic
<i>[the scandal received little or no coverage in the United States] though [Estée Lauder has run nearly identical advertisements here (in this paper among others)]</i>	Contrastive/Antithetic
<i>[Estée Lauder has run nearly identical advertisements here (in this paper among others), sells the cream here and continues to make even stronger claims about the product’s virtues on its Web site] Instead [this summer the American media ran dozens of articles and broadcasts debating the “look of and appearance of,”]</i>	Contrastive/Antithetic
<i>[Over burned Food and Drug Administration and the Federal Trade Commission can investigate only the most egregious, dangerous frauds] On the bright side[at least Dove’s firming lotions are cheap, averaging about \$8 a bottle compared with \$50 a bottle for Estée Lauder’s]</i>	Contrastive/Antithetic
<i>[The truth is that anticellulite creams don’t work] Of course [snake oil isn’t all bad]</i>	Contrastive/Concessive
<i>[And studies show that women see improvement from fake creams with no active ingredients...] But [according to 27 years of medical literature recently reviewed in the Journal of Cosmetic and Laser Therapy, scientific proof that creams make a real, lasting difference does not exist]</i>	Contrastive/Concessive
<i>[Cellulite is a concocted idea imported from France. Hardly a disease or condition, it is how fat is arranged inside the female body, especially on thighs, hips and rear] And [it affects some 90 percent of adult women]</i>	Listing/Additive
<i>[Dove lotions largely contain glycerine, an old-fashioned moisturizer that your grandmother might have used] And [studies show that women see improvement from fake creams...]</i>	Listing/Additive

6.5.3.1.2. Subordinators

<i>[The marketing campaign generating so much free publicity for a giant cosmetics company shows real women] rather than[anorectic teenagers, in white bras and panties...]</i>	Contrastive/Antithetic
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<i>That is [if you call puberty “aging”][because that’s when skin dimpling first appears, likely connected to the release of female hormones]</i>	Reason
<i>[That is, if you call puberty “aging”] because [that’s when skin dimpling first appears, likely connected to the release of female hormones]</i>	Cause / (Effect)
<i>While [laws in the United States allow companies to hedge product claims with phrases like “appearance of” or “look of,” that doesn’t fly in Britain][This spring, the British advertising industry’s self-financed watchdog ruled that Estée Lauder’s advertising for Body Performance Anti-Cellulite Visible Contouring Serum misled consumers]</i>	Transitional/Temporal

6.5.2. Evaluation

Item	What is evaluated?	Who evaluates it?	How is it evaluated?	Category (Judgement/Appreciation)	Type of evaluation (+ / -)
1	<i>I personally love the <u>images</u>,</i>	Writer	<i>Love</i>	* Although love is considered to be an expression of affect, in this case it is considered as an evaluation of objects appreciation	(+)
2	<i>But woe to Neanderthals like <u>Richard Roeper</u></i>	Writer	<i>Neanderthals</i>	Judgement	(-)
3	<i>Richard Roeper, who derided the <u>Dove gals</u> as “chunky”,</i>	Richard Roeper	<i>Derided, “chunky”,</i>	Appreciation	(-)
4	<i>Igniting apoplexy over how much of a male chauvinist <u>he</u> is.</i>	Writer	<i>Igniting apoplexy Chauvinist</i>	Judgement	(-)
5	<i>If only <u>Dove</u> would also come clean about its firming lotions.</i>	Writer	<i>Clean</i>	Appreciation	(-)
6	<i>The truth is that</i>	Writer	<i>The truth</i>	Appreciation	(-)

	<u>Anticellulite Creams don't Work</u>		<i>Don't Work</i>		
7	<i>Dove declined to release Testing data Not surprising Considering The pseudo-Scientific babble</i>	Writer	<i>Pseudo-scientific Babble</i>	Appreciation	(-)
8	<i>Snake oil isn't all bad. The Dove lotions largely contain glycerine, an old-fashioned moisturizer</i>	Writer	<i>Snake oil</i>	Appreciation	(-)
9	<i>snake oil isn't all bad</i>	Writer	<i>Isn't all bad</i>	Appreciation	(+)
10	<i>Marketers and even some doctors promote the idea that lumpy flesh is a shameful but treatable condition caused by aging and obesity.</i>	Marketers and some doctors	<i>Shameful</i>	Appreciation	(-)
11	<i>Cellulite is a concocted idea imported from France</i>	Writer	<i>Concocted</i>	Appreciation	(-)
12	<i>Estée Lauder's advertising for Body Performance Anti-Cellulite Visible Contouring Serum misled consumers</i>	Writer	<i>Misled</i>	Judgement	(-)
13	<i>Sparking bad publicity and debate in Britain over truth in advertising</i>	Writer	<i>Bad</i>	Appreciation	(-)
14	<i>Even if the embattled, overburdened Food and Drug Administration and the Federal</i>	Writer	<i>Embattled Overburdened</i>	Appreciation	(-)

	<i>Trade Commission</i>				
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6.6. GAS TAXES

6.6.1. Literal argumentative structure.

Main thesis/ Basic thesis: *Cheap gas is no longer compatible with a secure nation, a healthy environment or a healthy economy.*

Primary argument 1/ Sub thesis 1: *The government has failed to connect our crises and our consumption in a coherent way*

Secondary argument 1/ Secondary thesis 1: *Terrorism and global warming are two major crises of our time which are fostered by America's oil consumption*

Tertiary argument 1/ Tertiary thesis 1: *Oil profits that flow to Saudi Arabia and other Middle Eastern countries finance both terrorist acts and the spread of dangerously fanatical forms of Islam.*

Tertiary argument 2/ Tertiary thesis 2: *The burning of fossil fuels creates greenhouse emissions that provoke climate change.*

Secondary argument 2/ Secondary thesis 2: *The dereliction of the government's duties has led to policies that are counterproductive.*

Tertiary argument 3/ Tertiary thesis 3: *It has tax incentive to buy gas guzzlers and overemphasise on increasing domestic oil supply.*

Primary argument 2/ Sub thesis 2: *The government must capitalise on the end of the era of perpetually cheap gas, and it must do so in a way that makes America less vulnerable to all manner of threats - terrorist, environmental and economic.*

Secondary argument 3/ Secondary thesis 3: *The best solution is to increase the federal gasoline tax.*

Tertiary Argument 4/ Tertiary thesis 4: *That would put a dent in gas-guzzling behaviour, and it would pinch consumers less, as revenues from it are used to finance long-term structural changes to reduce oil dependency.*

Tertiary argument 5/ Tertiary thesis 5: *It would help cure oil dependency in the long run, as automakers and other manufacturers responded to consumer demand for fuel-efficient products.*

Tertiary argument 6/ Tertiary thesis 6: *A bolstered tax would raise huge amounts of revenue , some of that money would have to be used to provide offsetting tax breaks to low-income households or to buy back S.U.V. 'S.*

Tertiary argument 7/ Tertiary thesis 7: *There is a also a good possibility that, over time, higher gas taxes would not hurt consumers as much as is generally feared.*

Fourth argument 1/ Fourth thesis 1: *A tax increase could induce exporters to allow the price of oil itself to fall, in order to keep the price at the pump below the level at which oil alternatives begin to look attractive.*

Secondary argument 4/ Secondary thesis 4: *Raising the gas tax would be politically difficult*

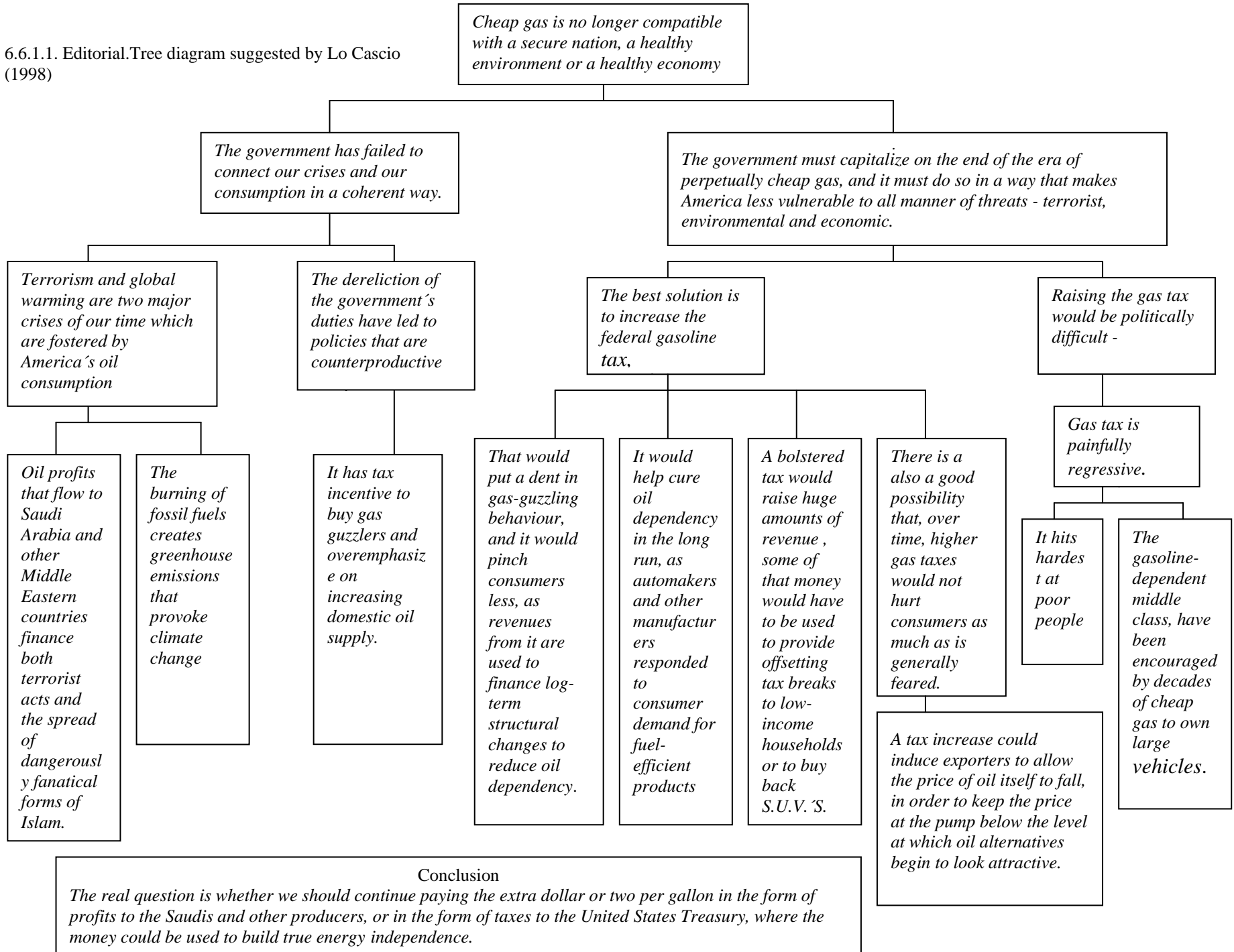
Tertiary argument 8/ Tertiary thesis 8: *Gas tax is painfully regressive*

Fourth argument 2/ Fourth thesis 2: *It hits hardest at poor people*

Fourth argument 3/ Fourth thesis 3: *The gasoline-dependent middle class, have been encouraged by decades of cheap gas to own large vehicles.*

Conclusion: *The real question is whether we should continue paying the extra dollar or two per gallon in the form of profits to the Saudis and other producers, or in the form of taxes to the United States Treasury, where the money could be used to build true energy independence.*

6.6.1.1. Editorial. Tree diagram suggested by Lo Cascio (1998)



6.6.2. Evaluation

Item	What is evaluated?	Who evaluates it?	How is it evaluated?	Category (Judgement/Appreciation)	Type of evaluation (+ / -)
1	<i>There's no serious disagreement that two major crises of our time are <u>terrorism and global warming</u>.</i>	Writer	<i>Major crisis</i>	Judgement	(-)
2	<i><u>Oil dependency</u> increases the likelihood of further military entanglements, and threatens the economy with inflation, high interest rates and risky foreign indebtedness</i>	Writer	<i>Entanglements Threatens Risky</i>	Appreciation	(-)
3	<i>Oil profits that flow to Saudi Arabia and other Middle Eastern countries finance both terrorist <u>acts</u> and the spread of dangerously <u>fanatical forms of Islam</u></i>	Writer	<i>Terrorist acts Dangerously fanatical</i>	Judgement	(-)
4	<i>The <u>government</u> has failed to connect our crises and our consumption in a coherent way.</i>	Writer	<i>Failed</i>	Appreciation	(-)
5	<i>The government must capitalise on the end of the era of perpetually cheap gas, and it must do so in a way that makes America less vulnerable to all manner of threats - terrorist, environmental and economic</i>	Writer		Provoked judgement	(-)
6	<i>That dereliction of <u>duty</u> has led to policies that are counterproductive</i>	Writer	<i>Dereliction</i>	Appreciation	(-)
7	<i>That dereliction of duty has led to <u>policies</u> that are counterproductive</i>	Writer	<i>Counterproductive</i>	Appreciation	(-)
				Appreciation	(+)

8	<i>The best <u>solution</u> is to increase the federal gasoline tax</i>	Writer	<i>Best</i>		
9	<i>The dramatic drop in the <u>sale of sport utility vehicles</u></i>	Writer	<i>Dramatic drop</i>	Appreciation	(-)
10	<i><u>Raising the gas tax</u> would be politically difficult and for very good reasons</i>	Writer	<i>Politically difficult Good reasons</i>	Appreciation	(-)
11	<i><u>The gas tax...</u> is painfully regressive</i>	Writer	<i>Painfully</i>	Appreciation	(-)
12	<i>It hits hardest <u>at poor people</u></i>	Writer	<i>Hits hardest</i>	Appreciation	(-)
13	<i>Fortunately <u>drawbacks</u> can be overcome</i>	Writer	<i>Fortunately</i>	Appreciation	(+)
14	<i>Eventually, the gas tax would pinch <u>consumers</u> less</i>	Writer	<i>Pinch</i>	Appreciation	(+)
15	<i><u>Oil alternatives</u> begin to look attractive</i>	Writer	<i>Attractive</i>	Appreciation	(+)

6.6.3. Analysis of textual devices

6.6.3.1. Logical Connectors

6.6.3.1.1. Conjuncts

<i>[The burning of fossil fuels creates greenhouse emissions that provoke climate change] <u>All the while</u> [oil dependency increases the likelihood of further military entanglements]</i>	Transitional/Temporal
<i>[tax incentives to buy gas guzzlers and an overemphasis on increasing domestic oil supply] <u>although</u> [even all-out drilling would not be enough to slake our oil thirst]</i>	Contrastive/Concessive
<i>[The best solution is to increase the federal gasoline tax...] <u>Still</u> [raising the gas tax would be politically difficult]</i>	Contrastive/Concessive

6.6.3.1.2. Subordinators

<i>[That dereliction of duty has led to policies that are counterproductive, such as tax incentives] <u>to</u> [buy gas guzzlers]</i>	Purpose
<i>[The best solution is to increase the federal gasoline tax] <u>in order to</u> [keep the price of gas near its post-Katrina highs of \$3-plus a gallon]</i>	Purpose
<i>[...and the gasoline-dependent middle class, particularly suburban commuters, who, on top of living far from their workplaces, have been encouraged by decades of cheap gas] <u>to</u> [own large, poor-mileage vehicles.]</i>	Purpose

<i>[Eventually, the gas tax would pinch consumers less, as revenues from it are used to finance long-term structural changes] <u>to</u> [reduce oil dependency]</i>	Purpose
<i>[Oil exporters dread gas taxes] <u>because</u> [the higher gas prices go, the greater the incentive for companies]</i>	Reason/Result
<i>[Rather, a tax increase could induce exporters to allow the price of oil itself to fall] <u>in order to</u> [keep the price at the pump below the level at which oil alternatives begin to look attractive]</i>	Purpose

6.6.3.1.3. Coordinating Conjunctions

<i>[There's no serious disagreement that two major crises of our time are terrorism and global warming] <u>And</u> [there's no disputing that America's oil consumption fosters both]</i>	Listing/Additive
<i>[All the while, oil dependency increases the likelihood of further military entanglements] <u>and</u> [threatens the economy with inflation, high interest rates and risky foreign indebtedness]</i>	Listing/Additive
<i>[...tax incentives to buy gas guzzlers] <u>and</u> [an overemphasis on increasing domestic oil supply]</i>	Listing/Additive
<i>[as has already been seen in the dramatic drop in the sale of sport-utility vehicles] <u>And</u> [it would help cure oil dependency in the long run]</i>	Listing/Additive

6.6.3.1.4 Correlative Conjunctions

<i>The real question is <u>whether</u> [we should continue paying the extra dollar] <u>or</u> [two per gallon in the form of profits to the Saudis and other producers]</i>	Alternation
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6.6.3.2 Disjuncts

<i>The spread of <u>dangerously</u> fanatical forms of Islam</i>	Content/Evaluation/Negative
<i><u>Opportunity</u> for the nation's leaders to respond <u>appropriately</u>.</i>	Content/Evaluation/Positive
<i>Gas tax is <u>painfully</u> regressive.</i>	Content/Evaluation/Negative
<i><u>Fortunately</u>, those drawbacks can be overcome</i>	Content/Evaluation/Positive

6.7. JULIUS CAESAR

6.7.1. Literal argumentative structure

Main thesis/ Basic thesis: *It offers no new vision of the play.*

Primary argument 1/ Sub thesis 1: *Warner's production does not measure up to the play's difficulties, she has not solved the play's structural problems or risen above her setting's rootless modernity.*

Secondary Argument 1/ Secondary thesis 1: *Only two productions have ever fully measured up to the play's difficulties.*

Tertiary argument 1/ Tertiary thesis 1: *Nunn's exposed Brutus as a vacillating, hopeless idealist.*

Tertiary argument 2/ Tertiary thesis 2: *Peter Stein's 1992 Salzburg version, later seen in Edinburgh, which used an army of 200 extras.*

Secondary argument 2/ Secondary thesis 2: *She makes surprisingly little use of the extras.*

Secondary argument 3/ Secondary thesis 3: *There are few political specifics in this production.*

Tertiary argument 3/ Tertiary thesis 3: *John Shrapnel's Caesar seems no more than an overweening, glad-handing party leader who knows how to work a crowd.*

Secondary argument 4/ Secondary thesis 4: *In Warner's production the politics of the play does not emerge clearly because it's not played in authentic Roman costume.*

Tertiary argument 4/ Tertiary thesis 4: *With period dress you get a sense of historical perspective.*

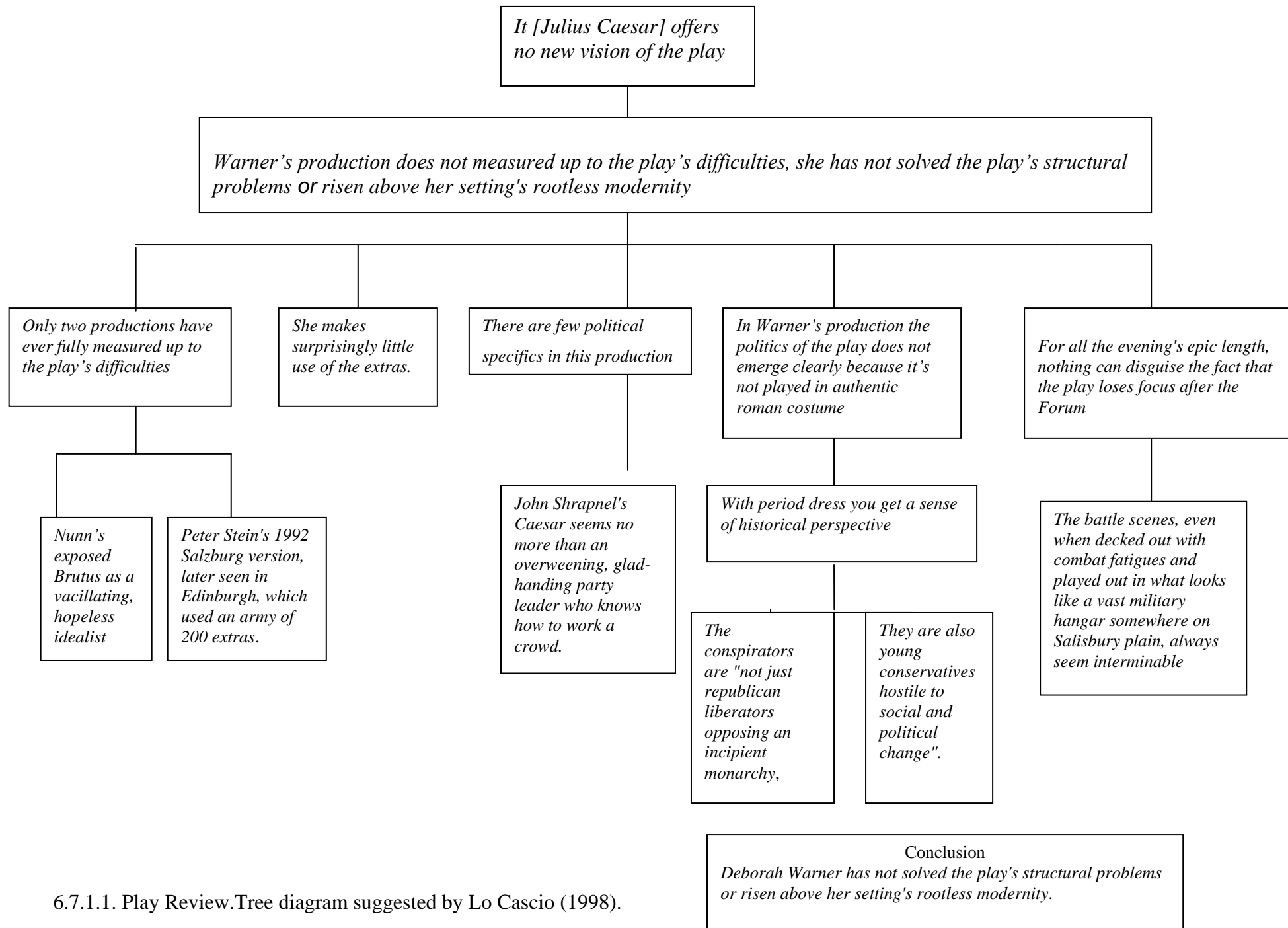
Fourth argument 1/ Fourth thesis 1: *The conspirators are "not just republican liberators opposing an incipient monarchy.*

Fourth argument 2/ Fourth thesis 2: *They are also young conservatives hostile to social and political change.*

Secondary argument 5/ Secondary Thesis 5: *For all the evening's epic length, nothing can disguise the fact that the play loses focus after the Forum.*

Tertiary argument 5/ Tertiary thesis 5: *The battle scenes, even when decked out with combat fatigues and played out in what looks like a vast military hangar somewhere on Salisbury plain, always seem interminable*

Conclusion: *Deborah Warner has not solved the play's structural problems or risen above her setting's rootless modernity.*



6.7.1.1. Play Review. Tree diagram suggested by Lo Cascio (1998).

6.7.2 Evaluation

Item	What is evaluated?	Who evaluates it?	How is it evaluated?	Category (Judgment /Appreciation)	Type of evaluation (+)/(-)
1	<i>Often rated as Shakespeare's best political play, <u>Julius Caesar</u></i>	Writer	<i>Best political play</i>	Appreciation	(+)
2	<i><u>Deborah Warner's</u> keenly-awaited production is painstaking, detailed and full of what Cassius calls "worthy cogitation"</i>	Writer	<i>Keenly-awaited, Painstaking, Detailed Full of worthy cogitation</i>	Appreciation	(-)
3	<i>It offers no blindingly radical new vision of the play. (<u>Warner's version</u>)</i>	Writer	<i>No blindingly Radical new vision</i>	Appreciation	(-)
4	<i>Thanks to <u>John Wood's</u> mesmerising performance,</i>	Writer	<i>Mesmerising</i>	Appreciation	(+)
5	<i>Exposed <u>Brutus</u> as a vacillating, tactically hopeless idealist adrift in a world of realpolitik.</i>	Writer	<i>Vacillating, Tactically hopeless Idealist</i>	Appreciation	(+)
6	<i>Peter Stein's version, later seen in Edinburgh, which used an army of 200 extras to demonstrate the way <u>mob violence and anarchy</u> can be unleashed by inflammatory rhetoric</i>	Writer	<i>Unleashed Inflammatory rhetoric</i>	Appreciation	(+)
7	<i>Warner too has a vast <u>crowd</u> of at least 100 at her disposal, but she makes surprisingly little use of them</i>	Writer	<i>Surprisingly little use</i>	Appreciation	(-)
8	<i>There is little <u>sense of an angry, swirling mob</u></i>	Writer	<i>Little sense</i>	Appreciation	(-)
9	<i>Though the play is <u>set</u> in modern times, there are few political specifics in this production.</i>	Writer	<i>Few political specifics</i>	Appreciation	(-)
10	<i>But there is no indication, either through thuggery or statuary, that <u>he</u> is really a dangerous fascistic menace who deserves killing.</i>	Writer	<i>Dangerous Fascistic menace</i>	Judgment	(-)
11	<i>I have a hunch that the <u>politics of the play</u> emerge more, rather than less, clearly when it is played in authentic Roman costume</i>	Writer	<i>Clearly in roman costume</i>	Appreciation	(+)
12	<i>As Martin Wiggins points out in his excellent <u>new Penguin introduction</u>,</i>	Writer	<i>Excellent</i>	Appreciation	(+)

13	<i>But Warner's version is well acted and has many solid virtues.</i>	Writer	<i>Well acted Solid virtues</i>	Appreciation	(+)
14	<i>And the best of them is that, like Nunn, she forces us to rethink Brutus.</i>	Writer	<i>Best</i>	Appreciation	(+)
15	<i>Instead of all that tosh about the noblest Roman of them all</i>	Writer	<i>Tosh</i>	Appreciation	(-)
16	<i>In Anton Lesser's fine performance</i>	Writer	<i>Fine performance</i>	Appreciation	(+)
17	<i>The man is a walking political disaster;</i>	Writer	<i>Disaster</i>	Appreciation	(-)
18	<i>He is clearly the most neurotic Roman of all.</i>	Writer	<i>neurotic</i>	Appreciation	(-)
19	<i>Lesser is also excellently partnered by Simon Russell Beale.</i>	Writer	<i>Excellently</i>	Appreciation	(+)
20	<i>Russell Beale makes him not some envious Iago</i>	Writer	<i>Envious</i>	Appreciation	(-)

6.7.2.1. Evaluation diagram

It [Julius Caesar]offers no new vision of the play

Evaluation of the production

Deborah Warner's keenly-awaited production is painstaking, detailed and full of what Cassius calls "worthy cogitation",

It offers no blindingly radical new vision of the play

She makes surprisingly little use of crowd at her disposal.

There is little sense of an angry, swirling mob driven to mutiny by Mark Antony's oratory.

Though the play is set in modern times, there are few political specifics in this production.

Deborah Warner has not solved the play's structural problems or risen above her setting's rootless modernity.

Evaluation of the costume

The politics of the play emerge more, rather than less, clearly when it is played in authentic Roman costume

Evaluation of other

It has many solid virtues, she forces us to rethink Brutus

Evaluation of the characters

Warner's version is well acted

Anton Lesser's fine performance he is a choleric hysteric, more concerned with his own image than making the right decisions.

Lesser is also excellently partnered by Simon

And in a notably strong supporting cast Fiona Shaw makes a tantalising appearance as a disabled, disturbed Portia. Struan Rodger is a wonderfully sardonic Casca.

Evaluation of scenes

That the play loses focus after the Forum: the battle scenes, even when decked out with combat fatigues and played out in what looks like a vast military hangar somewhere on Salisbury plain, always seem interminable

6.7.3. Analysis of textual devices

6.7.3.1. Logical Connectors

6.7.3.1.1. Conjunctions

<i>[One was Trevor Nunn's 1972 Stratford production which, thanks to John Wood's mesmerising performance] <u>finally</u> [exposed Brutus as a vacillating, tactically hopeless idealist]</i>	Listing/Enumerative
<i>[it offers no blindingly radical new vision of the play] <u>And</u>, though [the play is set in modern times][there are few political specifics in this production.]</i>	Listing/Additive
<i><u>though</u> [the play is set in modern times][there are few political specifics in this production]</i>	Contrastive/Concessive
<i>[it offers no blindingly radical new vision of the play]<u>And</u> [though the play is set in modern times, there are few political specifics in this production]</i>	Listing/Additive
<i>[John Shrapnel's Caesar seems no more than an overweening, glad-handing party leader who knows how to work a crowd, curry favour and deploy a Bush-like gesture of "read my lips"] <u>But</u> [there is no indication, either through thuggery or statuary, that he is really a dangerous fascistic menace who deserves killing]</i>	Contrastive/Concessive
<i>[it offers no blindingly radical new vision of the play] <u>But</u> [Warner's version is well acted and has many solid virtues]</i>	Contrastive/Antithetic
<i>[But Warner's version is well acted and has many solid virtues] <u>And</u> [the best of them is that, like Nunn, she forces us to rethink Brutus]</i>	Listing/Additive
<i>[Warner's version is well acted and has many solid virtues. And the best of them is that, like Nunn, she forces us to rethink Brutus] <u>And</u> [in a notably strong supporting cast Fiona Shaw makes a tantalising appearance as a disabled, disturbed Portia]</i>	Listing/Additive
<i>[But Warner's version is well acted and has many solid virtues] <u>But</u>, [for all the evening's epic length, nothing can disguise the fact that the play loses focus after the Forum]</i>	Contrastive/Antithetic

6.7.3.1.2. Subordinators

<i><u>Instead of</u> [all that tosh about the noblest Roman of them all][in Anton Lesser's fine performance he is a choleric hysteric, more concerned with his own image than making the right decisions]</i>	Contrastive/Concessive
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6.7.3.1.3. Coordinating Conjunctions

<i>[Warner too has a vast crowd of at least 100 at her disposal] <u>but</u> [she makes surprisingly little use of them]</i>	Contrastive/Antithetic
<i>[they pop balloons and party during the feast of Luperca], <u>but</u> [there is little sense of an angry]</i>	Contrastive/Antithetic
<i>[The man is a walking political disaster] <u>and</u> [Lesser is not afraid to highlight his enormous self-regard and double-think]</i>	Listing/Additive
<i>[Ralph Fiennes could do more to savour Mark Antony's rhetorical gifts] <u>but</u> [what he does brings out strongly is the man's cold-heartedness]</i>	Contrastive/Concessive
<i>[The best that one can say is that she has recruited a very fine company, worked in detail on the language] <u>and</u> [buried for ever the idea that Brutus represents some ideal of heroic liberalism]</i>	Listing/Additive

6.7.3.2. Disjuncts

<i>Warner too has a vast crowd of at least 100 at her disposal, <u>but</u> she makes <u>surprisingly</u> little use of them</i>	Content/Evaluation/Negative
<i>There is no indication, either through thuggery or statuary, that he is <u>really</u> a dangerous fascistic menace who deserves killing</i>	Content/Evaluation/Neutral
<i>Lesser is also <u>excellently</u> partnered by Simon Russell Beale</i>	Content/Evaluation/Positive
<i>Struan Rodger is a <u>wonderfully</u> sardonic Casca.</i>	Content/Evaluation/Positive
<i>In a <u>notably</u> strong supporting cast Fiona Shaw</i>	Content/Evaluation/Positive

6.8. SPAMALOT

6.8.1. Literal argumentative structure

Main thesis/ Basic thesis: *Spamalot is a good play.*

Primary argument 1/ Sub thesis 1: *It will find a large and lucrative audience among those who value the virtues of shrewd idiocy, artful tackiness and wide-eyed impiety.*

Primary argument 2/ Sub thesis 2: *It's directed by the venerable master of slickness Mike Nichols.*

Primary argument 3/ Sub thesis 3: *It's the latest entry in the expanding Broadway genre of scrapbook musical theatre.*

Secondary argument 1/ Secondary thesis 1: *It's possible for theatregoers who are not Python devotees to enjoy themselves at "Spamalot".*

Primary argument 4/ Sub thesis 4: *"Spamalot" ranks high, right up there with (try not to wince, Pythonites) the sweetly moronic.*

Secondary argument 2/ Secondary thesis 2: *They reconstruct elements from much-loved cultural phenomena with wide fan bases.*

Primary argument 5/ Sub thesis 5: *The uninitiated may be bewildered when laughs arrive even before a scene gets under way.*

Secondary argument 3/ Sub thesis 3: *They simply serve as colorful aides-mémoire for the pop.*

Primary argument 6/ Sub thesis 6: *There is the dutiful acting out of the movie's most famous set pieces.*

Secondary argument 4/ Sub thesis 4: *The mere appearance of a figure in a certain costume or the utterance of a single word is enough to provoke anticipatory guffaws among the cognoscenti.*

Primary argument 7/ Sub thesis 7: *The show spoofs classic song-and-dance extravaganzas.*

Primary argument 8/ Sub thesis 8: *The cast is good.*

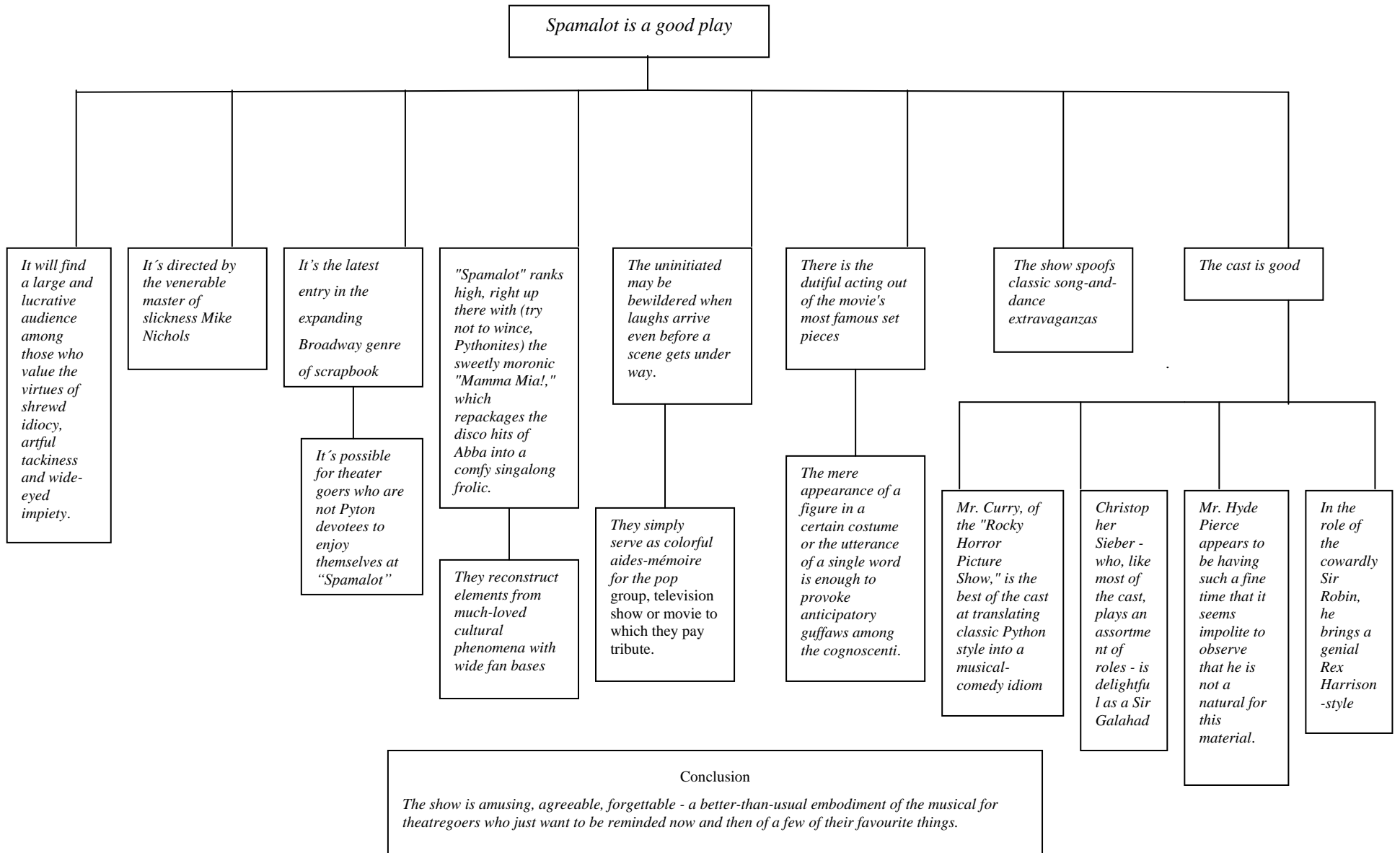
Secondary argument 5/ Sub thesis 5: *Mr. Curry, of the "Rocky Horror Picture Show," is the best of the cast at translating classic Python style into a musical-comedy idiom*

Secondary argument 6/ Sub thesis 6: *Christopher Sieber - who, like most of the cast, plays an assortment of roles - is delightful as a Sir Galahad.*

Secondary argument 7/ Sub thesis 7: *Mr. Hyde Pierce appears to be having such a fine time that it seems impolite to observe that he is not a natural for this material.*

Secondary argument 8/ Sub thesis 8: *In the role of the cowardly Sir Robin, he brings a genial Rex Harrison-style.*

Conclusion: *The show is amusing, agreeable, forgettable - a better-than-usual embodiment of the musical for theatregoers who just want to be reminded now and then of a few of their favourite things.*



6.8.1.1. Play review. Tree diagram suggested by Lo Cascio (1998)

6.8.2. Evaluation

Item	What is evaluated?	Who evaluates it?	How is it evaluated?	Category (Judgement/Appreciation)	Type of evaluation (+/-)
1	<i>Last night at the Shubert Theater with the opening of "Monty Python's <u>Spamalot</u>," a resplendently silly new musical</i>	Writer	<i>Resplendently silly</i>	Appreciation	(+)
2	<i>such a good time is being had by so many people (including the cast) at the Shubert Theater because of <u>Spamalot</u></i>	Writer	<i>Such Good time</i>	Appreciation	(+)
3	<i><u>This fitful, eager celebration of inanity</u> will find a large and lucrative audience among those who value the virtues of shrewd idiocy, artful tackiness and wide-eyed impiety.</i>	Audience	<i>Value virtues Srewd idiocy Artful tackiness</i>	Appreciation	(+)
4	<i>Spamalot," which is directed (improbably enough) by that venerable master of slickness <u>Mike Nichols</u></i>	Writer	<i>Venerable master</i>	Appreciation	(+)
5	<i>Jukebox karaoke shows like "Mamma Mia!," reconstruct elements from much-loved <u>cultural phenomena</u></i>	Writer	<i>Much-loved</i>	Appreciation	(+)
6	Within this category, "Spamalot" ranks high, right up there with the sweetly moronic "Mamma Mia!," which repackages the disco hits of Abba into a comfy <u>singalong frolic</u> .	Writer	<i>Sweetly moronic comfy</i>	Appreciation	**(+)
7	<i>It is possible for <u>theatergoers who are</u></i>	Writer	<i>Enjoy</i>	Appreciation	(+)

	<u>not Python devotees to enjoy themselves at "Spamalot,"</u>				
8	<u>It would seem unchivalrous not to share in at least some of the pleasure that is being experienced by a cast that includes Tim Curry, Hank Azaria,</u>	Writer	<i>Unchivalrous</i>	Appreciation	(-)
9	<u>the uninitiated may be bewildered when laughs arrive even before a scene gets under way</u>	Writer	<i>Bewildered</i>	Appreciation	(-)
10	<u>Punch lines come to seem almost irrelevant.</u>	Writer	<i>Irrelevant</i>	Appreciation	(-)
11	<u>"Monty Python's Flying Circus," this group of Oxbridge-erudite young Brits (John Cleese, Graham Chapman, Terry Jones, Michael Palin and Mr. Idle</u>	Writer	<i>Erudite</i>	Appreciation	(+)
12	<u>Much of the joy of "The Holy Grail" lies in its imaginative use of its low budget.</u>	Writer	<i>Imaginative</i>	Appreciation	(+)
13	<u>There is the dutiful acting out of the movie's most famous set pieces.</u>	Writer	<i>dutiful</i>	Appreciation	(+)
14	<u>And the cast peerlessly delivered its fatuous material with unconditional sincerity.</u>	Writer	<i>Peerlessly</i> <i>Fatuous</i>	Appreciation	(+)
15	<u>So the fractured tale of the quest of King Arthur (Mr. Curry) and his ditsy knights for the Holy Grail</u>	Writer	<i>Ditsy</i>	Appreciation	(-)

16	<i>The <u>vignettes lifted straight from the movie</u> have an ersatz quality, in the way of secondhand jokes that are funnier in their original context.</i>	Writer	<i>Ersatz quality</i>	Appreciation	(-)
17	<i>Broadway performance demands an exaggeration that doesn't always jibe with the unblinking earnestness of the <u>Python style</u>.</i>	Writer	<i>Unblinking earnestness</i>	Appreciation	(+)
18	<i>That said, <u>Mr. Azaria</u> (part of the brilliant team of voices behind "<u>The Simpsons</u>" cartoon series)</i>	Writer	<i>Brilliant</i>	Appreciation	(+)
19	<i>That said, <u>Mr. Azaria</u> (part of the brilliant team of voices behind "<u>The Simpsons</u>" cartoon series) plies his sterling <u>mimetic skills</u></i>	Writer	<i>Sterling</i>	Appreciation	(+)
20	<i>the inept warlock known as <u>Tim the Enchanter</u></i>	Writer	<i>Inept</i>	Appreciation	(-)
21	<i>and the nasty <u>French Taunter</u> who specializes in English-baiting insults.</i>	Writer	<i>Nasty</i>	Appreciation	(+)
22	<i><u>Mr. Curry</u>, of the "<u>Rocky Horror Picture Show</u>," is the best of the cast at translating classic Python style into a musical-comedy idiom</i>	Writer	<i>Best</i>	Appreciation	(+)
23	<i>His stalwart, <u>plummy-voiced Arthur</u> wears a smile as inflexible as armor,</i>	Writer	<i>Stalwart plummy</i>	Appreciation	(+)
24	<i><u>Christopher Sieber</u> - who - is delightful as a <u>Sir Galahad</u></i>	Writer	<i>Delightful</i>	Appreciation	(+)

25	<i>And <u>Mr. Hyde Pierce</u> (famous as the neurotic Niles on the sitcom "Frasier") appears to be having such a fine time that it seems impolite to observe that he is not a natural for this material.</i>	Writer	<i>Natural</i>	Appreciation	(+)
26	<i>Sir Robin, he brings a <u>genial Rex Harrison-style</u> dapperness to a patter number about the importance of including Jews in any Broadway show.</i>	Writer	<i>Genial</i>	Appreciation	(+)
27	<i>The "<u>Knights of the Round Table</u>" number that introduces the swinging pleasure palace called Camelot is a deliciously cheesy, cheesecake-laden floor show</i>	Writer	<i>deliciously cheesy, cheesecake-laden floor show</i>	Appreciation	(+)
28	<i>But the tastiest satiric juice is provided by <u>Ms. Ramirez</u>, who plays Arthur's buxom but ethereal love interest, the Lady of the Lake.</i>	Writer	<i>Tastiest Satiric juice</i>	Appreciation	(+)
29	<i><u>Ms. Ramirez</u> knows how to send up vintage performance styles until they go into orbit</i>	Writer	<i>Vintage performance</i>	Appreciation	(+)
30	<i>The <u>Phantom of the Opera</u>" into more than a one-joke routine is the song, a cunning deconstruction</i>	Writer	<i>Cunning deconstruction</i>	Appreciation	(+)

31	<i>"Spamalot" also cheerfully invokes the gleaming anthems of hope from shows like "Man of La Mancha" and the camp, pelvis-pumping chorus of "The Boy From Oz."</i>	Writer	<i>cheerfully</i>	Appreciation	(+)
32	<i>Spamalot is the best new musical to open on Broadway this season is inarguable</i>	Writer	<i>Best new musical</i>	Appreciation	(+)
33	<i>The show is amusing, agreeable, forgettable</i>	Writer	<i>Amusing, agreeable, forgettable</i>	Appreciation	(+)

6.8.2.1. Evaluation diagram

Spamalot is the best musical to open Broadway

Initial evaluation of the film as a whole.

Evaluation of the cast

Last night at the Shubert Theater with the opening of "Monty Python's Spamalot," a resplendently silly new musical

Such a good time is being had by so many people

This fitful, eager celebration of inanity will find a large and lucrative audience among those who value the virtues of shrewd idiocy, artful tackiness and wide-eyed impiety.

It is possible for theatergoers who are not Python devotees to enjoy themselves at "Spamalot,"

The uninitiated may be bewildered when laughs arrive even before a scene gets under way

It would seem unchivalrous not to share in at least some of the pleasure that is being experienced by a cast that includes Tim Curry, Hank Azaria,

There is the dutiful acting out of the movie's most famous set pieces.

And the cast peerlessly delivered its fatuous material with unconditional sincerity.

That said, Mr. Azaria (part of the brilliant team of voices behind "The Simpsons" cartoon series) plies his sterling mimetic skills

Christopher Sieber - who - is delightful as a Sir Galahad

And Mr. Hyde Pierce (famous as the neurotic Niles on the sitcom "Frasier") appears to be having such a fine time that it seems impolite to observe that he is not a natural for this material.

Sir Robin, he brings a genial Rex Harrison-style

But the tastiest satiric juice is provided by Ms. Ramirez, who plays Arthur's buxom but ethereal love interest, the Lady of the Lake

6.8.3. Analysis of textual devices.

6.8.3.1. Logical Connectors

6.8.3.1.1. Conjuncts

<p><i>[It would seem unchivalrous not to share in at least some of the pleasure that is being experienced by a cast that includes Tim Curry, Hank Azaria, David Hyde Pierce and a toothsome devourer of scenery named Sara Ramírez] Still [the uninitiated may be bewildered when laughs arrive even before a scene gets under way]</i></p>	<p>Contrastive /Concessive</p>
<p><i>[This expressed goal makes "Spamalot" a two-tiered operation] On the one hand [there is the dutiful acting out of the movie's most famous set pieces]</i></p>	<p>Listing/Additive</p>
<p><i>[On the one hand there is the dutiful acting out of the movie's most famous set pieces] On the other hand [the show spoofs classic song-and-dance extravaganzas, suggesting what the satiric revue "Forbidden Broadway" might be like if it had an \$11 million budget]</i></p>	<p>Listing/Additive</p>
<p><i>[And Mr. Hyde Pierce (famous as the neurotic Niles on the sitcom "Frasier") appears to be having such a fine time that it seems impolite to observe that he is not a natural for this material] Still [in the role of the cowardly Sir Robin, he brings a genial Rex Harrison-style]</i></p>	<p>Contrastive/Concessive</p>
<p><i>[Python songs were sung with the giggly glee of naughty Boy Scouts around a campfire] And [festive decorations were provided in the form of medieval cartoon costumes]</i></p>	<p>Listing/Additive</p>
<p><i>[Spamalot" ranks high, right up there with (try not to wince, Pythonites) the sweetly moronic "Mamma Mia!," which repackages the disco hits of Abba into a comfy singalong frolic] <u>This means</u> [it is possible for theatergoers who are not Python devotees to enjoy themselves at "Spamalot,"]</i></p>	<p>Illustrative</p>
<p><i>[Much of the joy of "The Holy Grail" lies in its imaginative use of its low budget, turning limited</i></p>	<p>Listing/Additive</p>

<i>locations and homemade props into a comment on the bogusness of cinematic authenticity] And [the cast peerlessly delivered its fatuous material with unconditional sincerity]</i>	
<i>[Christopher Sieber - who, like most of the cast, plays an assortment of roles - is delightful as a Sir Galahad who tosses his blond tresses as if he were auditioning for a Clairol commercial] And [Mr. Hyde Pierce (famous as the neurotic Niles on the sitcom "Frasier") appears to be having such a fine time]</i>	Listing/Additive
<i>[The moments when "Spamalot" rises into the ether are those in which it pays homage] But [the tastiest satiric juice is provided by Ms. Ramirez, who plays Arthur's buxom but ethereal love interest, the Lady of the Lake]</i>	Contrastive/Concessive
<i>[The moments when "Spamalot" rises into the ether are those in which it pays homage - à la "The Producers"] But [what turns this fanged tribute to "The Phantom of the Opera" into more than a one-joke routine is the song]</i>	Contrastive/Concessive

6.8.3.1.2. Coordinating Conjunctions

<i>[And festive decorations were provided in the form of medieval cartoon costumes] and [scenery helpfully described in the show as "very expensive."]</i>	Listing/Additive/Reinforcing
<i>[a cast that includes Tim Curry, Hank Azaria, David Hyde Pierce] and [a toothsome devourer of scenery named Sara Ramirez]</i>	Listing/Additive

6.8.3.2 Disjuncts

<i>On the other hand, and (surprisingly) it's the friskier hand,</i>	Content/Evaluation/Positive
<i>"Spamalot" also cheerfully invokes the gleaming anthems of hope from shows like "Man of La Mancha"</i>	Content/Evaluation/Positive

6.9. MARIA FULL OF GRACE

6.9.1. Literal argumentative structure

Main Thesis / Basic thesis: *Maria Full of Grace is the first truly great film of the year.*

Primary argument 1 / Sub thesis 1: *This independent Colombian-American production has the low-key observational style of a documentary and the high-concept dramatic punch of the best thrillers.*

Primary argument 2 / Sub thesis 2: *There's nothing predictable about this film.*

Secondary argument 1 / Sub thesis 1: *It keeps us constantly off balance and on edge.*

Primary argument 3 / Sub thesis 3 : *The artless, heartbreakingly authentic performance by Sandino Moreno, a screen novice who tied with Charlize (Monster) Theron for best actress at Berlin takes us deep into the life of the title character.*

Primary argument 4 / Sub thesis 4: *Marston, whose previous CV was limited to a 23-minute student film, observes the process of Maria's training with a chilling exactitude.*

Secondary argument 2 / Sub thesis 2: *She perfects her swallowing technique with plump grapes under the eyes of older men who, once she has signed on, switch abruptly from chummy uncles to stern taskmasters.*

Primary argument 5 / Sub thesis 5: *Refreshingly, the film constantly avoids the obvious.*

Secondary argument 3 / Sub thesis 3: *The border guards are not caricature thugs but jaded public servants.*

Secondary argument 4 / Sub thesis 4: *The representatives of the seedy drug underworld Maria encounters are not the extravagantly gold-braceleted villains of screen cliché but desperate youngsters caught in the cogs of a massive machine.*

Primary argument 6/ Sub thesis 6: *It's that delicate, suggestive touch and the complete lack of sensationalist hysteria that marks this out as a major achievement.*

Conclusion: *The first truly great film of the year has arrived.*

Maria full of grace is the first truly great film of the year

This independent Colombian-American production has the low-key observational style of a documentary and the high-concept dramatic punch of the best thrillers.

There's nothing predictable about this film.

It keeps us constantly off balance and on edge.

The artless, heartbreakingly authentic performance by Sandino Moreno, a screen novice who tied with Charlize (Monster) Theron for best actress at Berlin takes us deep into the life of the title character.

She perfects her swallowing technique with plump grapes under the eyes of older men who, once she has signed on, switch abruptly from chummy uncles to stern taskmasters.

Marston, whose previous CV was limited to a 23-minute student film, observes the process of Maria's training with a chilling exactitude.

The border guards are not caricature thugs but jaded public servants.

Refreshingly, the film constantly avoids the obvious.

The representatives of the seedy drug underworld Maria encounters are not the extravagantly gold-braceleted villains of screen cliché but desperate youngsters caught in the cogs of a massive machine.

It's that delicate, suggestive touch and the complete lack of sensationalist hysteria that marks this out as a major achievement.

Conclusion

Maria full of grace is the first truly great film of the year

6.9.2. Evaluation

Item	What is evaluated?	Who evaluates it?	How it is evaluated?	Category (Judgement/ Appreciation)	Type of evaluation (+) / (-)
1	<i>As assured and compelling a <u>feature debut</u> as I can remember</i>	Writer	<i>Assured and compelling</i>	Appreciation	(+)
2	<i>This <u>independent Colombian-American production</u> has the low-key observational style of a documentary and the high-concept dramatic punch of the best thrillers.</i>	Writer	<i>Low-key observational style High-concept dramatic punch</i>	Appreciation	(+)
3	<i>There's nothing predictable about <u>this film</u></i>	Writer	<i>There's nothing predictable</i>	Appreciation	(+)
4	<i>The artless, heartbreakingly authentic <u>performance by Sandino Moreno</u></i>	Writer	<i>Artless, heartbreakingly authentic</i>	Appreciation	(+)
5	<i><u>Sandino Moreno's performance</u> takes us deep into the life of the title character</i>	Writer	<i>Takes us deep into the life of the title character</i>	Appreciation	(+)
6	<i><u>Marston</u> (director) observes the process of Maria's training with a chilling exactitude.</i>	Writer	<i>Chilling exactitude</i>	Judgement	(+)
7	<i>The <u>film</u> constantly avoids the obvious</i>	Writer	<i>Constantly avoids the obvious</i>	Appreciation	(+)

8	<i>When the plot expands in the film's third quarter [...] <u>Marston</u> isn't letting the tension dissipate</i>	Writer	<i>Isn't letting the tension dissipate</i>	Appreciation	(+)
9	<i><u>He</u> (Marston) has a keen sense of how the reality of the drug trade is not the one depicted in Steven Soderbergh's <i>Traffic</i> or Ted Demme's <i>Blow</i></i>	Writer	<i>He has a keen sense</i>	Judgement	(+)
10	<i>It's that delicate, suggestive touch</i>	Writer	<i>Delicate, suggestive</i>	Appreciation	(+)
11	<i>And the complete lack of <u>sensationalist hysteria</u></i>	Writer	<i>lack of sensationalist hysteria</i>	Appreciation	(+)
12	<i>And the complete lack of sensationalist hysteria that marks <u>this</u> (the film) out as a major achievement</i>	Writer	<i>Major achievement</i>	Appreciation	(+)
13	<i>A slightly rosy <u>ending</u></i>	Writer	<i>slightly rosy</i>	Appreciation	(+)
14	<i>The first truly great film of the year has arrived (<u>the film</u>)</i>	Writer	<i>first truly great film</i>	Appreciation	(+)

6.9.2.1. Evaluation diagram

Maria full of Grace is the first truly great film of the year.

General evaluation of the film.

As assured and compelling a feature debut as I can remember, this independent Colombian-American production has the low-key observational style of a documentary and the high-concept dramatic punch of the best thrillers.

There's nothing predictable about this film: it keeps us constantly off balance and on edge.

Refreshingly, the film constantly avoids the obvious.

Evaluation of the main actress

The artless, heartbreakingly authentic performance by Sandino Moreno, a screen novice who tied with Charlize (Monster) Theron for best actress at Berlin takes us deep into the life of the title character.

Evaluation of the plot

When the plot expands in the film's third quarter to explore the life of Colombian illegals in Queens, Marston isn't letting the tension dissipate he's just remaining faithful to the story he spent months researching in two cities.

Evaluation of the director and comparison with other films with the same theme.

He [Marston] has a keen sense of how the reality of the drug trade is not the one depicted in Steven Soderbergh's Traffic or Ted Demme's Blow; rather it's about lives of quiet despair at the bottom of the economic pyramid.

Final Evaluation

It's that delicate, suggestive touch and the complete lack of sensationalist hysteria that marks this out as a major achievement. [] the first truly great film of the year has arrived.

6.9.3. Analysis of textual devices

6.9.3.1. Logical Connectors

6.9.3.1.1. Conjuncts

<i>Meanwhile, the artless, heartbreakingly authentic performance by Sandino Moreno [...] takes us deep into the life of the title character.</i>	Transitional / temporal
<i>[Marston isn't letting the tension dissipate; he's just remaining faithful to the story he spent months researching in two cities.] And [he has a keen sense of how the reality of the drug trade is not the one depicted in Steven Soderbergh's Traffic or Ted Demme's Blow.]</i>	Listing / additive

6.9.3.1.2. Subordinators

<i>[The money's the equivalent of a year's pay for a couple of days' work <u>so</u> it's no surprise when it turns out that Maria is to be a "mule".]</i>	Resultive
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6.9.3.1.3. Coordinating conjunction

<i>[The tragic true-life stories on which it is based may have a sickening predictability to them,] <u>but</u> [there's nothing predictable about this film] [...]</i>	Contrastive / antithetic
<i>[The border guards are not caricature thugs] <u>but</u> [jaded public servants]</i>	Contrastive / concessive
<i><u>and</u> even the representatives of the seedy drug underworld Maria encounters are not the extravagantly gold-braceleted villains of screen cliché <u>but</u> desperate youngsters caught in the cogs of a massive machine.</i>	Listing / additive
<i>[...] the representatives of the seedy drug underworld Maria encounters are not the extravagantly gold-braceleted villains of screen cliché <u>but</u> desperate youngsters caught in the cogs of a massive machine.</i>	Contrastive / antithetic
<i>[its echoes [...] may seem desperately ironic] <u>but</u> [it has a core of truth about it.]</i>	Contrastive / antithetic
<i>[A slightly rosy ending, [...], may be a false note] <u>but</u> [it is not too much to say that the first truly great film of the year has arrived.]</i>	Contrastive / concessive

6.9.3.2. Disjuncts

<i><u>Refreshingly</u>, the film constantly avoids the obvious</i>	Content / evaluation / positive
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6.10. SPANGLISH

6.10.1. Literal argumentative structure

Main thesis / Basic thesis: *The overall experience of watching Spanglish is a satisfying one.*

Primary argument 1 / Sub thesis 1: *The strength of Spanglish lies in the characters.*

Secondary argument 1 /secondary thesis 1: *Téa Leoni's performance as the increasingly unhinged Deborah is one of the film's highlights.*

Primary Argument 2 / Sub thesis 2: *The relationship between John and Flor is nicely developed.*

Secondary argument 2 / secondary thesis 2: *It occurs naturally, building slowly and tentatively, and is punctuated by stolen glances and late-night conversations.*

Primary argument 3 /sub thesis 3: *The film's success is as much due to the secondary performers as to the big names.*

Secondary argument 3 / secondary thesis 3: *The sexual tension and chemistry between these two is powerful.*

Primary argument 4 / sub thesis 4: *The most important relationships - John and Flor, Flor and Cristine - unfold completely.*

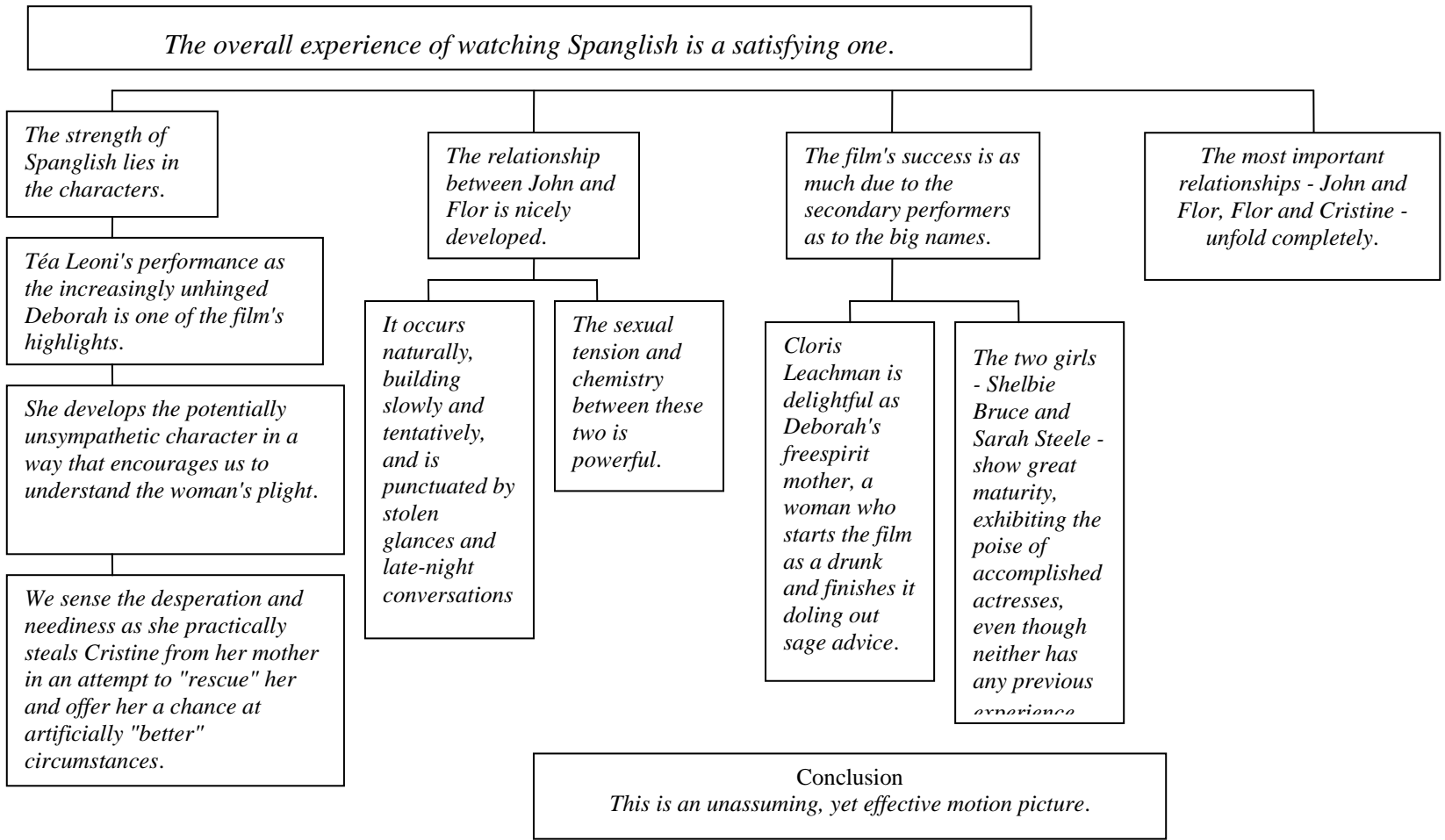
Secondary argument 4 / secondary thesis 4: *Cloris Leachman is delightful as Deborah's freespirt mother, a woman who starts the film as a drunk and finishes it doling out sage advice.*

Secondary thesis 5 / secondary thesis 5: *The two girls - Shelbie Bruce and Sarah Steele - show great maturity, exhibiting the poise of accomplished actresses, even though neither has any previous experience.*

Tertiary argument 1 /tertiary thesis 1: *She develops the potentially unsympathetic character in a way that encourages us to understand the woman's plight.*

Fourth argument 1/ fourth thesis 1: *We sense the desperation and neediness as she practically steals Cristine from her mother in an attempt to "rescue" her and offer her a chance at artificially "better" circumstances.*

Conclusion: *This is an unassuming yet effective motion picture.*



6.10.1.1. Film review. Tree diagram suggested by Lo Cascio (1998)

6.10.2. Evaluation

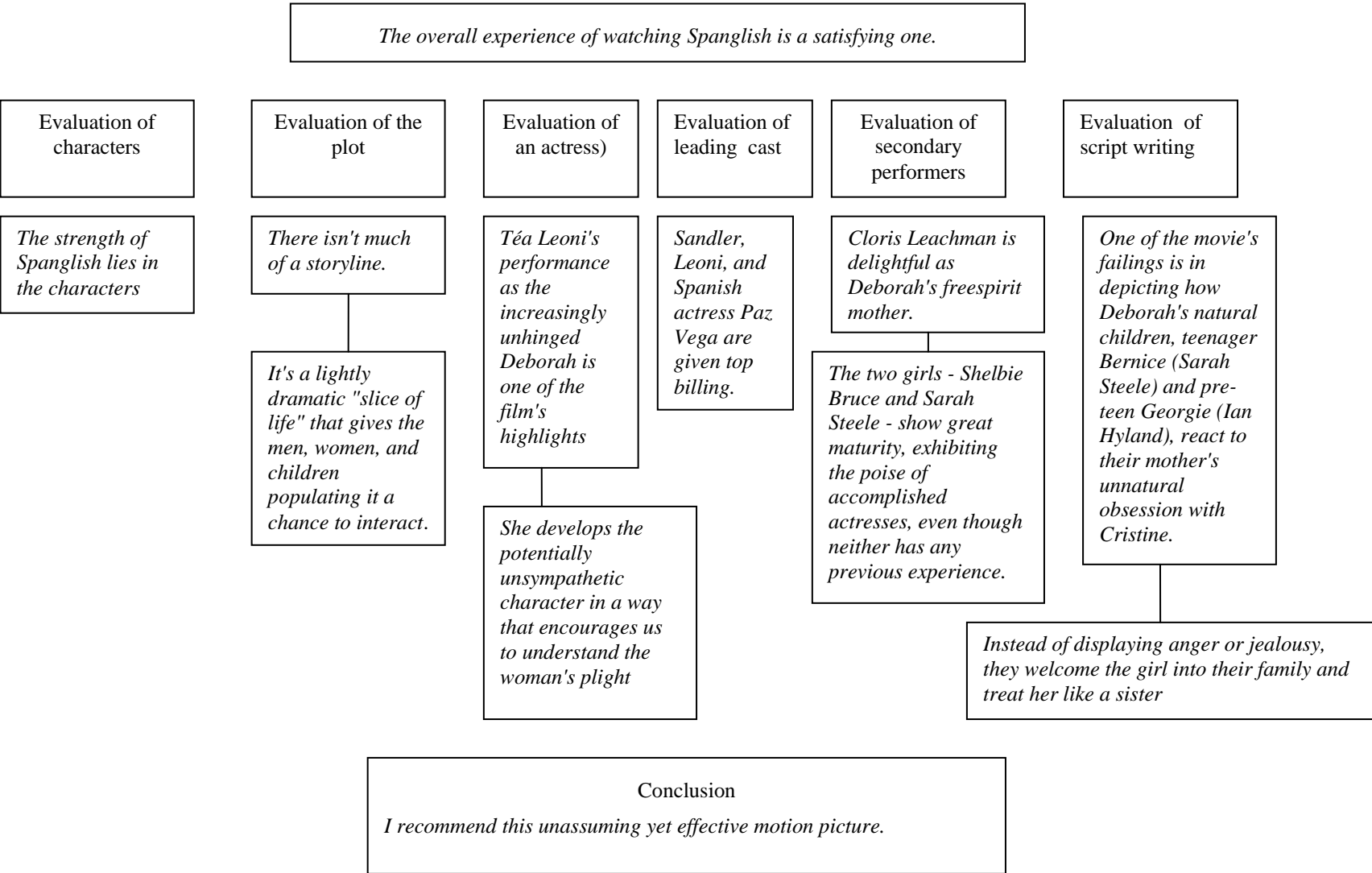
ITEM	WHAT IS EVALUATED?	WHO EVALUATES IT?	HOW IS IT EVALUATED?	CATEGORY (JUDGEMENT / APPRECIATION)	TYPE OF EVALUATION (+ / -)
1	<i>It (the film) is strong on characters and relationships</i>	Writer	<i>Strong on characters and relationships</i>	Appreciation	(+)
2	<i>It is weak on some of the details that would elevate it from merely "good" to "great."</i>	Writer	<i>Weak on some of the details that would elevate it from merely "good" to "great."</i>	Appreciation	(-)
3	<i>the overall experience of watching <u>Spanglish</u> is a satisfying one.</i>	Writer	<i>A satisfying one.</i>	Appreciation	(+)
4	<i>The strength of <u>Spanglish</u> lies in the characters, not the plot</i>	Writer	<i>The strength of <u>Spanglish</u></i>	Appreciation	(+)
5	<i>In fact, there isn't much of a storyline - it's a lightly dramatic "<u>slice of life</u>" that gives the men, women, and children populating it a chance to interact.</i>	Writer	<i>Lightly dramatic</i>	Appreciation	(+)
6	<i>wacky man <u>Adam Sandler</u></i>	Writer	<i>Wacky man</i>	*Appreciation	(+)
7	<i>It's (the film) surprisingly low-key</i>	Writer	<i>Surprisingly low-key</i>	Appreciation	(+)
8	<i><u>Téa Leoni's</u> performance as the increasingly unhinged Deborah is one of the film's highlights</i>	Writer	<i>One of the film's highlights</i>	Appreciation	(+)
9	<i><u>She (Téa Leoni)</u> develops the potentially <u>unsympathetic</u> character in a way that encourages us to understand the woman's plight</i>	Writer	<i>In a way that encourages us to understand the woman's plight</i>	Appreciation	(+)

10	<u>The struggle that develops between Deborah and Flor for Cristine's heart is particularly poignant</u>	Writer	<i>Particularly poignant</i>	Appreciation	(-)
11	<u>One of the movie's failings is in depicting how Deborah's natural children react to their mother's unnatural obsession with Cristine.</u>	Writer	<i>One of the movie's Failings</i>	Appreciation	(-)
12	<u>Bernice's lone significant contribution to Spanglish is to show John as the kind, understanding parent and Deborah as unfit.</u>	Writer	<i>Kind, understanding</i>	Judgement	(+)
13	<u>Bernice's lone significant contribution to Spanglish is to show John as the kind, understanding parent and Deborah as unfit.</u>	Writer	<i>*Unfit.</i>	Judgement	(-)
14	<u>The relationship between John and Flor is nicely developed</u>	Writer	<i>Nicely developed</i>	Appreciation	(+)
15	<u>It (the relationship between John and Flor) occurs naturally, building slowly and tentatively, and is punctuated by stolen glances and late-night conversations</u>	Writer	<i>Occurs naturally, building slowly and Tentatively</i>	Appreciation	(+)
16	<u>The sexual tension and chemistry between these two is powerful, although some may find its culmination anti-climactic</u>	Writer	<i>Powerful</i>	Appreciation	(+)
17	<u>John and Flor's dance of seduction</u>	Writer	<i>Feels artificial</i>	Appreciation	(-)

	<i>fits the tone of a "take few risks" film and feels artificial</i>				
18	<i>Brooks (director) seems unwilling to cross a line that should be crossed for fear of alienating portions of his audience</i>	Writer	<i>Unwilling to cross a line that should be crossed for fear of alienating portions of his audience</i>	Judgement	(-)
19	<i>Many aspects of Spanglish are tragic</i>	Writer	<i>Tragic</i>	Appreciation	(-)
20	<i>Although Sandler, Leoni, and Spanish actress Paz Vega (Sex and Lucia) are given top billing, this (the film) is an ensemble effort</i>	Writer	<i>Top billing</i>	Appreciation	(+)
21	<i>Although Sandler, Leoni, and Spanish actress Paz Vega (Sex and Lucia) are given top billing, this (the film) is an ensemble effort</i>	Writer	<i>Ensemble effort</i>	Appreciation	(+)
22	<i>the film's success is as much due to the secondary performers as to the big names</i>	Writer	<i>*Success</i>	Appreciation	(+)
23	<i>Cloris Leachman is delightful as Deborah's freespirt mother</i>	Writer	<i>Delightful</i>	Appreciation	(+)
24	<i>Since the film is told through Cristine's eyes, elements of the story are left hanging</i>	Writer	<i>Left hanging</i>	Appreciation	(-)

25	<i>The most important <u>relationships</u> - John and Flor, Flor and Cristine - unfold completely.</i>		<i>The most important unfold completely.</i>	Appreciation	(+)
26	<i><u>The film</u> concludes with a moving scene.</i>	writer	<i>moving</i>	Appreciation	(+)
27	<i><u>It</u> (moving scene) is one of Spanglish's strongest moments</i>	writer	<i>strongest moments</i>	Appreciation	(+)
28	<i>(I recommend) <u>this</u> (the film) unassuming yet effective motion picture.</i>	writer	<i>unassuming yet effective</i>	Appreciation	(+)

6.10.2.1. Evaluation diagram



6.10.3. Analysis of textual devices

6.10.3.1. Logical connectors

6.10.3.1.1. Conjuncts

<i>Nevertheless</i> , [despite its problems, some of which are inconsequential enough only to be noticed by nitpickers], [the overall experience of watching Spanglish is a satisfying one.]	Contrastive/ concessive
<i>Eventually</i> , however, she is sucked in, and the distance of separation diminishes when the Claskys go on vacation and bring Flor and Cristine with them.	Transitional/ temporal
[Flor initially tries to remain aloof from the everyday dramas of her employers.] ← ○ → [Eventually, however, she is sucked in, and the distance of separation diminishes when the Claskys go on vacation and bring Flor and Cristine with them.]	Contrastive / concessive

6.10.3.1.2. Subordinators

[Although Sandler, Leoni, and Spanish actress Paz Vega (<i>Sex and Lucia</i>) are given top billing], [this is an ensemble effort, and the film's success is as much due to the secondary performers as to the big names.]	Contrastive / concessive
[The sexual tension and chemistry between these two is powerful,] <u>although</u> [some may find its culmination anti-climatic]	Contrastive / concessive
[Shelbie Bruce and Sarah Steele - show great maturity, exhibiting the poise of accomplished actresses,] <u>even though</u> [neither has any previous experience.]	Contrastive / concessive
[Since the film is told through Cristine's eyes,] [elements of the story are left hanging.]	Contrastive / concessive

6.10.3.1.3. Coordinating conjunctions

[It is strong on characters and relationships,] <u>but</u> [weak on some of the details that would elevate it from merely "good" to "great."]	Contrastive / antithetic
[There's some comedy], <u>but</u> , [for a film starring wacky man Adam Sandler, it's surprisingly low-key.]	Contrastive / antithetic
[Her actions are often destructive,] <u>but</u> [she is no	Contrastive / antithetic

<i>monster.</i>]	
[<i>She causes pain nearly everywhere she turns,</i>] <u>but</u> [<i>is ignorant of how hurtful she has become</i>]	Contrastive / concessive
[<i>She wants her daughter to have the best life possible,</i>] <u>but</u> , [<i>at the same time, she doesn't want Cristine to forget her roots</i>].	Contrastive / antithetic
[<i>Bernice has her own self-image problems,</i>] <u>but</u> [<i>they are never fully realized.</i>]	Contrastive / antithetic
[<i>Bernice has her own self-image problems, but they are never fully realized</i>] <u>and</u> [<i>a rich, complex relationship between her and Cristine is not allowed to develop.</i>]	Listing / additive
[<i>Bernice's lone significant contribution to Spanglish is to show John as the kind, understanding parent</i>] <u>and</u> [<i>Deborah as unfit.</i>]	Listing / additive
[<i>It occurs naturally, building slowly and tentatively,</i>] <u>and</u> [<i>is punctuated by stolen glances and late-night conversations.</i>]	Listing / additive
[<i>it fits the tone of a "take few risks" film</i>] <u>and</u> [<i>feels artificial</i>]	Listing / additive
[<i>Although Sandler, Leoni, and Spanish actress Paz Vega (Sex and Lucia) are given top billing, this is an ensemble effort,</i>] <u>and</u> [<i>the film's success is as much due to the secondary performers as to the big names.</i>]	Reason / result
[<i>Cloris Leachman is delightful as Deborah's freespirit mother, a woman who starts the film as a drunk</i>] <u>and</u> [<i>finishes it doling out sage advice.</i>]	Resultive
[<i>It is one of Spanglish's strongest moments,</i>] <u>and</u> [<i>one of many why I recommend this unassuming yet effective motion picture.</i>]	Listing / additive

6.10.3.2. Disjuncts

[...], <i>it's surprisingly low-key.</i>	Content / evaluation / neutral
<i>Téa Leoni's performance as the increasingly unhinged Deborah.</i>	Content / evaluation / neutral

6.11. THE HITCHHIKER'S GUIDE TO THE GALAXY

6.11.1. Literal argumentative structure

Main thesis / Basic thesis: *The Hitchhiker's Guide to the Galaxy* movie is a bad movie.

Primary argument 1 / Sub thesis 1: *It's bad on a big scale.*

Secondary argument 1 / secondary thesis 1: *Enormous swathes of the story have been dispensed with - most of the Guide entries, whole scenes - or changed beyond all recognition.*

Primary Argument 2 / Sub thesis 2: *And it is bad on a small scale.*

Secondary argument 2: secondary thesis 2: *Many wonderful lines have been cut or in some cases actually rewritten to make them less funny.*

Secondary argument 3 / secondary thesis 3: *Even if it's really well-known, widely-quoted, much-loved, very funny - it will probably be absent from the movie. Or if it is there, it might have been.*

Primary argument 3 / Sub thesis 3: *The makers of the film have removed the jokes from the story.*

Secondary argument 4 / Sub thesis 4: *There are scenes where all we're left with is the set-up dialogue.*

Primary argument 4 / Sub thesis 4: *The film also suffers by having an entirely nonsensical plot.*

Secondary argument 4 / Sub thesis 4: *It is driven by convenience and unexplained happenings.*

Primary argument 5 / Sub thesis 5: *The plot makes no sense.*

Secondary argument 6 / Sub thesis 6: *Most of the explanatory Guide entries either missing or so heavily cut that they might as well be missing.*

Primary argument 6 / Sub thesis 6: *This [film] just doesn't feel like Hitchhiker's Guide.* (The book on which it is based)

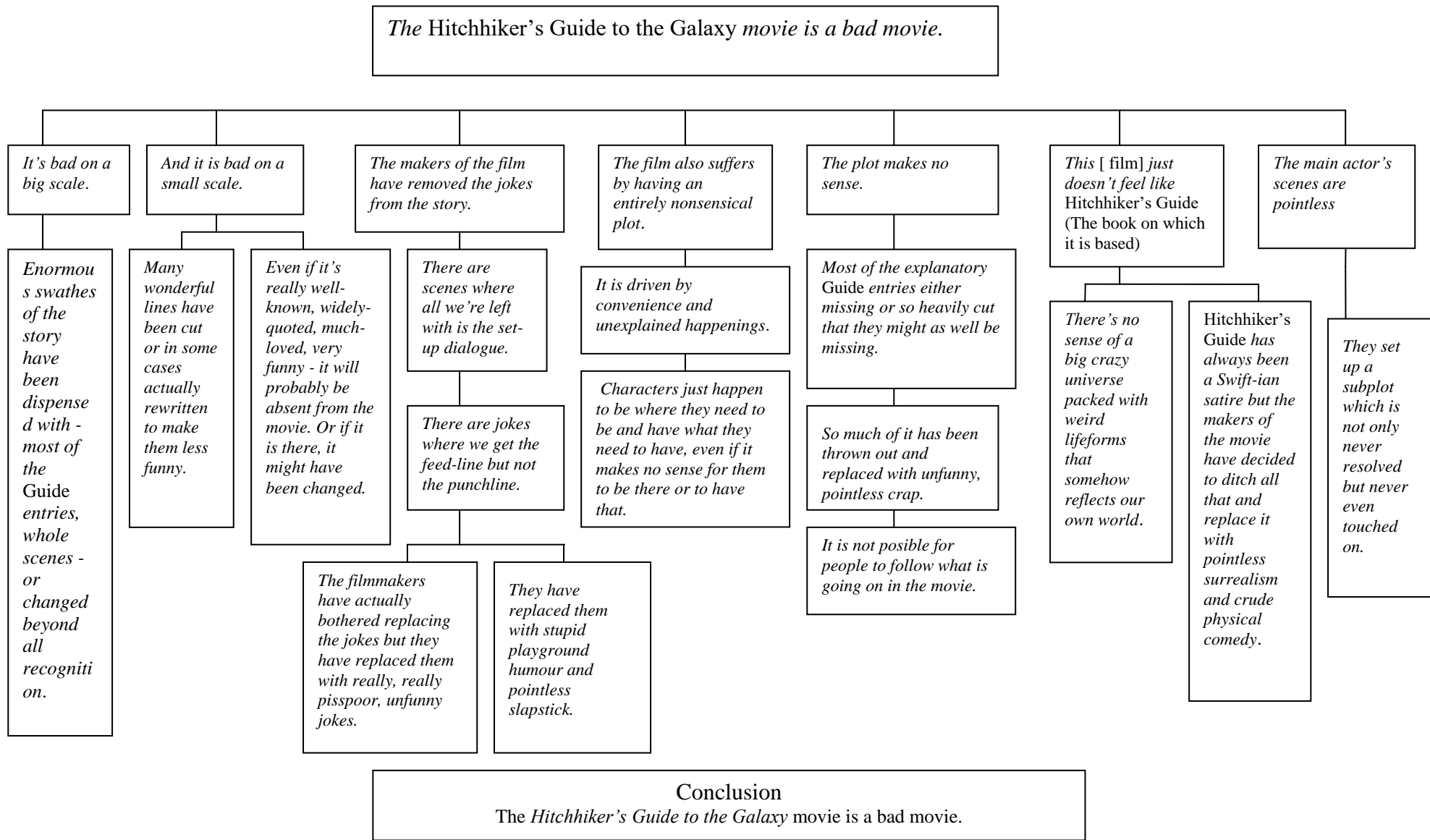
Secondary argument 7 / Sub thesis 7: *There's no sense of a big crazy universe packed with weird lifeforms that somehow reflects our own world.*

Secondary argument 8 / Sub thesis 8: *Hitchhiker's Guide* has always been a Swift-ian satire but the makers of the movie have decided to ditch all that and replace it with pointless surrealism and crude physical comedy.

Primary argument 7 / Sub thesis 7: *The main actor's scenes are pointless.*

Secondary argument 9 / Sub thesis 9: *They set up a subplot which is not only never resolved but never even touched on.*

Conclusion: *This is a terrible film and it makes me want to weep.*



6.11.1.1. Film review. Tree diagram suggested by Lo Cascio (1998)

6.11.2. Evaluation

Item	What is evaluated?	Who evaluates it?	How it is evaluated?	Category (Judgement/Appreciation)	Type of evaluation (+ / -)
1	<i><u>The hitchhiker's guide to the galaxy</u> is bad, really bad.</i>	Writer	<i>Bad Really bad</i>	Appreciation	(-)
2	<i>You won't believe how vastly, staggeringly, jaw-droppingly bad <u>it</u> (the film) is.</i>	Writer	<i>Vastly, staggeringly, jaw-droppingly bad</i>	Appreciation	(-)
3	<i>You might think that <u>The Phantom Menace</u> was a hopelessly misguided attempt to reinvent a much-loved franchise...</i>	Writer	<i>Hopelessly misguided Attempt</i>	Appreciation	(-)
4	<i>that's just peanuts to the <u>Hitchhiker's</u> movie</i>	Writer	<i>That's just peanuts to</i>	Appreciation	(-)
5	<i><u>It's</u> bad on a big scale (the film)</i>	Writer	<i>Bad</i>	Appreciation	(-)
6	<i><u>It is</u> bad on a small scale</i>	Writer	<i>Bad</i>	Appreciation	(-)
7	<i>Many wonderful <u>lines</u> have been cut</i>	Writer	<i>Wonderful</i>	Appreciation	(-)
8	<i>Even if <u>it's</u> really well-known, widely-quoted, much-loved, very funny - it will probably be absent from the movie.</i>	Writer	<i>Really well-known widely-quoted much-loved very funny</i>	Appreciation	(+)
9	<i><u>Douglas' dialogue</u> was perfect</i>	Writer	<i>Perfect</i>	Appreciation	(+)
10	<i>carefully crafted, wonderfully quotable <u>lines</u>.</i>	Writer	<i>Carefully crafted, wonderfully quotable</i>	Appreciation	(+)
11	<i>The filmmakers have replaced the jokes with really pisspoor, unfunny <u>jokes</u></i>	Writer	<i>Really pisspoor, unfunny jokes</i>	Appreciation	(-)
12	<i>They have replaced <u>them</u> (the jokes) with stupid playground humour and pointless</i>	Writer	<i>Stupid playground humour and pointless slapstick</i>	Appreciation	(-)

	<i>slapstick.</i>				
13	<i>As well as being staggeringly unfunny-(the film)</i>	Writer	<i>Staggeringly unfunny</i>	Appreciation	(-)
14	<i>And <u>Hitchhiker's Guide</u> is one of the least funny comedy films ever made</i>	Writer	<i>The least funny comedy films ever made</i>	Appreciation	(-)
15	<i>The film also suffers from having an entirely nonsensical plot.</i>	Writer	<i>Having an entirely nonsensical plot.</i>	Appreciation	(-)
16	<i>the film looks like it has had some heavy re-editing from the version seen in early previews and test screenings.</i>	Writer	<i>Like it has had some heavy re-editing from the version seen in early previews and test screenings</i>	Appreciation	(-)
17	<i>I fail to see how anyone who wasn't already completely familiar with <u>Hitchhiker's Guide</u> could possibly follow what is going on</i>	Writer	<i>I fail to see</i>	Appreciation	(-)
18	<i>So much of it (the story) has been replaced with unfunny, pointless crap</i>	Writer	<i>Has been replaced with unfunny, pointless crap</i>	Appreciation	(-)
19	<i>This (the film) just doesn't feel like <u>Hitchhiker's Guide</u>. (The book)</i>	Writer	<i>Just doesn't feel like</i>	Appreciation	(-)
20	<i><u>Hitchhiker's Guide</u> has always been a Swift-ian satire but the makers of the movie have decided to ditch all that and replace it with pointless <u>surrealism</u> and crude <u>physical</u> comedy.</i>	Writer	<i>Pointless Crude</i>	Appreciation	(-)
21	<i>Only <u>Zooy</u></i>	Writer	<i>Believable and</i>	Appreciation	(+)

	<i>Deschanel's Trillian is at all believable and sympathetic</i>		<i>Sympathetic</i>		
22	<i>Bill Nigh is excellent, easily the best thing in the film</i>	Writer	<i>Excellent, easily the best thing in the film</i>	Appreciation	(+)
23	<i>John Malkovich's scenes are completely pointless</i>	Writer	<i>Completely pointless</i>	Appreciation	(-)
24	<i>Some of the new ideas, such as Malkovich's character, were created by Douglas Adams himself but that doesn't make them good ideas</i>	Writer	<i>that doesn't make them good ideas</i>	Appreciation	(-)
25	<i>Douglas Adam's dialogue neither flows properly nor generates any laughs</i>	Writer	<i>Neither flows properly nor generates any laughs</i>	Appreciation	(-)
26	<i>The sublimely witty dialogue that he sweated blood to create.</i>	Writer	<i>sublimely witty</i>	Appreciation	(+)
27	<i>The Hitchhiker's Guide to the Galaxy movie is an abomination</i>	Writer	<i>An abomination</i>	Appreciation	(-)
28	<i>It's not even a good film if viewed as an original work (the film)</i>	Writer	<i>Not even a good film</i>	Appreciation	(-)
29	<i>The characters are unsympathetic</i>	Writer	<i>Unsympathetic</i>	Appreciation	(-)
30	<i>The cast exhibit no chemistry</i>	Writer	<i>Exhibit no chemistry</i>	Appreciation	(-)
31	<i>The direction is pedestrian</i>	Writer	<i>Pedestrian</i>	Appreciation	(-)
32	<i>The pace plodding</i>	Writer	<i>Plodding</i>	Appreciation	(-)
33	<i>The special effects overpowering</i>	Writer	<i>Overpowering</i>	Appreciation	(-)
34	<i>The script is amazingly,</i>	Writer	<i>Amazingly, mindbogglingly</i>	Appreciation	(-)

	<i>mindbogglingly awful</i>		<i>awful</i>		
35	<i>This (Hitchhiker's Guide) is a terrible, terrible film and it makes me want to weep.</i>	Writer	<i>A terrible, terrible film and it makes me want to weep.</i>	Appreciation	(-)

6.11.2.1. Evaluation diagram

The Hitchhiker's Guide to the Galaxy movie is really bad.

Negative evaluation of the film as a whole.

It is vastly, staggeringly, jaw-droppingly bad

As well as being staggeringly unfunny - and Hitchhiker's Guide really is one of the least funny comedy films ever made.

So much of it has been thrown out and replaced with unfunny, pointless crap.

Comparison to other similar film.

The Phantom Menace is just peanuts to the Hitchhiker's movie.

Negative evaluation of the jokes/humour.

The filmmakers have replaced the jokes with really, really pisspoor, unfunny jokes; they have replaced them with stupid playground humour and pointless slapstick.

Positive evaluation of some actors.

Of the Heart of Gold crew, only Zooeey Deschanel's Trillian is at all believable and sympath Bill Nighy is excellent, easily the best thing in the film, but Marvin might as well not be there as almost all of his lines have been deleted or altered.

Negative evaluation of the plot.

The film also suffers by having an entirely nonsensical plot

*With a plot that makes no sense (...)
[The plot makes no sense]*

Negative evaluation of the cast

It doesn't help that Martin Freeman plays Arthur Dent as an annoying little prat, that Zaphod has been changed entirely in appearance, character and motivation so that all that is left is his name, and that Ford never gives the impression that he wants to go to a Stephen Fry sounds like Stephen Fry, Prostetic Vogon Jeltz sounds like Richard Griffiths, and Deep Thought sounds like Helen Mirren really couldn't be bothered at all. party.

The cast exhibit no chemistry.

Negative evaluation of the main character

John Malkovich's scenes are completely pointless.

Negative evaluation of the characters.

The characters are unsympathetic.

Negative evaluation of the pace.

The pace is poddling

Negative evaluation of the direction.

The direction is pedestrian

Negative evaluation of the special effects.

The special effects are overpowering (lots and lots of special effects, none of them funny mind you)

Negative evaluation of the script.

The script is amazingly mindbogglingly awful.

Final evaluation
This is a terrible, terrible film and it makes me want to weep.

6.11.3. Analysis textual devices

6.11.3.1. Logical connectors

6.11.3.1. 1. Conjuncts

[It's bad on a big scale because enormous swathes of the story have been dispensed with –most of the guide entries, whole scenes or changed beyond all recognition.] <u>And</u> [it is bad on a small scale because many, many wonderful lines have been cut or in some cases actually rewritten to make them less funny.]	Listing / additive
[Douglas' dialogue was perfect.] <u>However</u> , [the makers of this film, despite all their talk of being faithful to Douglas' intentions and ideals, have seen fit to piss about with his carefully crafted, wonderfully quotable lines]	Contrastive / antithetic
[That was his skill- writing great dialogue.] <u>And</u> [when he had written it, he would rewrite it again, and again and again.]	Listing / additive
<u>And</u> [those of us familiar with the story will just be incensed at the way that so much of it has been thrown out and replaced with unfunny, pointless crap.]	Listing / additive
[Even if it is really well- known, widely quoted, much loved, very funny- it will probably be absent from the movie.] <u>Or</u> [if it is there, it might have been changed.]	Contrastive / concessive
<u>And</u> [perhaps some of the rewriting was done by Adams too, but that's no excuse.]	Listing / additive
Oh, <u>and</u> [they have taken most of the jokes out.]	Listing / additive

6.11.3.1.2. Subordinators

[You might think that the Phantom Menace was a hopelessly misguided attempt to reinvent a much-loved franchise by people who, <u>though</u> well-intentioned,] [completely failed to understand what made the original popular] [...]	Contrastive / concessive
[It's bad on a big scale] <u>because</u> [enormous swathes of the story have been dispensed with –most of the guide entries, whole scenes or changed beyond all recognition.]	Reason / result
[And it is bad on a small scale] <u>because</u> [many, many wonderful lines have been cut or in some cases actually rewritten to make them less funny.]	Reason / result
Even <u>if</u> it is really well- known, widely quoted, much loved, very funny- it will probably be absent from the movie.	Cause / effect
[And when he had written it, he would rewrite it again, and again and again changing a word here or there] <u>because</u> [he knew that good comedy writing is like poetry.]	Resultive

<i>[As well as being staggeringly unfunny][...] [the film also suffers by having an entirely nonsensical plot.]</i>	Listing / additive /
<i>Whereas the radio show, tv show, books and computer game are all recognisably variations on a theme, this is something new and almost entirely unrelated.</i>	Contrastive / concessive
<i>[Bill Nighy is excellent, easily the best thing in the film, but Marvin might as well not be there] as [almost all of his lines have been deleted or altered.]</i>	Reason / result
<i>As for John Malkovich, [if he wasn't the movie's token star value his scenes would probably have been ditched altogether as they are completely pointless.]</i>	Reason / result
<i>[As for John Malkovich, if he wasn't the movie's token star value his scenes would probably have been ditched altogether] as [they are completely pointless.]</i>	Resultive
<i>[The movie is patched with little things that will only make sense to fans of the story, but they are not in-jokes] because [they are not jokes.]</i>	Reason / result

6.11.3.1.3. Coordinating conjuncts

<i>[You might think that the Phantom Menace was a hopelessly misguided attempt to reinvent a much-loved franchise][...]- but [that's just peanuts to the hitchhiker's movie.]</i>	Listing / additive
<i>[It has a meter to it] and [when you get the right words in the right order it just sounds right and nothing else will do.]</i>	Listing / additive
<i>[There are jokes where we get the feed-line] but [not the punchline.]</i>	Contrastive / concessive
<i>[Occasionally, the filmmakers have actually bothered replacing the jokes] but [they have replaced them with really, really pisspoor, unfunny jokes.]</i>	Listing / additive
<i>[As well as being staggeringly unfunny-] and [Hitchhiker's Guide really is one of the least funny comedy films ever made [...] the film also suffers by having an entirely nonsensical plot.]</i>	Listing / additive
<i>[Characters just happen to be where they need to be] and [have what they need to have] [...]</i>	Listing / additive
<i>Characters just happen to be where they need to be and have what they need to have, even if it makes no sense for them to be there or to have that.</i>	Listing / additive
<i>[Maybe it did make sense at one stage,] but [the film looks like it has had some heavy re-editing from the version seen in early previews and test screenings.]</i>	Contrastive / antithetic
<i>[With a plot that makes no sense] and [most of the explanatory Guide entries either missing or so heavily cut that they might as well be missing, I fail to see how anyone who wasn't already</i>	Listing / additive

<i>completely familiar with Hitchhiker's Guide could possibly follow what's going on.]</i>	
<i>[And those of us familiar with the story will just be incensed at the way that so much of it has been thrown out] <u>and</u> [replaced with unfunny, pointless crap.]</i>	Listing / additive
<i>[Hitchhiker's Guide has always been a Swift-ian satire] <u>but</u> [the makers of the movie have decided to ditch all that and replace it with pointless surrealism and crude physical comedy.]</i>	Listing / additive
<i>[Hitchhiker's Guide has always been a Swift-ian satire but the makers of the movie have decided to ditch all that] <u>and</u> [replace it with pointless surrealism and crude physical comedy.]</i>	Listing / additive
<i>[It doesn't help [...] that Zaphod has been changed entirely in appearance, character and motivation so that all that is left is his name,] <u>and</u> [that Ford gives the impression that he wants to go to a party.]</i>	Listing / additive
<i>[Bill Nighy is excellent, easily the best thing in the film,] <u>but</u> [Marvin might as well not be there as almost all of his lines have been deleted or altered.]</i>	Contrastive / antithetic
<i>[Some of the new ideas, [...] were created by Douglas Adams himself] <u>but</u> [that doesn't make them good ideas].</i>	Contrastive / antithetic
<i>[and perhaps some of the rewriting was done by Adams too,] <u>but</u> [that's no excuse.]</i>	Contrastive / antithetic
<i>[The movie is patched with little things that will only make sense to fans of the story,] <u>but</u> [they are not in-jokes because they are not jokes.]</i>	Contrastive / antithetic
<i>[Just mentioning something that is meaningless without having read the book does not make it a funny thing,] <u>and</u> [only serves to confuse those poor sods who have the misfortune to encounter Hitchhiker's Guide for the first time in this form.]</i>	Listing / additive
<i>[...] <u>and</u> [above all the script is amazingly, mindbogglingly awful.]</i>	Listing / additive
<i>[This is a terrible film] <u>and</u> [it makes me want to weep]</i>	Listing / additive

6.11.3.1.4. Correlative conjunctions

<i>In any case I'm quite sure that he didn't very slightly rewrite his dialogue so that it <u>neither</u> flows properly <u>nor</u> generates any laughs.</i>	Listing / additive
<i>They set up a subplot which is <u>not only</u> never resolved <u>but</u> never even touched on.</i>	Listing / additive

6.12. THE REVENGE OF THE SITH

6.12.1. Literal argumentative structure

Main thesis / Basic thesis: *Revenge of the Sith is the most energetic of the prequels and the only one at all worth watching despite its dialogue and acting.*

Primary argument 1 / Sub thesis 1: *It contains the creation myth of one of the most durably popular films of our time.*

Primary Argument 2 / Sub thesis 2: *It is always involving seeing a potential hero torn between good and evil before succumbing to iniquity.*

Primary Argument 3 / Sub thesis 3: *The Revenge of the Sith is the best of the Star Wars prequels because of its special effects.*

Secondary argument 1 / Sub thesis 1: *Revenge's visuals excel in warfare.*

Tertiary argument 1/ Tertiary thesis 3: *Combat on screen is one of its areas of strength.*

Fourth argument 1/ Fourth thesis 1: *The droids at industrial Light and Magic have made excellent use of the film's more than 2000 visual effects shots.*

Primary argument 4 / Sub thesis 4: *The film is frankly overwhelming in its ability to create a spectacular variety of alternate worlds.*

Secondary argument 2 / Secondary thesis 2: *It starts with footage from a range of countries.*

Tertiary argument 2 /Tertiary thesis 2: *Lucas and his cohorts create everything from the Wookiee homeland of Kashyyyk to the burning world of Mustafar, which began with electrifying footage Lucas had shot during the eruption of Sicily's Mt.Etna.*

Primary Argument 5 / Sub thesis 5: *The Revenge of the Sith fails to produce compelling dialogue or charismatic acting.*

Secondary argument 3 / Secondary thesis 3: *Lucas has a weakness with words.*

Tertiary argument 3 / Tertiary thesis 3: *It is reluctant how the film turns to dialogue to explain the plot.*

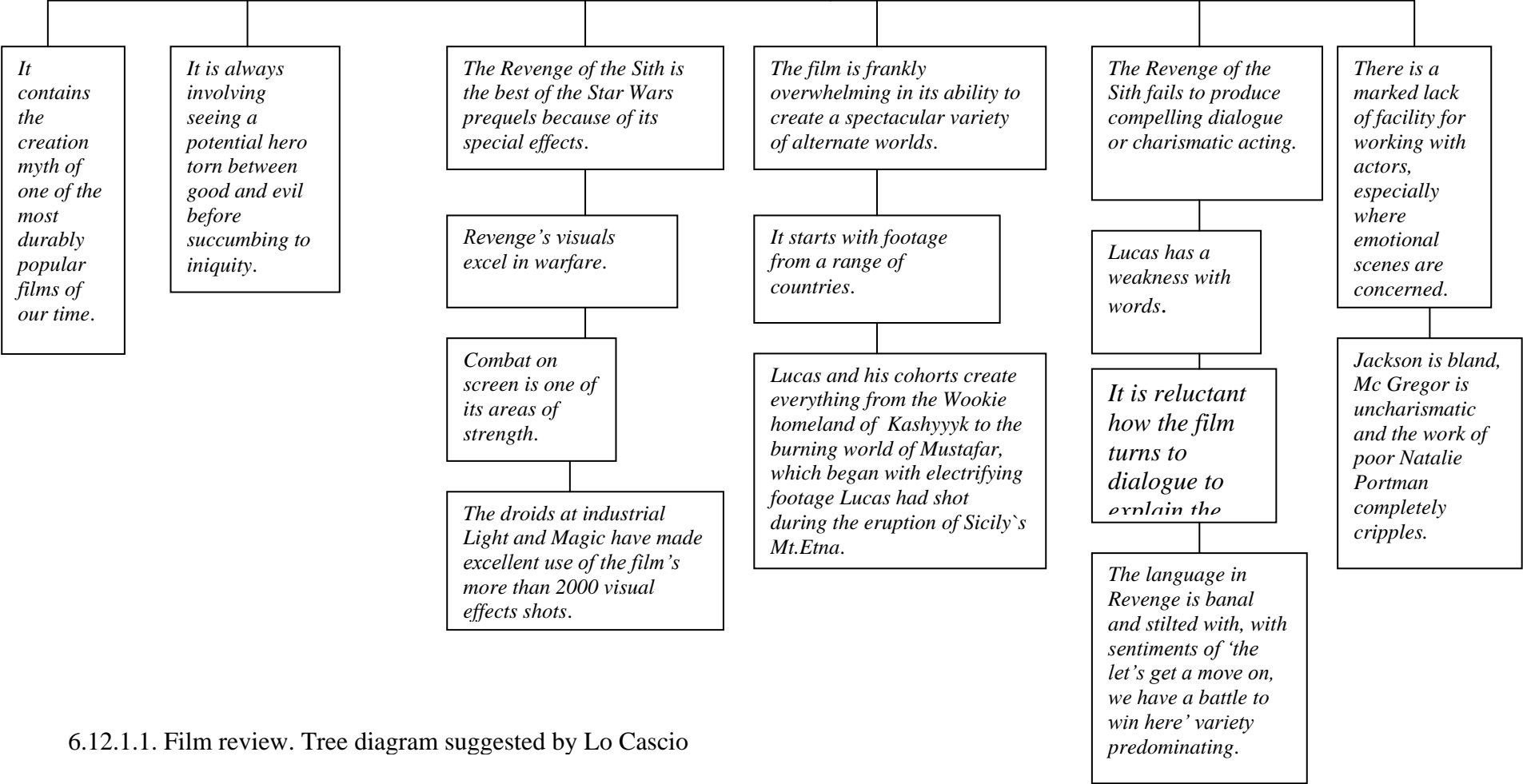
Fourth argument 2 / Fourth thesis 2: *The language in Revenge is banal and stilted with, with sentiments of 'the let's get a move on, we have a battle to win here' variety predominating.*

Primary argument 6 / Sub thesis 6: *There is a marked lack of facility for working with actors, especially where emotional scenes are concerned.*

Secondary Argument 4 / Secondary thesis 4: *Jackson is bland, Mc Gregor is uncharismatic and the work of poor Natalie Portman completely cripples.*

Conclusion: *Though the return of Darth Vader provides "Revenge of the Sith" with a classic film moment that lives up to expectations, the people we'd really like to see make a comeback are Mark Hamill, Carrie Fisher and, most of all, Harrison Ford. It is not to be, of course, but that only makes us miss them even more.*

Revenge of the Sith is the most energetic of the prequels and the only one at all worth watching despite its dialogue and acting.



6.12.1.1. Film review. Tree diagram suggested by Lo Cascio

6.12.2. Evaluation

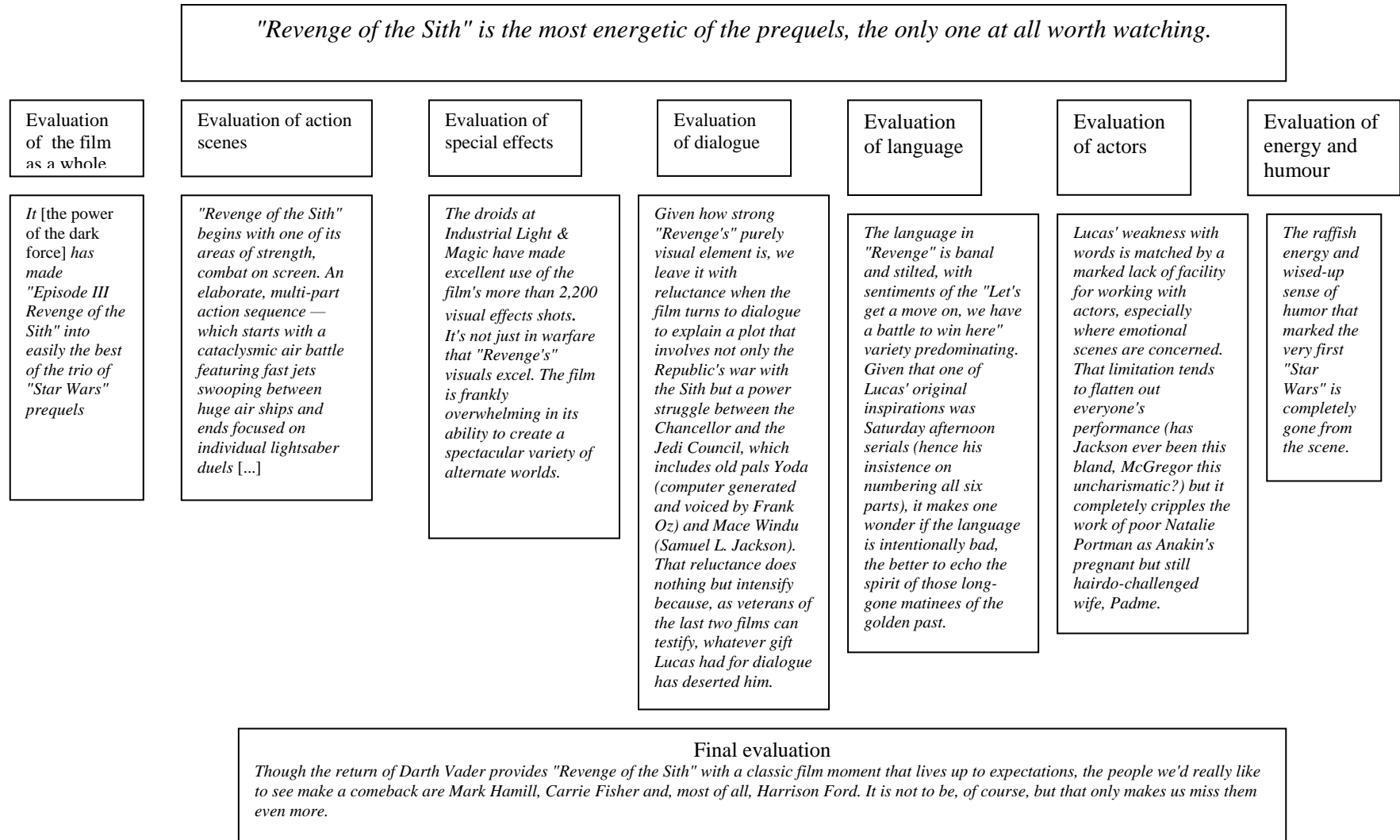
Item	What is evaluated?	Who evaluates it?	How is it evaluated?	Category (Judgement/ Appreciation)	Type of evaluation (+ / -)
1	<i>The "Star Wars" master fails to produce compelling dialogue or charismatic acting</i>	Writer	<i>Fails to produce compelling dialogue or charismatic acting</i>	Appreciation	(-)
2	<i>The strong visual effects</i>	Writer	<i>Strong</i>	Appreciation	(+)
3	<i>The strong visual effects make "Revenge of the Sith" the best of the three "Star Wars" prequels</i>	Writer	<i>The best of the three "Star Wars" prequels</i>	Appreciation	(+)
4	<i>The power of the dark side of the Force has made "Episode III Revenge of the Sith" into easily the best of the trio of "Star Wars" prequels</i>	Writer	<i>The best of the trio of "Star Wars" prequels</i>	Appreciation	(+)
5	<i>we want to see this episode despite the tedium of the previous two</i>	Writer	<i>Tedium</i>	Appreciation	(-)
6	<i>Because it contains the creation myth of one of the most durably popular films of our time</i>	Writer	<i>Durably popular</i>	Appreciation	(+)
7	<i>Revenge of the Sith" is the most energetic of the prequels</i>	Writer	<i>The most energetic of the prequels</i>	Appreciation	(+)
8	<i>the only one at all worth watching (The film)</i>	Writer	<i>The only one at all worth watching</i>	Appreciation	(+)
9	<i>But that doesn't</i>	Writer	<i>Weaknesses</i>	Appreciation	(-)

	<i>mean it is without the weaknesses that scuttled its <u>pair of predecessors</u></i>				
10	<i>"Revenge of the Sith" begins with one of its areas of strength, <u>combat on screen</u></i>	Writer	<i>Areas of strength</i>	Appreciation	(+)
11	<i>the droids at Industrial Light & Magic have made excellent use of the film's more than 2,200 <u>visual effects shots</u>.</i>	Writer	<i>Excellent</i>	Appreciation	(+)
12	<i>It's not just in warfare that "<u>Revenge's</u>" <u>visuals excel</u></i>	Writer	<i>Excel</i>	Appreciation	(+)
13	<i>The film is frankly overwhelming in its ability to create a spectacular variety of alternate worlds</i>	Writer	<i>Frankly overwhelming</i>	Appreciation	(+)
14	<i>Given how strong "<u>Revenge's</u>" <u>purely visual element is</u></i>	Writer	<i>Strong</i>	Appreciation	(+)
15	<i>we leave it with reluctance when the film turns to <u>dialogue</u> to explain a plot that [...]</i>	Writer	<i>we leave it with reluctance</i>	Appreciation	(-)
16	<i>That <u>reluctance</u> does nothing but intensify</i>	Writer	<i>Intensify</i>	Appreciation	(-)
17	<i><u>Whatever gift Lucas had for</u></i>	Writer	<i>has deserted him</i>	Appreciation	(-)

	<i>dialogue has deserted him</i>				
18	<i>The language in "Revenge" is banal and stilted</i>	Writer	<i>Banal and Stilted</i>	Appreciation	(-)
19	<i>It makes one wonder if the <u>language</u> is intentionally bad</i>	Writer	<i>Intentionally bad</i>	Appreciation	(-)
20	<i><u>Lucas'</u> weakness with words</i>	Writer	<i>Lucas' weakness with words</i>	Appreciation	(-)
21	<i><u>Lucas' lack of facility for working with actors</u> is a limitation</i>	Writer	<i>Limitation</i>	Judgement	(-)
22	<i><u>That limitation</u> tends to flatten out everyone's performance</i>	Writer	<i>Tends to flatten out</i>	Judgement	(-)
23	<i>Has <u>McGregor</u> ever been this uncharismatic?)</i>	Writer	<i>This uncharismatic</i>	Judgement	(-)
24	<i>It completely cripples the <u>work of poor Natalie Portman</u></i>	Writer	<i>Completely cripples</i>	Appreciation	(-)
25	<i>he was unknowingly putting his finger on the flaw that keeps these films dramatically leaden and earthbound, however much <u>their visuals</u> soar to the heavens and beyond.</i>	Writer	<i>soar to the heavens and beyond.</i>	Appreciation	(+)
26	<i>the raffish <u>energy</u> and wisecracked sense of humor that marked the very first "Star</i>	Writer	<i>Raffish energy completely gone from the scene</i>	Appreciation	(-)

	<i>Wars" is completely gone from the scene</i>				
27	<i>the raffish energy and <u>wised-up</u> sense of humor that marked the very first "Star Wars" is completely gone from the scene</i>	Writer	<i>wised-up sense of humor completely gone from the scene</i>	Appreciation	(-)
28	<i>The people we'd really like to see make a comeback are <u>Mark Hamill</u>, <u>Carrie Fisher</u> and, most of all, <u>Harrison Ford</u>.</i>	Writer	<i>The people we'd really like to see make a comeback</i>	Appreciation	(+)

6.12.2.1. Evaluation diagram



6.12.3. Analysis of textual devices

6.12.3.1. Logical Connectors

6.12.3.1.1. Conjunctions

<i>["Revenge of the Sith" is the most energetic of the prequels, the only one at all worth watching.] <u>But</u> [that doesn't mean it is without the weaknesses that scuttled its pair of predecessors]</i>	Contrastive / concessive
<i>When the film's ILM animation director Rob Coleman told Premiere Magazine that "George enjoys the postproduction process the most, I get so much more of his time than the actors do," He was unknowingly putting his finger on the flaw that keeps these films dramatically leaden and earthbound, <u>however much their</u> visuals soar to the heavens and beyond.</i>	Contrastive / concessive
<i>[<u>Finally</u>, however, George Lucas does not seem to care.]</i>	Listing / enumerative
<i>Finally, <u>however</u>, [George Lucas does not seem to care.]</i>	Contrastive / concessive
<i>But that doesn't mean it is without the weaknesses that scuttled its pair of predecessors. <u>Quite the contrary</u>.</i>	Contrastive / antithetic

6.12.3.1.2. Subordinators

<i>[<u>Because</u> it contains the creation myth of one of the most durably popular films of our time.]</i>	Reason / result
<i>and [<u>because</u> seeing a potential hero torn between good and evil before succumbing to iniquity is always involving,] [...]</i>	Reason / result
<i>[<u>Although</u> the "Star Wars" universe wouldn't exist if Lucas hadn't fought for it and taken it more seriously than anyone else,] [he seems to be taking it so seriously today that the raffish energy and wised-up sense of humor that marked the very first "Star Wars" is completely gone from the scene.]</i>	Reason / result
<i>[That reluctance does nothing but intensify]<u>because</u>, [as veterans of the last two films can testify, whatever gift Lucas had for dialogue has deserted him]</i>	Result / reason
<i>[<u>Though</u> the return of Darth Vader provides "Revenge of the Sith" with a classic film moment that lives up to expectations,] [the people we'd really like to see make a comeback are Mark Hamill, Carrie Fisher and, most of all, Harrison Ford.]</i>	Contrastive / concessive

6.12.3.1.3. Coordinating conjunction

<i>[The "Star Wars" master fails to produce compelling dialogue or charismatic acting,] <u>but</u> [the strong visual</i>	Contrastive / concessive
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<i>effects make "Revenge of the Sith" the best of the three "Star Wars" prequels.]</i>	
<i>[It has made "Episode III Revenge of the Sith" into easily the best of the trio of "Star Wars" prequels] <u>and</u> [has even attempted the tougher assignment of saving writer-director George Lucas from himself.]</i>	Listing / additive
<i>[It's a tribute to the power and durability of the universe Lucas and company created in the first three "Star Wars" movies that we want to see this episode] [...].<u>Or</u> maybe,[...],[it is precisely our knowledge of how things will work out that makes us interested.]</i>	Listing / additive
<i>[Because it contains the creation myth of one of the most durably popular films of our time,] <u>and</u> [because seeing a potential hero torn between good and evil before succumbing to iniquity is always involving, "Revenge of the Sith" is the most energetic of the prequels,] [...]</i>	Listing / additive
<i>[we leave it with reluctance when the film turns to dialogue to explain a plot that involves not only the Republic's war with the Sith] <u>but</u> [a power struggle between the Chancellor and the Jedi Council]</i>	Listing / additive
<i>[An elaborate, multi-part action sequence — which starts with a cataclysmic air battle featuring fast jets swooping between huge air ships] <u>and</u> [ends focused on individual lightsaber duels.]</i>	Listing / additive
<i>[...] <u>and</u> [shows that the droids at Industrial Light & Magic have made excellent use of the film's more than 2,200 visual effects shots]</i>	Listing / additive
<i>[That reluctance does nothing] <u>but</u> [intensify] [...]</i>	Contrastive / antithetic
<i>[The language in "Revenge" is banal] <u>and</u> [stilted]</i>	Listing / additive
<i><u>but</u> [it completely cripples the work of poor Natalie Portman] [...]</i>	Contrastive / antithetic
<i>[It is not to be, of course,] <u>but</u> [that only makes us miss them even more.]</i>	Contrastive / concessive

6.12.3.2. Disjuncts

<i>He was <u>unknowingly</u> putting his finger on the flaw that keeps these films dramatically leaden and earthbound.</i>	Content/ evaluation/ negative
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7. PRESENTATION AND DISCUSSION OF RESULTS

In the following section, we will present and discuss the results yielded by the analyses of the texts selected for this study. As previously stated, this analytical task involved the examination, within each editorial and art review, of the argumentative structure along the lines suggested by Lo Cascio (1998), as well as the evaluative structure in terms of judgement / appreciation, as proposed by White (2001) and Martin (2005). Such structures are made manifest at text level by the operation of the textual devices. The results will be displayed by means of tables and charts.

7.1. Analysis of evaluation

In this section we will present the results of the analysis of 6 editorials and 6 art reviews. First, we will provide a quantitative account of the instances of evaluation in terms of judgement and appreciation found in the editorials. Also, we will give an account of the occurrences therein of the expressions conveying positive or negative evaluation. In section 7.3, general results obtained from the analyses will be presented and discussed.

7.1.1. Analysis of evaluation in editorials.

7.1.1.1. Table 1. ‘A Needless Conflict over Anzac Cove’

Category	Occurrences
Judgement	3
Appreciation	11
Value	
Positive	5
Negative	9
Total	14

7.1.1.2. Table 2. ‘The Law and the Golden Rule’

Category	Occurrences
Judgement	3
Appreciation	3
Value	
Positive	3
Negative	3
Total	6

7.1.1.3. Table 3. ‘Justice and Peace in Colombia’

Category	Occurrences
Judgement	4
Appreciation Value	15
Positive	8
Negative	11
Total	19

7.1.1.4. Table 4. 'Green Light for Bomb Builders'

Category	Occurrences
Judgement	0
Appreciation Value	7
Positive	3
Negative	4
Total	7

7.1.1.5. Table 5. 'Fat Chance'

Category	Occurrences
Judgement	4
Appreciation Value	15
Positive	5
Negative	14
Total	19

7.1.1.6. Table 6. 'Gas Taxes'

Category	Occurrences
Judgement	3
Appreciation Value	12
Positive	4
Negative	11
Total number of evaluations	15

7.1.2. Analysis of evaluation in art reviews

7.1.2.1. Table 7. 'Julius Caesar'

Category	Occurrences
Judgement	1
Appreciation	19
Value	
Positive	10
Negative	10
Total number of evaluations	20

7.1.2.2. Table 8. 'A Quest Beyond the Grail'

Category	Occurrences
Judgement	0
Appreciation	33
Value	
Positive	27
Negative	6
Total	33

7.1.2.3. Table 9. 'Maria Full of Grace'

Category	Occurrences
Judgement	2
Appreciation	12
Value	
Positive	14
Negative	0
Total	14

7.1.2.4. Table 10. 'Spanglish'

Category	Occurrences
Judgement	3
Appreciation	25
Value	
Positive	20
Negative	8
Total	28

7.1.2.5. Table 11. 'The Hitchhiker's Guide to the Galaxy'

Category	Occurrences
Judgement	0
Appreciation	35
Value	
Positive	6
Negative	29
Total	35

7.1.2.6. Table 12. ‘The Revenge of the Sith’

Category	Occurrences
Judgement	3
Appreciation	25
Value	
Positive	13
Negative	15
Total	28

7.2. Results of the analysis of textual markers

The editorials and art reviews were analysed in terms of the textual devices found therein in so far as they helped make explicit either the evaluative or the argumentative structures of the discourse underlying the texts under analysis. In this section we are going to describe, in quantitative terms, the number of occurrence of these items. Similarly as in 7.1, some general comments on the frequency of occurrence of the textual markers in editorials and art reviews will follow in 7.3.

7.2.1. Textual markers and their respective meanings in editorials

7.2.1.1. Table 13. Textual markers in ‘A needless conflict over Anzac Cove’

Textual markers	Occurrences
Conjuncts	4
Subordinators	1
Coordinating conjunctions	5
Correlative conjunctions	0
Disjuncts	1

Total	11
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7.2.1.1.1. Table 13.1. Textual marker meanings in ‘A needless conflict over Anzac Cove’

Textual meaning	Occurrences
Contrastive	3
Listing / additive	6

7.2.1.2. Table 14. Textual markers in ‘The Law and the Golden Rule’

Textual markers	Occurrences
Conjuncts	1
Subordinators	7
Coordinating conjunctions	6
Correlative Conjunctions	0
Disjuncts	2
Total	16

7.2.1.2.1. Table 14.1. Textual marker meanings in ‘The Law and the Golden Rule’

Textual meaning	Occurrences
Contrastive	2
Listing / Additive	7

7.2.1.3. Table.15. Textual markers in ‘Justice and Peace in Colombia’

Textual markers	Occurrences
Conjuncts	1
Subordinators	3
Coordinating conjunctions	4
Correlative conjunctions	0
Disjuncts	0
Total	8

7.2.1.3.1. Table 15.1. Textual marker meanings in ‘Justice and Peace in Colombia’

Textual meaning	Occurrences
Contrastive	1
Listing/Additive	3
Total	4

7.2.1.4. Table. 16. Textual markers in ‘Green Light for Bomb Builders’

Textual markers	Occurrences
Conjuncts	1
Subordinators	3
Coordinating conjunctions	4
Correlative conjunctions	0
Listing/Additive	0
Total	8

7.2.1.4.1.1. Table 16.1. Textual marker meanings in ‘Green Light for Bomb Builders’

Textual meaning	Occurrences
Contrastive	3
Listing/Additive	4
Total	7

7.2.1.5. Table 17. Textual markers in ‘Fat Chance’

Textual markers	Occurrences
Conjuncts	10
Subordinators	4
Coordinating conjunctions	0
Correlative conjunctions	0
Disjuncts	0
Total	14

7.2.1.5.1. Table 17.1. Textual marker meanings in ‘Fat Chance’

Textual meaning	Occurrences
Contrastive	9
Listing/Additive	2
Total	11

7.2.1.6. Table 18. Textual markers in ‘Gas Taxes’

Textual markers	Occurrences
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Conjuncts	3
Subordinators	6
Coordinating conjunctions	4
Correlative conjunctions	1
Disjuncts	4
Total	18

7.2.1.6.1. Table 18.1 Textual marker meanings in ‘Gas Taxes’

Textual meaning	Occurrences
Contrastive	2
Listing/Additive	4
Total	2

7.2.2. Textual markers in art reviews.

7.2.2.1. Table 19. Textual markers in ‘Julius Caesar’

Textual markers	Occurrences
Conjuncts	9
Subordinators	1
Coordinating conjunctions	5
Correlative conjunctions	0
Disjuncts	5
Total	20

7.2.2.1.1 Table 19.1. Textual marker meanings in ‘Julius Caesar’

Textual meaning	Occurrences
Contrastive	8
Listing/Additive	7
Total	15

7.2.2.2 Table 20. Textual markers in ‘A Quest Beyond the Grail: Spamalot’.

Textual markers	Occurrences
Conjuncts	10
Subordinators	0
Coordinating conjunctions	2
Correlative conjunctions	0
Disjuncts	2
Total	14

7.2.2.2.1 Table 20 1. Textual marker meanings in ‘A Quest Beyond the Grail: Spamalot’.

Textual meanings	Occurrences
Contrastive	4
Listing/Additive	7
Total	11

7.2.2.3 Table 21. Textual markers in ‘María Full of Grace’.

Textual markers	Occurrences
Conjuncts	2
Subordinators	1
Coordinating conjunctions	6
Correlative conjunctions	2
Disjuncts	1
Total	12

7.2.2.3.1 Table 21.1. Textual marker meanings in ‘María Full of Grace’.

Textual meaning	Occurrences
Contrastive	5
Listing / Additive	2

7.2.2.4 Table 22. Textual markers in ‘Spanglish’.

Textual markers	Occurrences
Conjuncts	3
Subordinators	4
Coordinating conjunctions	13
Correlative conjunctions	0
Disjuncts	2

7.2.2.4.1 Table 22.1. Textual marker meanings in ‘Spanglish’

Textual meaning	Occurrences
Contrastive	12
Listing / Additive	5

7.2.2.5 Table 23. Textual markers in ‘The Hitchhiker’s Guide to the Galaxy’.

Textual markers	Occurrences
Conjuncts	7

Subordinators	11
Coordinating conjunctions	20
Correlative conjunctions	2
Disjuncts	0
Total	40

7.2.2.5.1. Table 23.1. Textual marker meanings in ‘The Hitchhiker’s Guide to the Galaxy’.

Textual meaning	Occurrences
Contrastive	10
Listing / Additive	22

7.2.2.6 Table 24. Textual markers in ‘The Revenge of the Sith’.

Textual markers	Occurrences
Conjuncts	5
Subordinators	5
Coordinating conjunctions	11
Correlative conjunctions	0
Disjuncts	1
Total	22

7.2.2.6.1. Table 24.1. Textual marker meanings in ‘The Revenge of the Sith’.

Textual meaning	Occurrences
Contrastive	9
Listing / Additive	8

7.3 General results

In this section we will describe in quantitative terms the overall results derived from the specific results that were previously displayed. They will be arranged in two tables: Table 25 displays the total number of instances of evaluation in editorials, and the other for the results of evaluation in art reviews. In addition, a qualitative description will be given below each table.

7.3.1 Table 25. General evaluation in newspaper editorials.

Judgement	17
Appreciation	63
Positive	28
Negative	52
Total	80

Editorials are considered to be expressions of opinion of a purely argumentative nature, which in most of cases are about current issues rather than aesthetic judgements. Contrary to expectations, this table shows that within the editorials analysed the number of appreciation is higher than the number of expressions of judgement. We think that this can be explained due to the following: Judgements are considered to be moral assessments of human behaviour. Such assessments are mainly based on ideological, political or religious convictions. Apparently, in the analysed editorials, the writers avoid making this type of evaluation since evaluations of judgement involve a major degree of commitment to the topics involved. Furthermore, the expressions of judgement are subjective and context depending from where they emerge.

7.3.2 Table 26. General evaluation in art reviews

Judgement	9
Appreciation	149
Positive	90
Negative	68
Total	158

In art reviews, the results show a number of expressions of appreciation considerable higher than the number of expressions of judgement. In this case, art reviews are types of text that involve, by nature, an aesthetic evaluation of material objects and not of human behaviour. The high number of expressions of appreciation demonstrates that in art reviews, the writer, i.e., reviewer,

evaluates either positively or negatively the technical aspects of a film or play. The majority of the art reviews that were analysed in this study display a general positive evaluation. This favourable evaluation by the reviewer may be indicative of the addresser's indirect attempt to guide their addressees' eventual aesthetic assessment of the play or film under review.

7.3.3 Table 27. Textual markers in editorials

Conjuncts	22
Subordinators	25
Coordinating conjunctions	23
Correlative conjunctions	2
Total	72

This table shows that subordinators have the highest frequency occurrence. However, their frequency of use is only slightly higher than that of conjuncts and coordinators. The frequent presence of all these connectors indicates that editorial writers normally make explicit the argumentative discoursal structure of argumentation. They also seem to be well aware of the fact that information requires to be properly arranged at text level. The number of evaluation disjuncts in editorials is relatively low, compared to the total number of appraisal markers performing the predicative function within sentences in the expression of personal viewpoints.

7.3.3.1 Table 28. Contrastive/listing in editorials.

Contrastive	48
Listing / additive	51
Total	99

This table shows that the evaluation can be preceded by a textual marker that indicates the semantic meanings of contradiction/ opposition or addition. The textual formats of editorials include a high number of logical connectors whose role is to mark the corresponding argumentative structure.

7.3.4 Table 29. Textual markers in art reviews

Conjuncts	36
Subordinators	22
Coordinating conjunctions	57
Correlative conjunctions	4
Total	119

The highest frequency of occurrence corresponds to coordinating conjunctions. Coordinators are frequently used in oral/informal language use. They also frequently occur in newspaper reports of events. Art reviews may apparently assimilate their writings to such genres.

The evaluation is not presented mainly by means of disjuncts but through the use of adjective phrases, noun phrases or verb phrases. As regards the use of conjuncts, we can conclude that besides being present in the argumentation, they are part of the evaluative structure since the writer has to state clearly his evaluative point of view by providing further evidence that support her/his claim. Nevertheless, this number is noticeably lower than that found in editorials.

7.3.4.1 Table 30 Contrastive/listing in art reviews.

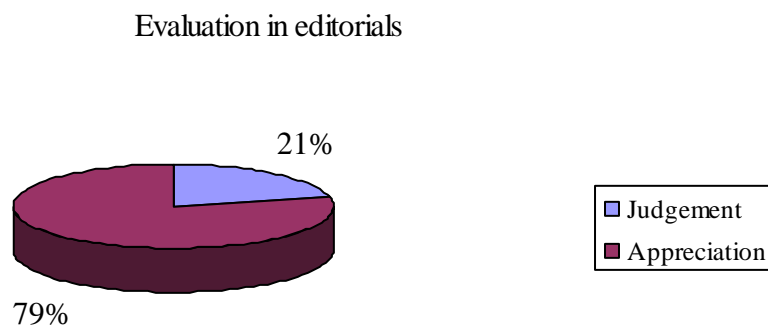
Contrastive	19
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Listing / additive	22
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Argumentation is made explicit by those textual markers that express contrast and/or addition. As a result, the presence of textual markers of the contrastive and listing/ additive type reveals the fact that although low in number, there are argumentative structures underlying this class of texts.

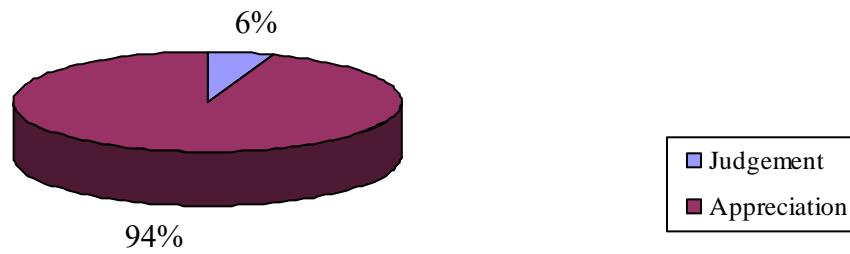
7.4 Charts of general results

7.4.1 Chart 1. Evaluation in editorials



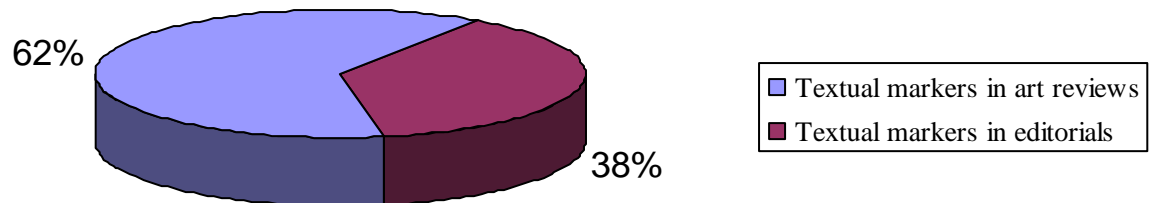
7.4.2. Chart 2. Evaluation in art reviews.

Evaluation in art reviews



7.4.3. Chart 3. Textual markers in editorials and art reviews.

Frequency of textual markers



8. CONCLUSIONS

The main conclusions that can be drawn from this study are summarised as follows:

Regarding the first of the research questions formulated, the results have demonstrated that evaluative elements are present in the main/basic theses and in the primary arguments of the argumentative structures. Based on these results, we can conclude that newspaper editorials are not solely instances of argumentative discourse. In three of the editorials that were analysed, the main theses constitute, at the same time, the main evaluation and out of 32 primary arguments, fifteen involve evaluation as well. This indicates the strong presence of the evaluative component in argumentative discourse.

As regards art reviews, all of the main theses are main evaluations. Moreover, there are 28 evaluations among the 30 primary arguments. These arguments are mainly evaluative in nature. Therefore, we can conclude that the argumentative structure is at the service of the evaluative function. The social recognition of the reviewer as an expert on the subject matter is, apparently, not called upon. Instead, s/he relies on the argumentative strength of her/his discourse.

Concerning our third research question, a surprisingly high number of instances of evaluation has been found within the argumentative structure of art reviews, mainly corresponding to the theses, primary or secondary. In the editorials analysed, nearly half of the utterances involved in the argumentative structure also perform an evaluative function. Hitherto, we conclude that in art reviews, the argumentative structure underlies the evaluative structure.

As far as the fourth research question is concerned, in both text classes the main function of the argumentative process is to communicate the writer's point of view, provided with arguments that can prove the validity of the statement, with the sole purpose of persuading the audience. A thesis is then accepted in virtue of the evidence supporting it

In editorials, the evaluative statements involve the writers' viewpoints which take the form of arguments. On the other hand, in art reviews, such statements express the points of view or stances towards the referents, entities or events that form the discourse topic. These points of view have either positive or negative values. In art reviews, what is evaluated is not human behaviour but the technical aspects of an artistic artifact. Consequently, the number of appreciations found in art reviews is high due to the fact that these can be considered instances of appreciation per se. Likewise; in editorials the number of appreciations, in comparison with the occurrence of judgements, is also high; apparently due to the fact that the writers do not undertake the responsibility of making moral judgements.

Finally, the results presented in this study should only be regarded as being 'tentative' and 'preliminary' as to the results obtained. Therefore, they need to be supported by further large-scale research into the interrelated functions of argumentative and evaluative structures as operating within English newspaper editorials and art reviews.

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10. APPENDICES

10.1. Editorials:

- 10.1.1. A Needless Conflict over Anzac Cove
- 10.1.2. The law and the Golden Rule
- 10.1.3. Justice and Peace in Colombia
- 10.1.4. Green Light for Bomb Builders
- 10.1.5. Fat Chance
- 10.1.6. Gas Taxes

10.2. Art Reviews:

- 10.2.1. Julius Caesar
- 10.2.2. A Quest Beyond the Grail: Spamalot
- 10.2.3. Maria Full of Grace
- 10.2.4. Spanglish
- 10.2.5. The Hitchhiker's Guide to the Galaxy
- 10.2.6. The Revenge of the Sith

A needless conflict over Anzac Cove

New Zealand Herald - 13.04.05

Turkey is in an unenviable position over the Gallipoli battlefield. On the one hand, it is clearly determined to preserve the essence of a site that played a pivotal role in its modern history, as well as imprinting itself on the national consciousness of New Zealanders and Australians. On the other, both it and the Anzac nations are keen to improve access for the increasing number of people attracted there every year. These conflicting ambitions will always create tensions, one of which has surfaced this year with the widening of the road at Anzac Cove and creation of new parking areas.

According to Melbourne's Sunday Age, this work has radically reshaped the coastline and removed historic features. Now, says the newspaper, the landscape immediately around the 600m-long cove bears only a passing resemblance to that stormed by the Anzac troops in 1915. The report follows earlier, particularly disturbing, suggestions that human remains had been dug up during the work, and that rubble had been dumped carelessly on the beach.

Any alteration to Gallipoli's appearance is, of course, regrettable, and it appears the work of the roading contractors could have been monitored more closely. Nonetheless, it is important to keep the changes in perspective. This work has not wrought the sort of dramatic transformation that will take much from the experience of visiting Gallipoli. In fact, the natural flow from the strikingly narrow beach to the peninsula's network of ridges and valleys has been disturbed ever since the original narrow road was built. Anzac Cove, like most scenes of former battle, has always required a sense of imagination.

The outstanding feature of Gallipoli is that this is not the case for the vast majority of the rest of the battlefield, which has been preserved outstandingly well. The Turks have gone to great lengths to ensure Gallipoli is probably the most authentic of all World War I battlegrounds. Certainly, the widening of the road at Anzac Cove does nothing to detract from the major New Zealand memorial at Chunuk Bair, or the centre of Australian commemoration at Lone Pine. Both are a considerable distance inland, as are other key sites, such as Quinn's Post and The Nek.

Nor does the roading work take anything away from the Turkish memorials that are scattered across the battlefield. Last year, these attracted more than a million Turks, many of them schoolchildren - a number that puts the visits by New Zealanders and Australians into perspective. Gallipoli thrust Kemal Ataturk, the architect of modern Turkey, to prominence and is every bit as emblematic to Turks as to New Zealanders and Australians.

It is unthinkable, therefore, that the Turkish authorities are guilty of careless desecration. This is part of their heritage, and has been safeguarded as such. Indeed, the Turks were pressured by the Australian Government to initiate and complete the road-widening before an estimated 25,000 people descend on Gallipoli for this month's 90th anniversary commemorations. They had, in fact, little choice. The former road at Anzac Cove was not only inadequate but unsafe. Given the size of modern tour buses, of which dozens will be at Gallipoli this year, there was the potential for tragedy if the road and parking areas proved too fragile to cope.

Given the increasing number of visitors, there will, inevitably, be further work to improve access. Already, New Zealand has pressured Turkey to extend a walking track, and there are plans to upgrade the narrow road running along the ridge that formed the Anzac frontline. Always, there will be the threat of disturbing the remains of fallen soldiers; always, there will be the need to balance preservation and access.

The lesson from Anzac Cove is that this tension should be acknowledged, and tact and technique employed to dilute it. All the time remembering, of course, the overarching question of Turkish sovereignty.

EDITORIAL

June 6, 2005

The Law and the Golden Rule

Imagine being arrested in a foreign country where you are unfamiliar with the language, the culture, the legal system or your rights, and never being allowed to contact a U.S. Consulate for help. That's a nightmare that Americans overseas could face if the United States continues to be lax in respecting the rights of foreign nationals arrested in this country.

In the case of 51 Mexican nationals on death row here, the International Court of Justice ruled that the United States did an abysmal job of honoring its obligations under the Vienna Convention on Consular Relations. The United States, along with 166 other nations, is a party to the convention, which gives detained foreign nationals the right to access their consulates. The ICJ, also known as the World Court, said that U.S. courts must reconsider these cases to see whether the failure to inform the Mexican nationals of their rights contributed to their convictions and sentences.

Earlier this term, the U.S. Supreme Court decided to review the case of Jose Medellin, a Mexican national sentenced to death in Texas, to determine whether U.S. courts are indeed bound by the World Court's ruling. While the Supreme Court was considering the case, President Bush asked state courts to honor the international tribunal's ruling. Alas, the president's action led the Supreme Court to dismiss the Medellin appeal. The court felt that the states are allowed some deference to decide how the president's request affects the treatment of the Mexican nationals' cases, if at all.

It's unfortunate that the Supreme Court is relying on the good graces of individual states — including California, which has the most Mexican nationals on death row — to fulfill a U.S. treaty obligation. Disappointingly, Texas officials have announced that they will challenge the president's directive.

The states should follow the president's lead and comply with international law instead of seeking technical excuses to circumvent the consular rights of foreign nationals. State courts should grant new trials and sentencing hearings in those cases where the assistance of the Mexican Consulate would have improved the quality of the defense, especially in uncovering evidence that could have persuaded jurors to vote for life instead of death.

Given the general lack of adequate resources for indigent capital defendants in the U.S., and Mexico's commitment to protecting the rights of its citizens facing the death penalty, consular assistance might have made a difference in plenty of cases.

Equally important, prompt compliance with the World Court's ruling will send a signal to the world that this country doesn't hold itself above international law, and that could help Americans in distress overseas.

Washington Post Editorial

Justice and Peace in Colombia

Monday, August 1, 2005; Page A16

OVER THE past two decades governments in several unstable parts of the world have tried to end violent conflicts or consolidate fragile democracies by forgoing the full prosecution of dictators and war criminals in exchange for the peaceful acceptance of a new political order. For the most part, the policies have proved remarkably successful. Chile and Argentina used them to implant democracy after decades of dictatorship, while South Africa made a peaceful transition from apartheid to majority rule. In time, even the sacrifice of justice has been mitigated: As their democracies have grown strong, the South Americans have repealed the amnesties they once granted to military rulers and reopened some of the most important human rights cases.

Colombia, a large South American democracy bled for generations by rural insurgencies, now seeks to employ this tool. Its Congress recently voted to grant limited immunity to thousands of right-wing fighters known as "paramilitaries." In exchange for turning in weapons and disclosing information about their organization and financial assets, the militants would be eligible to receive quick trials and prison terms limited to a maximum of eight years. Those involved in drug trafficking, as many of the paramilitary groups have been, would be exempted from extradition to the United States.

The government of President Alvaro Uribe, one of the region's closest U.S. allies, frankly describes the deal as a painful compromise that nevertheless offers the prospect of demobilizing up to 20,000 of the paramilitaries. It seeks millions in aid from the United States and other rich donors to fund resettlement programs. It has the Bush administration's support but has drawn objections in Congress, both from Democrats and Republicans.

Part of the resistance comes from representatives disturbed by the idea that the paramilitaries would be held less than fully accountable for crimes that include massacres and acts of terrorism in addition to cocaine trafficking. These objections overlook the fact that Colombia's program stands to deliver considerably more in penalties than those previously tried in Latin America, which were mostly based on full amnesties. Why, the Colombians reasonably ask, should foreigners overrule their judgment, reached by a democratic vote in Colombia's Congress, that the trade-off of justice for peace is worth making?

A more serious argument is that the Colombian plan won't work. The penalties for militants who lie about their crimes or assets, critics contend, are virtually nonexistent, which means leaders may escape with most of their assets and organizations intact. The risk is that after a few years spent in relatively comfortable jails, the paramilitary leaders will return to the business of trafficking drugs, terrorizing rural communities and penetrating the Colombian government.

U.S. critics contend Mr. Uribe's government can force the paramilitaries to accept tougher terms. In reality what they are calling for is a return to war between the government and the insurgents -- a war that Mr. Uribe has waged more vigorously and effectively than previous Colombian presidents but that remains unwinnable. If the demobilization plan fails, Colombia will have no choice but to return to fighting -- and paramilitary leaders who continue to traffic drugs will once again face extradition to the United States. In the meantime, the United States ought to do what it can to give this crucial initiative by a democratic ally every chance to succeed.

THE NEW YORK TIMES

July 22, 2005

Green Light for Bomb Builders

The Bush administration is full of tough talk about opposing the spread of nuclear weapons. But it keeps undermining the world's most effective instrument for doing so: the Nuclear Nonproliferation Treaty. In May, top administration officials stood

aside as a crucial review conference meant to strengthen the treaty ended in a stalemate. Now Washington wants to allow India an end run around the treaty's basic bargain - the one that rewards the countries that are willing to renounce nuclear weapons with the opportunity to import highly sensitive nuclear technology for power reactors.

The strength of that bargain has dissuaded many countries that are capable of building or buying nuclear arms from doing so, including Brazil, South Africa, South Korea, Japan, Turkey and Saudi Arabia. The bargain's credibility has depended on the willingness of the major nuclear exporters to uphold it. One of the most powerful examples of the price a nation would pay for ignoring the rules has been the nuclear export restrictions the United States has imposed on India for decades, ever since India declined to sign the treaty and tested a nuclear device, using materials and technology diverted from a civilian nuclear power program.

Lifting these restrictions would encourage other countries to follow New Delhi's dangerous example. It is now up to Congress and the other nuclear supplier nations to take back what President Bush has so carelessly given away.

India is a great nation with a great future and many common interests with the United States. But India is also one of only four countries in the world that does not abide by the nonproliferation treaty. Pakistan and Israel have also refused to sign it, and North Korea dropped out. None of these other holdouts are now eligible to buy the kind of sensitive nuclear technology being proposed for India.

Besides the four holdouts and the five established nuclear powers recognized under the treaty - the United States, Britain, France, Russia and China - no other nations are known to have nuclear weapons. Without the treaty, there might now be as many as 20 or 25 nuclear weapons states.

The Bush administration is, of course, eager to stop governments it does not like from acquiring nuclear weapons. It regularly rattles military and diplomatic sabers at North Korea and Iran. But it seems to have almost as much contempt for international treaties as it has for rogue states. Given the increasing accessibility of nuclear weapons technology and the growing number of potential governmental and nongovernmental suppliers of the needed materials and equipment, only a strengthened nonproliferation treaty, enforced without exceptions, stands any chance of slowing the spread of nuclear arsenals. A nonproliferation policy that is selective and unilateral is no policy at all.

THE NEW YORK TIMES

August 15, 2005

Fat Chance

By Jessica Seigel

The marketing campaign generating so much free publicity for a giant cosmetics company shows real women, rather than anorectic teenagers, in white bras and panties posing next to slogan, “New Dove Firming. As tested on real curves.”

I personally love the images, but woe to Neanderthals like Richard Roeper, a columnist for the Chicago Sun-Times, who derided the Dove gals as “chunky”, igniting apoplexy over how much of a male chauvinist he is. With the ink flying, Mr. Roeper defended himself as just being honest – something we never doubted.

If only Dove would also come clean about its firming lotions. The truth is that anticellulite creams don’t work.

That’s why Dove, which is owned by Unilever, makes the campaign about images, not facts. Perhaps that explains why the multinational company’s elaborate marketing includes a 48-page report on women’s attitudes about beauty, but not one sentence giving information about how its firming ointments were “tested on real curves,” reducing flesh dimpling in just two weeks.

Despite my repeated requests, Dove declined to release testing data – not surprising considering the pseudo – scientific babble driving this more than \$40 million market, according to figures from research firms NPD group and Information Resources.

Of course, snake oil isn’t all bad. The Dove lotions largely contain glycerine, an old-fashioned moisturizer that your grandmother might have used. And studies show that women see improvement from fake creams with no active ingredients – a visual placebo. Considering today’s pressure to be beautiful, women may need that.

But according to 27 years of medical literature recently reviewed in the Journal of Cosmetic and Laser Therapy, scientific proof that creams make a real, lasting difference does not exist. “There is no evidence to show that any topical medications improve cellulite,” says Dr. Mathew Avram, the study’s author and a Harvard Medical School faculty member.

Yet marketers and even some doctors promote the idea that lumpy flesh is a shameful but treatable condition caused by aging and obesity. That is, if you call puberty “aging”, because that’s when skin dimpling first appears, likely connected to the release of female hormones. (For that reason oral contraceptives may worsen skin puckering, and males who lose testosterone after prostate surgery may develop it.)

Cellulite is a concocted idea imported from France. Hardly a disease or condition, it is how fat is arranged inside the female body, especially on thighs, hips and rear. And it affects some 90 percent of adult women. To change it, says Dr. Avram, you’d have to rejigger underlying body architecture, which is why exercising and losing weight helps some. But only some. “What you have here is normal female physiology,” he says. “Skinny women have it too.”

While laws in the United States allow companies to hedge product claims with phrases like “appearance of” or “look of,” that doesn’t fly in Britain. This spring, the British

advertising industry's self-financed watchdog ruled that Estée Lauder's advertising for Body Performance Anti-Cellulite Visible Contouring Serum misled consumers. The beauty company's research, the agency found, failed to prove that its "thermogenic complex" actually "melts away the fatty look of cellulite" reducing the appearance of cellulite."

Why didn't the British accept the "appearance of" trick in a ruling affecting the whole industry? "We believe," says Matthew Wilson, of the British Advertising Standards Authority "the consumer might be confused."

Oh.

Though Estée Lauder executives insist their research is valid, the company pulled the advertisement, sparking bad publicity and debate in Britain over truth in advertising. Yet the scandal received little or no coverage in the United States, though Estée Lauder has run nearly identical advertisements here (in this paper among others), sells the cream here and continues to make even stronger claims about the product's virtues on its Web site.

Instead, this summer the American media ran dozens of articles and broadcasts debating the "look of and appearance of," even if the embattled, over-burdened Food and Drug Administration and the Federal Trade Commission can investigate only the most egregious, dangerous frauds.

On the bright side, at least Dove's firming lotions are cheap, averaging about \$8 a bottle compared with \$50 a bottle for Estée Lauder's cream. It's nice when snake oil is reasonably priced. But if Dove truly wants to "help women feel that beauty is within their reach," as its campaign claims, the company should stick to soap, moisturizer and the truth: Any woman worried about dimpled flesh while vamping on a giant billboard in white bra and panties would benefit far more from a little chiffon wrap than bogus lotions.

The New York Times
nytimes.com

October 24, 2005
Editorial

Gas Taxes: Lesser Evil, Greater Good

There's no serious disagreement that two major crises of our time are terrorism and global warming. And there's no disputing that America's oil consumption fosters both. Oil profits that flow to Saudi Arabia and other Middle Eastern countries finance both terrorist acts and the spread of dangerously fanatical forms of Islam. The burning of fossil fuels creates greenhouse emissions that provoke climate change. All the while, oil dependency increases the likelihood of further military entanglements, and threatens the economy with inflation, high interest rates and risky foreign indebtedness. Until now, the government has failed to connect our crises and our consumption in a coherent way. That dereliction of duty has led to policies that are counterproductive, such as tax incentives to buy gas guzzlers and an overemphasis on increasing domestic oil supply, although even all-out drilling would not be enough to slake our oil thirst and would require a reversal of longstanding environmental protections.

Now, however, the energy risks so apparent in the aftermath of Hurricane Katrina have created both the urgency and the political opportunity for the nation's leaders to respond appropriately. The government must capitalize on the end of the era of perpetually cheap gas, and it must do so in a way that makes America less vulnerable to all manner of threats - terrorist, environmental and economic.

The best solution is to increase the federal gasoline tax, in order to keep the price of gas near its post-Katrina highs of \$3-plus a gallon. That would put a dent in gas-guzzling behavior, as has already been seen in the dramatic drop in the sale of sport-utility vehicles. And it would help cure oil dependency in the long run, as automakers and other manufacturers responded to consumer demand for fuel-efficient products.

Still, raising the gas tax would be politically difficult - and for very good reasons. The gas tax, which has been at 18.4 cents a gallon since 1993, is painfully regressive. It hits hardest at poor people for whom fuel costs consume a proportionally larger share of their budgets; rural dwellers for whom truck-driving over long distances is an everyday activity; and the gasoline-dependent middle class, particularly suburban commuters, who, on top of living far from their workplaces, have been encouraged by decades of cheap gas to own large, poor-mileage vehicles.

Fortunately, those drawbacks can be overcome. A bolstered gas tax would raise huge amounts of revenue, roughly \$1 billion for every penny of additional tax. Some of that money would have to be used to provide offsetting tax breaks to low-income households, such as an increase in the earned income tax credit. Another offset that lawmakers could consider would be to use some of the revenue to buy back S.U.V.'s. The buyback notion is a variation on the "scrappage" idea from earlier crises, when it was proposed that the government buy up old clunkers so that their owners could more quickly upgrade to less-polluting cars. Eventually, the gas tax would pinch consumers less, as revenues from it are used to finance long-term structural changes to reduce oil dependency, including mass transit and research into alternative fuels and technologies.

There is also a good possibility that, over time, higher gas taxes would not hurt consumers as much as is generally feared. Oil exporters dread gas taxes because the higher gas prices go, the greater the incentive for companies and governments to invest in alternatives. For that reason, economists assume that raising the gas tax -

say, by a dollar or so - would not necessarily raise the price at the pump by the same amount. Rather, a tax increase could induce exporters to allow the price of oil itself to fall, in order to keep the price at the pump below the level at which oil alternatives begin to look attractive.

"We know that the days of unlimited, inexpensive gasoline are over," William Clay Ford Jr., chairman and chief executive of the Ford Motor Company, said last week. So be it. Cheap gas is no longer compatible with a secure nation, a healthy environment or a healthy economy - if ever it was. The real question is whether we should continue paying the extra dollar or two per gallon in the form of profits to the Saudis and other producers, or in the form of taxes to the United States Treasury, where the money could be used to build true energy independence.

Julius Caesar

Often rated as Shakespeare's best political play, *Julius Caesar* rarely justifies its advance billing. And while Deborah Warner's keenly-awaited production is painstaking, detailed and full of what Cassius calls "worthy cogitation", it offers no blindingly radical new vision of the play.

In my experience only two productions have ever fully measured up to the play's difficulties. One was Trevor Nunn's 1972 Stratford production which, thanks to John Wood's mesmerising performance, finally exposed Brutus as a vacillating, tactically

hopeless idealist adrift in a world of realpolitik. The other was Peter Stein's 1992 Salzburg version, later seen in Edinburgh, which used an army of 200 extras to demonstrate the way mob violence and anarchy can be unleashed by inflammatory rhetoric.

Warner too has a vast crowd of at least 100 at her disposal, but she makes surprisingly little use of them: they pop balloons and party during the feast of Lupercal, but there is little sense of an angry, swirling mob driven to mutiny by Mark Antony's oratory.

And, though the play is set in modern times, there are few political specifics in this production.

John Shrapnel's Caesar seems no more than an overweening, glad-handing party leader who knows how to work a crowd, curry favour and deploy a Bush-like gesture of "read my lips".

But there is no indication, either through thuggery or statuary, that he is really a dangerous fascistic menace who deserves killing.

I have a hunch that the politics of the play emerge more, rather than less, clearly when it is played in authentic Roman costume. With period dress you also get a sense of historical perspective; for as Martin Wiggins points out in his excellent new Penguin introduction, the conspirators are "not just republican liberators opposing an incipient monarchy, they are also young conservatives hostile to social and political change". How often does that come across in a modern-dress production?

But Warner's version is well acted and has many solid virtues. And the best of them is that, like Nunn, she forces us to rethink Brutus. Instead of all that tosh about the noblest Roman of them all, in Anton Lesser's fine performance he is a choleric hysteric, more concerned with his own image than making the right decisions. Agonising under a crescent moon in his orchard, Lesser is ironical with conspirators and waspishly vehement when crossed by Cassius. Gone, I hope forever, is the notion of Brutus as a putative Hamlet or a decent pipe-smoking liberal. The man is a walking political disaster; and Lesser is not afraid to highlight his enormous self-regard and double-think. When he says of Caesar, "Let's kill him nobly but not wrathfully", one is tempted to ask what difference that makes to the victim.

Even after the assassination, Lesser shows Brutus cowering in quivering uncertainty: clearly the most neurotic Roman of all.

Lesser is also excellently partnered by Simon Russell Beale, who plays Cassius from his own point of view rather than Caesar's. Russell Beale makes him not some envious Iago but a man with a strong sense of justice, a capacity for friendship and genuine exasperation at Brutus's folly.

After Mark Antony has been licensed to speak at Caesar's funeral, Russell Beale marches up to him and says bluntly to his face: "I like it not." In Russell Beale's hands, Cassius seems a far more capable politician than Brutus, but one without the charisma that makes for great leadership.

Ralph Fiennes could do more to savour Mark Antony's rhetorical gifts: but what he does brings out strongly is the man's cold-heartedness as he sanctions senatorial deaths with a few flicks on his laptop.

And in a notably strong supporting cast Fiona Shaw makes a tantalising appearance as a disabled, disturbed Portia. Struan Rodger is a wonderfully sardonic Casca.

But, for all the evening's epic length, nothing can disguise the fact that the play loses focus after the Forum: the battle scenes, even when decked out with combat fatigues and played out in what looks like a vast military hangar somewhere on Salisbury plain, always seem interminable.

So Deborah Warner has not solved the play's structural problems or risen above her setting's rootless modernity. The best that one can say is that she has recruited a very fine company, worked in detail on the language, and buried for ever the idea that Brutus represents some ideal of heroic liberalism.

For that we give thanks

Michael Billington
2005

THEATER REVIEW | 'MONTY PYTHON'S SPAMALOT'

A Quest Beyond the Grail

By **BEN BRANTLEY**

THE meeting of the Broadway chapter of the Monty Python fan club officially came to order - or to be exact, came to disorder - last night at the Shubert Theater with the opening of "Monty Python's Spamalot," a resplendently silly new musical.

Favorite routines first created by that surreal British comedy team for the 1975 movie "Monty Python and the Holy Grail" were performed with an attention to detail found among obsessive history buffs who re-enact Civil War battles on weekends. Python songs were sung with the giggly glee of naughty Boy Scouts around a campfire. And festive decorations were provided in the form of medieval cartoon costumes and scenery helpfully described in the show as "very expensive."

It seems safe to say that such a good time is being had by so many people (including the cast) at the Shubert Theater that this fitful, eager celebration of inanity will find a large and lucrative audience among those who value the virtues of shrewd idiocy, artful tackiness and wide-eyed impiety. That

includes most school-age children as well as grown-ups who feel they are never more themselves than when they are in touch with the nerdy, nose-thumbing 12-year-olds who reside within.

"Spamalot," which is directed (improbably enough) by that venerable master of slickness Mike Nichols, is the latest entry in the expanding Broadway genre of scrapbook musical theater. Such ventures, which include flesh-and-blood versions of Disney cartoons and jukebox karaoke shows like "Mamma Mia!," reconstruct elements from much-loved cultural phenomena with wide fan bases. Only rarely do these productions match, much less surpass, the appeal of what inspired them. Generally, they simply serve as colorful aides-mémoire for the pop group, television show or movie to which they pay tribute. Within this category, "Spamalot" ranks high, right up there with (try not to wince, Pythonites) the sweetly moronic "Mamma Mia!," which repackages the disco hits of Abba into a comfy singalong frolic.

This means it is possible for theatergoers who are not Python devotees to enjoy themselves at "Spamalot," which has a book and lyrics by Eric Idle (an original Python) and music by John Du Prez and Mr. Idle. It would seem unchivalrous not to share in at least some of the pleasure that is being experienced by a cast that includes Tim Curry, Hank Azaria, David Hyde Pierce and a toothsome devourer of scenery named Sara Ramirez.

Still, the uninitiated may be bewildered when laughs arrive even before a scene gets under way. The mere appearance of a figure in a certain costume (say, a headpiece with ram's horns) or the utterance of a single word (i.e., "ni") is enough to provoke anticipatory guffaws among the cognoscenti. Punch lines come to seem almost irrelevant.

"Monty Python and the Holy Grail" was the first film feature from a troupe that revolutionized sketch comedy. First seen on British television in 1969 with the series "Monty Python's Flying Circus," this group of Oxbridge-erudite young Brits (John Cleese, Graham Chapman, Terry Jones, Michael Palin and Mr. Idle) and one American soul mate (Terry Gilliam) combined the anarchy of the Marx Brothers with a rarefied British spirit of absurdity and a straight-faced irreverence regarding all sacred cows. "The Holy Grail" stayed true to the formula of the Python television series, channeling the troupe's vision of a disjointed world of colliding sensibilities and cultural references into a retelling of the myth of King Arthur and his Knights of the Round Table.

Much of the joy of "The Holy Grail" lies in its imaginative use of its low budget, turning limited locations and homemade props into a comment on the bogusness of cinematic authenticity. And the cast peerlessly delivered its fatuous material with unconditional sincerity.

The moviemaker's self-consciousness that infused "The Holy Grail" has been reconceived in theatrical terms for "Spamalot." (Tim Hatley's deliriously artificial sets and costumes bring to mind a collaboration between a cynical Las Vegas resort designer and a stoned class committee for a junior-senior prom.) So the fractured tale of the quest of King Arthur (Mr. Curry) and his ditsy knights for the Holy Grail has been woven into another quest: that of bringing the king and his entourage to the enchanted land called Broadway.

This expressed goal makes "Spamalot" a two-tiered operation. On the one hand there is the dutiful acting out of the movie's most famous set pieces (the killer-rabbit scene, the bring-out-your-dead scene, the taunting Frenchman scene, etc.). On the other hand, and (surprisingly) it's the friskier hand, the show spoofs classic song-and-dance extravaganzas, suggesting what the satiric revue "Forbidden Broadway" might be like if it had an \$11 million budget.

The vignettes lifted straight from the movie have an ersatz quality, in the way of secondhand jokes that are funnier in their original context. Broadway performance demands an exaggeration that doesn't always jibe with the unblinking earnestness of the Python style. (The interpolated song "Always Look on the Bright Side of Life" loses the shock appeal it had when it was first sung, by a chorus of men nailed to crucifixes, in another Python movie, "Life of Brian.")

That said, Mr. Azaria (part of the brilliant team of voices behind "The Simpsons" cartoon series) plies his sterling mimetic skills to evoke exactly such fabled figures from the film as the towering Knight of Ni (he wears stilts), the inept warlock known as Tim the Enchanter and the nasty French Taunter who specializes in English-baiting insults. (Mr. Azaria's main role, by the way, is Lancelot, who finds happiness when he discovers his inner Peter Allen.)

Mr. Curry, of the "Rocky Horror Picture Show," is the best of the cast at translating classic Python style into a musical-comedy idiom. His stalwart, plummy-voiced Arthur wears a smile as inflexible as armor, and it deflects any suggestion that this manly king is in on the show's jokes.

Christopher Sieber - who, like most of the cast, plays an assortment of roles - is delightful as a Sir Galahad who tosses his blond tresses as if he were auditioning for a Clairol commercial. And Mr. Hyde Pierce (famous as the neurotic Niles on the sitcom "Frasier") appears to be having such a fine time that it seems impolite to observe that he is not a natural for this material. Still, in the role of the cowardly Sir Robin, he brings a genial Rex Harrison-style dapperness to a patter number about the importance of including Jews in any Broadway show.

The moments when "Spamalot" rises into the ether are those in which it pays homage - à la "The Producers" - to other kinds of Broadway musicals, with bobble-headed nods to the Vegas revue thrown in. The "Knights of the Round Table" number that introduces the swinging pleasure palace called Camelot is a deliciously cheesy, cheesecake-laden floor show, with Arthur morphing into a Rat Pack-style master of ceremonies. (Casey Nicholaw is the choreographer.)

But the tastiest satiric juice is provided by Ms. Ramirez, who plays Arthur's buxom but ethereal love interest, the Lady of the Lake. Whether warmly overseeing her (yes) Laker girls as they cheer the knights, mangling a soul ballad "American Idol"-style or working the stage like Liza at Caesars Palace, Ms. Ramirez knows how to send up vintage performance styles until they go into orbit. The evening's high point involves Ms. Ramirez and Mr. Sieber floating on stage in a boat, illuminated by a newly descended chandelier.

Music of the night, indeed. But what turns this fanged tribute to "The Phantom of the Opera" into more than a one-joke routine is the song, a cunning deconstruction of the repetitive, voice-taxing Andrew Lloyd Webber method titled "The Song That Goes Like This." "Spamalot" also cheerfully invokes the gleaming anthems of hope from shows like "Man of La Mancha" and the camp, pelvis-pumping chorus of "The Boy From Oz."

Do these disparate elements hang together in any truly compelling way? Not really. That "Spamalot" is the best new musical to open on Broadway this season is inarguable, but that's not saying much. The show is amusing, agreeable, forgettable - a better-than-usual embodiment of the musical for theatergoers who just want to be reminded now and then of a few of their favorite things.

Maria Full of Grace

16.01.5

by PeterCalder

Herald rating: * * * *

As assured and compelling a feature debut as I can remember, this independent Colombian-American production has the low-key observational style of a documentary and the high-concept dramatic punch of the best thrillers.

The tragic true-life stories on which it is based may have a sickening predictability to them, but there's nothing predictable about this film: it keeps us constantly off balance and on edge.

Meanwhile, the artless, heartbreakingly authentic performance by Sandino Moreno, a screen novice who tied with Charlize (Monster) Theron for best actress at Berlin, takes us deep into the life of the title character.

Maria works a dead-end job in Bogota, stripping the thorns off long-stemmed roses for the minimum wage, most of which she delivers to her family. She's under constant pressure from her boss to increase her output and when one day she snaps and quits, her family is horrified, urging her to eat humble pie to get her job back. She's pregnant by her shiftless boyfriend (Guerrero), whose none-too-enthusiastic offer of marriage scarcely sets her heart on fire and so when a handsome, worldly man (Toro) she meets at a

disco offers her the chance of easy money, she is easy prey.

The money's the equivalent of a year's pay for a couple of days' work so it's no surprise when it turns out that Maria is to be a "mule" - one of the thousands who smuggle cocaine and heroin in egg-shaped rubber bags in their stomach.

Marston, whose previous CV was limited to a 23-minute student film, observes the process of Maria's training with a chilling exactitude: she perfects her swallowing technique with plump grapes under the eyes of older men who, once she has signed on, switch abruptly from chummy uncles to stern taskmasters. The flight to New York is a small miracle of dramatic tension as much of what can go wrong does go wrong and when Maria arrives at the desks of suspicious customs officers, her problems really begin.

Refreshingly, the film constantly avoids the obvious. The border guards are not caricature thugs but jaded public servants and even the representatives of the seedy drug underworld Maria encounters are not the extravagantly gold-braceleted villains of screen cliché but desperate youngsters caught in the cogs of a massive machine.

When the plot expands in the film's third quarter to explore the life of Colombian illegals in Queens, Marston isn't letting the tension dissipate; he's just remaining faithful to the story he spent months researching in two cities. And he has a keen sense of how the reality of the drug trade is not the one depicted in Steven Soderbergh's *Traffic* or Ted Demme's *Blow*; rather it's about lives of quiet despair at the bottom of the economic pyramid.

Amid all this Marston wields his primary symbols with the unforced assurance of a veteran. Most non-Catholics will know the film's title comes from the Catholic prayer, and its echoes ("Blessed art thou amongst women") may seem desperately ironic but it has a core of truth about it: the real irony is underlined in the depiction of Maria as an enhaloed, saintly figure and the ingestion of the poison which is her daily bread as a grotesque form of sacrament.

It's that delicate, suggestive touch and the complete lack of sensationalist hysteria that marks this out as a major achievement. A slightly rosy ending, which seems to position America as the redeeming promised land, may be a false note but it is not too much to say that the first truly great film of the year has arrived.

CAST: Catalina Sandino Moreno, Yenny Paola Vega, Guilied Lopez, Jhon Alex Toro, Patricia Rae, Wilson Guerrero, Jaime Osorio Gomez, Orlando Tobon

DIRECTOR: Joshua Marston

RUNNING TIME: 101 minutes

RATING: M, contains violence, offensive language, drug use.

Spanglish

A Film Review by James Berardinelli

Rating: ★★★★★ (out of ★★★★★)

United States, 2004

U.S. Release Date: 12/17/04 (wide)

Running Length: 2:08

MPAA Classification: PG-13 (Sexual situations, brief profanity)

Theatrical Aspect Ratio: 1.85:1

Cast: Adam Sandler, Téa Leoni, Paz Vega, Cloris Leachman, Sarah Steele, Shelbie Bruce, Ian Hyland

Director: James L. Brooks

Producers: James L. Brooks, Julie Ansell, Richard Sakai

Screenplay: James L. Brooks

Cinematography: John Seale

Music: Hans Zimmer

U.S. Distributor: Columbia Pictures

Spanglish is a typical James L. Brooks motion picture - that is to say, it is strong on characters and relationships, but weak on some of the details that would elevate it from merely "good" to "great." I felt much the same about two of Brooks' previous, much-ballyhooed efforts, *As Good as It Gets* and

Broadcast News. Nevertheless, despite its problems, some of which are inconsequential enough only to be noticed by nitpickers, the overall experience of watching *Spanglish* is a satisfying one.

The strength of *Spanglish* lies in the characters, not the plot. In fact, there isn't much of a storyline - it's a lightly dramatic "slice of life" that gives the men, women, and children populating it a chance to interact. There's some comedy, but, for a film starring wacky man Adam Sandler, it's surprisingly low-key. As world-renowned chef John Clasky, Sandler is restrained, perhaps heralding a new era in his career. Lately, he has been moving away from the kinds of films that please his core audience. Coupled with *Punch Drunk Love*, *Spanglish* exhibits a new side to Sandler, indicating that he may be following in the footsteps of Jim Carrey, leaving behind crass slapstick for mature roles.

John is trapped between two forces of nature. The first is his wife, Deborah (Téa Leoni), an uptight woman who has become increasingly erratic since being downsized. Stripped of her center, Deborah is stumbling around, groping for something to give her life meaning. Her actions are often destructive, but she is no monster. She causes pain nearly everywhere she turns, but is ignorant of how hurtful she has become - until one act brings her face-to-face with dire consequences. The other woman in John's life is his Mexican housekeeper, Flor (Paz Vega). A quiet, sensitive woman who only works for the Claskys so she can support her daughter, Cristine (Shelbie Bruce), Flor initially tries to remain aloof from the everyday dramas of her employers. Eventually, however, she is sucked in, and the distance of separation diminishes when the Claskys go on vacation and bring Flor and Cristine with them. As the situation between John and Deborah worsens, the chef and his maid find themselves increasingly drawn to one another, even though each is aware of the impossibility of any significant relationship.

Téa Leoni's performance as the increasingly unhinged Deborah is one of the film's highlights. She develops the potentially unsympathetic character in a way that encourages us to understand the woman's plight. We sense the desperation and neediness as she practically steals Cristine from her mother in an attempt to "rescue" her and offer her a chance at artificially "better" circumstances. The struggle that develops between Deborah and Flor for Cristine's heart is particularly poignant when considering how conflicted Flor is about assimilation. She wants her daughter to have the best life possible, but, at the same time, she doesn't want Cristine to forget her roots.

One of the movie's failings is in depicting how Deborah's natural children, teenager Bernice (Sarah Steele) and pre-teen Georgie (Ian Hyland), react to their mother's unnatural obsession with Cristine. Instead of displaying anger or jealousy, they welcome the girl into their family and treat her like a sister. Bernice has her own self-image problems, but they are never fully realized and a rich, complex relationship between her and Cristine is not allowed to develop. Bernice's lone significant contribution to *Spanglish* is to show John as the kind, understanding parent and Deborah as unfit.

The relationship between John and Flor is nicely developed. It occurs naturally, building slowly and tentatively, and is punctuated by stolen glances and late-night conversations. The sexual tension and chemistry between these two is powerful, although some may find its culmination anti-climactic. I have problems with the resolution of John and Flor's dance of seduction (although not with its ultimate conclusion, which is inevitable) - it fits the tone of a "take few risks" film and feels artificial. Brooks seems unwilling to cross a line that should be crossed for fear of alienating portions of his audience. Many aspects of *Spanglish* are tragic; he wants to avoid the *entire* film being a downer.

Although Sandler, Leoni, and Spanish actress Paz Vega (*Sex and Lucia*) are given top billing, this is an ensemble effort, and the film's success is as much due to the secondary performers as to the big names. Cloris Leachman is delightful as Deborah's freespirt mother, a woman who starts the film as a drunk and finishes it doling out sage advice. The two girls - Shelbie Bruce and Sarah Steele - show great maturity, exhibiting the poise of accomplished actresses, even though neither has any previous experience.

Since the film is told through Cristine's eyes, elements of the story are left hanging. The most important relationships - John and Flor, Flor and Cristine - unfold completely. The film concludes with a moving scene between mother and daughter that emphasizes the universal fears of all parents (not just immigrants) concerning their children's futures. It is one of *Spanglish*'s strongest moments, and one of many why I recommend this unassuming yet effective motion picture.

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<http://movie-reviews.colossus.net/master.html>

THE HITCHHIKER'S GUIDE TO THE GALAXY

28-07-2005

Director: Douglas Adams <http://planetmagrathea.com/longreview1.html>

This review is based on a substantially complete version of The Hitchhiker's Guide to the Galaxy shown to a small group of journalists in London on 31st March 2005, to which I was invited by Buena Vista International and Digital Outlook. The generosity of these companies in paying for my travel to this screening is gratefully acknowledged. The opinions expressed here are the personal critical opinions of myself, author and journalist MJ Simpson. This review is based on a single viewing of the film; if any factual details have been misremembered, I am happy to amend those portions of the text. Because of its great length, this review has been split into four parts:

The *Hitchhiker's Guide to the Galaxy* movie is bad. Really bad. You just won't believe how vastly, staggeringly, jaw-droppingly bad it is. I mean, you might think that *The Phantom Menace* was a hopelessly misguided attempt to reinvent a much-loved franchise by people who, though well-intentioned, completely failed to understand what made the original popular - but that's just peanuts to the *Hitchhiker's* movie. Listen.

And so on...

It's bad on a big scale because enormous swathes of the story have been dispensed with - most of the *Guide* entries, whole scenes - or changed beyond all recognition.

And it is bad on a small scale because many, many wonderful lines have been cut or in some cases actually rewritten to make them less funny. Whatever your favourite line from *Hitchhiker's*, there's a good chance that it won't be in the film. Even if it's really well-known, widely-quoted, much-loved, very funny - it will probably be absent from the movie. Or if it is there, it might have been changed.

Douglas Adams was a dialogue writer. That was his skill - writing great dialogue. And when he had written it, he would rewrite it again and again and again, changing a word here or there because he knew that good comedy writing is like poetry. It has a meter to it and when you get the right words in the right order it just sounds right and nothing else will do. Douglas' dialogue was perfect. However, the makers of this film, despite all their talk of being faithful to Douglas' intentions and ideals, have seen fit to piss about with his carefully crafted, wonderfully quotable lines. To put it bluntly, they have cut most of the jokes out. I'm not being metaphorical here, they really have, in a very literal sense, removed the jokes from the story. There are scenes where all we're left with is the set-up dialogue, there are jokes where we get the feed-line but not the punchline. It's astounding. Occasionally, the filmmakers have actually bothered replacing the jokes but they have replaced them with really, really pisspoor, unfunny jokes; they have replaced them with stupid playground humour and pointless slapstick.

As well as being staggeringly unfunny - and *Hitchhiker's Guide* really is one of the least funny comedy films ever made - the film also suffers by having an entirely nonsensical plot. It is driven by convenience and unexplained happenings. Characters just happen to be where they need to be and have what they need to have, even if it makes no sense for them to be there or to have that. Maybe it did make sense at one stage, but the film looks like it has had some heavy re-editing from the version seen in early previews and test screenings.

With a plot that makes no sense, and most of the explanatory *Guide* entries either missing or so heavily cut that they might as well be missing, I fail to see how anyone who wasn't already completely familiar with *Hitchhiker's Guide* could possibly follow what is going on. And those of us familiar with the story will just be incensed at the way that so much of it has been thrown out and replaced with unfunny, pointless crap.

This just doesn't feel like *Hitchhiker's Guide*. There's no sense of a big crazy universe packed with weird lifeforms that somehow reflects our own world. *Hitchhiker's Guide* has always been a Swift-ian satire but the makers of the movie have decided to ditch all that and replace it with pointless surrealism and crude physical comedy.

It doesn't help that Martin Freeman plays Arthur Dent as an annoying little prat, that Zaphod has been changed entirely in appearance, character and motivation so that all that is left is his name, and that Ford never gives the impression that he wants to go to a party. Of the *Heart of Gold* crew, only Zooey Deschanel's Trillian is at all believable and sympathetic. Bill Nighy is excellent, easily the best thing in the film, but Marvin might as well not be there as almost all of his lines have been deleted or altered.

Stephen Fry sounds like Stephen Fry, Prostetnic Vogon Jeltz sounds like Richard Griffiths, and Deep Thought sounds like Helen Mirren really couldn't be bothered at all. As for John Malkovich, if he wasn't the movie's token star value his scenes would probably have been ditched altogether as they are completely pointless. They set up a subplot which is not only never resolved but never even touched on.

Some of the new ideas, such as Malkovich's character, were created by Douglas Adams himself but that doesn't make them good ideas. And perhaps some of the rewriting was done by Adams too, but that's no excuse. In any case I'm quite sure that he didn't very slightly rewrite his dialogue so that it neither flows properly nor generates any laughs. The movie is packed with little things that will only make sense to fans of the story, but they're not in-jokes because they're not jokes. Just mentioning something that is meaningless without having read the book does not make it a funny thing, and only serves to confuse those poor sods who have the misfortune to encounter *Hitchhiker's Guide* for the first time in this form.

There are quite a few nods to Douglas Adams himself and although these go some way to making up for the almost complete absence of his name from the publicity, surely a better way of paying tribute to this much-loved, much-missed author would be to not fuck about with the sublimely witty dialogue that he sweated blood to create.

The *Hitchhiker's Guide to the Galaxy* movie is an abomination. Whereas the radio show, TV show, books and computer game are all recognisably variations on a theme, this is something new and almost entirely unrelated. It's not even a good film if viewed as an original work: the characters are unsympathetic, the cast exhibit no chemistry, the direction is pedestrian, the pace plodding, the special effects overpowering (lots and lots of special effects, none of them funny mind you) and above all the script is amazingly, mindbogglingly awful. Oh, and they have taken most of the jokes out.

This is a terrible, terrible film and it makes me want to weep.

<http://movie-reviews.colossus.net/movies/s/sw2005.html>

MOVIE REVIEW May 15, 2005

'Star Wars: Episode III Revenge of the Sith'

■The "Star Wars" master fails to produce compelling dialogue or charismatic acting, but the strong visual effects make "Revenge of the Sith" the best of the three "Star Wars" prequels. By Kenneth Turan, Times Staff Writer

Never but never underestimate the power of the dark side of the Force. It has made "Episode III Revenge of the Sith" into easily the best of the trio of "Star Wars" prequels and has even attempted the tougher assignment of saving writer-director George Lucas from himself.

It's a tribute to the power and durability of the universe Lucas and company created in the first three "Star Wars" movies that we want to see this episode despite the tedium of the previous two and despite knowing exactly what will happen in it. Or maybe, as with a familiar story told around a campfire, it is precisely our knowledge of how things will work out that makes us interested. As anyone who was part of the estimated \$3.4-billion worldwide theatrical gross of the previous five "Star Wars" films can tell you, "Revenge of the Sith" is where the beloved Republic turns into the dreaded Empire, and Anakin Skywalker, once thought to be the Chosen One, goes over to the dark side and ends up Darth Vader, he of the heavy breathing and black-on-black ensemble.

Because it contains the creation myth of one of the most durably popular films of our time, and because seeing a potential hero torn between good and evil before succumbing to iniquity is always involving, "Revenge of the Sith" is the most energetic of the prequels, the only one at all worth watching. But that doesn't mean it is without the weaknesses that

scuttled its pair of predecessors. Quite the contrary.

"Revenge of the Sith" begins with one of its areas of strength, combat on screen. An elaborate, multi-part action sequence — which starts with a cataclysmic air battle featuring fast jets swooping between huge air ships and ends focused on individual lightsaber duels — lasts for close to half an hour and shows that the droids at Industrial Light & Magic have made excellent use of the film's more than 2,200 visual effects shots.

The fight has Jedi knights Obi-Wan Kenobi (Ewan McGregor) and Anakin (Hayden Christensen) trying to rescue Supreme Chancellor Palpatine (Ian McDiarmid) from the clutches of the evil brotherhood of the Sith. Their opponents include Count Dooku (Christopher Lee) and the computer-generated rebel leader General Grievous, a rasping villain who resembles nothing so much as a syphilitic grasshopper.

It's not just in warfare that "Revenge's" visuals excel. The film is frankly overwhelming in its ability to create a spectacular variety of alternate worlds. Starting with footage from a range of countries, Lucas and his cohorts create everything from the Wookiee homeland of Kashyyyk (Thailand was the backdrop) to the burning world of Mustafar, which began with electrifying footage Lucas had shot during the eruption of Sicily's Mt. Etna.

Given how strong "Revenge's" purely visual element is, we leave it with reluctance when the film turns to dialogue to explain a plot that involves not only the Republic's war with the Sith but a power struggle between the Chancellor and the Jedi Council, which includes old pals Yoda (computer generated and voiced by Frank Oz) and Mace Windu (Samuel L. Jackson).

That reluctance does nothing but intensify because, as veterans of the last two films can testify, whatever gift Lucas had for dialogue has deserted him. The language in "Revenge" is banal and stilted, with sentiments of the "Let's get a move on, we have a battle to win here" variety predominating. Given that one of Lucas' original inspirations was Saturday afternoon serials (hence his insistence on numbering all six parts), it makes one wonder if the language is intentionally bad, the better to echo the spirit of those long-gone matinees of the golden past.

Lucas' weakness with words is matched by a marked lack of facility for working with actors, especially where emotional scenes are concerned. That limitation tends to flatten out everyone's performance (has Jackson ever been this bland, McGregor this uncharismatic?) but it completely cripples the work of poor Natalie Portman as Anakin's pregnant but still hairdo-challenged wife, Padme.

When the film's ILM animation director Rob Coleman told *Premiere Magazine* that "George enjoys the postproduction process the most, I get so much more of his time than the actors do," he was unknowingly putting his finger on the flaw that keeps these films dramatically leaden and earthbound, however much their visuals soar to the heavens and beyond.

Finally, however, George Lucas does not seem to care. He owns the "Star Wars" concept outright and clearly feels that this is his world to do with as he pleases. If he wants to put in a big close-up of Jar Jar Binks to metaphorically thumb his nose at the creature's detractors, he does so. If he wants to put in lines that sound as if they reflect as much on the current political situation as the one in the future — as when Padme listens to the Senate cheer and says, "This is how democracy dies, to thunderous applause" — he does. Lucas must feel he's earned the right to be this way, and from one point of view he has. Although the "Star Wars" universe wouldn't exist if Lucas hadn't fought for it and taken it more seriously than anyone else, he seems to be taking it so seriously today that the raffish energy and wised-up sense of humor that marked the very first "Star Wars" is completely gone from the scene.

Though the return of Darth Vader provides "Revenge of the Sith" with a classic film moment that lives up to expectations, the people we'd really like to see make a comeback are Mark

Hamill, Carrie Fisher and, most of all, Harrison Ford. It is not to be, of course, but that only makes us miss them even more.