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The interaction between modality and evaluation within the argumentative
structure of different text classes

Informe final de Seminario de Grado para optar al Grado de Licenciado en Lengua y Literatura
Inglesas

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Santiago-Chile
2006

ACKNOWLEDGEMENTS

We would like to thank professor Zenteno for his help and support, not only during this seminar work, but throughout the most important period of our academic development.

Besides teaching us how to build up our thinking capacity, by means of his humble wisdom and great knowledge, he has taught us that a learning process is never-ending throughout our lives.

We also consider that it is worth mentioning the support and guidance received by professor Montero during the past three years. These two pedagogues, surpassing that of the academic domain, have shown us that teacher-student relationships may become a much deeper, enriching and, above all, an ever-lasting life experience.

AGRADECIMIENTOS

Por sobre todo, a mi mamá, Gloria, porque todo lo que tengo y lo que soy se lo debo a ella y porque sin su amor infinito nada habría sido posible. A mi hermano Patricio por su permanente apoyo, amistad y alegría. A mi hermana Alexandra, mi inspiración, mi refugio, mi guía y mi calma. A Perla y Francisca por ayudarme a ser mejor persona y por entregarme toda su amistad incondicionalmente. A Marcelo, mi pasado, mi presente y mi futuro, por todo su amor.

Tamara Aranda

A mi Dios, porque todo lo que he sido, soy y espero ser, se lo debo a El. A mi familia que es el pilar fundamental de mi vida, por sobretodo mi madre, quien me ha brindado su apoyo y dedicación. A mi tío Alfonso agradezco el haberme dado el ejemplo y las herramientas para llegar hasta esta etapa. A Tamara y Francisca, porque su amistad fue clave para no darme por vencida en los momentos más difíciles de estos cuatro años. A Ricardo, gracias por tu cariño y preocupación, porque en parte gracias ti este trabajo se ha completado exitosamente.

Perla Cisternas

Quiero agradecer a mi esposo Yen-Po, por su amor incondicional y su apoyo. A mis familiares que me apoyan y me aman, por sobre todo, a mi papá que está en Taiwan, quien me ha enseñado el valor y la verdad de la vida. A mi tío Doctor Lee, quien es siempre mi guía espiritual. Gracias a ellos, puedo tener fe y valentía para vencer todas las dificultades y poder perseverar hasta final.

Shu-Lien Yeh

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1. INTRODUCTION

The purpose of this research work is to carry out a small-scale empirically based study of the interaction between modality and evaluation within argumentative discourse in different text types, namely newspaper editorials, film and book reviews, eulogies, and advertorials. This bipartite study requires that some relevant descriptive models of each of these components and structures should be examined in order that some of their major descriptive categories should constitute the foundational theoretical framework on which the empirical study should be based. A brief presentation of each of these fundamental notion is given below.

‘Argumentation’ has always been regarded as one of the main discourse types, together with expository, narrative, descriptive, and since recently, evaluative discourse. An argumentative process is concerned, primarily, with the drawing of a conclusions through logical reasoning based on certain premises. According to Zenteno (2002-2003), in linguistic communication and social interaction, argumentative discourse can be at the service of evaluative discourse, that is, the former can act as the functional communicative support of the latter in given text classes. This is because the main purpose of text classes (Ciaspuscio 1994), such as editorials, is to evaluate a given state affairs.

As regards ‘evaluation’, this notion has been explained by Martin and White (2005) as various ways in which writers and speakers approve and disapprove, enthuse and abhor, applaud and criticise, and position their readers to do likewise.” Evaluation also involves grading, which reflects the strength of the evaluation. (Martin and White, 2005)

The interaction between argumentative and evaluative structures within given text types has been examined in previous research, mainly Franco and Guzman (2005) and Zenteno (2005) according to a procedure similar to the one implemented in the present research report. Concerning modality, the various logic-semantic meaning types comprised within this notion have been described under the main headings of epistemic and deontic modality.

In a general sense, modality deals with speakers' degree of commitment to the expressed proposition's believability, obligatoriness, desirability, or reality¹ It involves a complex set of lexico-syntactic devices via which a given language system indicates the addresser's subjective views and attitudes towards the state of affairs signified by a given utterance.

Being aware of the fact that when language users express their personal subjective views of certain states of affairs in the world, they both state their personal evaluations and express different modes and attitudes as they make their arguments, as they intend to influence their interlocutor's thoughts and actions, the main objective of this work is to provide an account of such interactive communicative strategies within a relatively small number of written texts.

Regarding its formal layout, the present report has been organised in ten sections. Following this Introduction, Section 2 presents the general and specific objectives of our research work. Section 3 introduces the conceptual framework which provides the relevant foundational constructs underlying both the set of analytical tools and the descriptive categories to be examined in the data analysis. Section 4 presents the research questions of this study. Section 5 provides, as part of the research method employed, the description of the corpus and the procedures which guided the data analysis. In section 6 we present the analysis of each text selected, while in section 7 a discussion of the general results of the study is presented. Section 8 includes the conclusions drawn from the most significant findings in this preliminary study. Section 9 lists the references, and lastly, section 10 displays the appendices to this study.

¹ Definition taken from
<http://www.sil.org/linguistics/GlossaryofLinguisticTerms/WhatIsMoodAndModality.htm><http://www.sil.org/linguistics/GlossaryofLinguisticTerms/WhatIsMoodAndModality.htm>

2. OBJECTIVES

2.1 GENERAL OBJECTIVES

2.1.1 To examine and give a descriptive account of the basic interaction holding between the modality and evaluative components of the message form found in argumentative discourse as revealed in such text classes as newspaper editorials, art reviews, advertorials, and eulogies.

2.2 SPECIFIC OBJECTIVES

2.2.1 To find out empirical evidence to support the view that the main purpose of the writer's argumentation is to evaluate a given state of affairs.

2.2.2 To study the interactive role of modality within argumentative structures.

2.2.3 To carry out a quantitative analysis of the occurrence of the lexico-syntactic constructions acting as markers of evaluation and modality within different text classes.

2.2.4 To make a comparative study of the frequency of such markers.

2.2.5 To examine the pragmatic functions of modality and evaluation markers within argumentative structures.

2.2.6 To relate these functions to the ultimate goal of argumentative structures in different text classes.

3. THEORETICAL FRAMEWORK

3.1 Argumentation

3.1.1 Definition of argumentation

Largely based on López (1996), ‘argumentation’ can be defined as the reasoning and subsequent expression of a given point of view based upon valid reasons. Giving reasons to support a certain point of view is not an easy task. It does not only require the addresser’s ability to think rationally about given facts, but also one’s willingness to give up certain conditions that may affect the argumentative process, such as taking advantage of being in a position of power, manipulating the addressee’s emotions, etc. On the other hand, the addressee needs to try to understand exactly what the addresser intends to communicate, especially the connection between the reasons, or arguments, and the relevant point of view. It is also necessary that the addressee leaves aside their own position concerning the topic under discussion in the linguistic interaction.

The main point of an argumentation is convincing the addressee that one interpretation is more reasonable than another. According to Perelman (1979, cited by López 1996), to achieve this, there are certain general principles that should be considered. Firstly, we should take into account the social context in which the argumentation takes place. This context determines the appropriate application of reasoning principles. By applying these, an argumentation becomes socially acceptable. Furthermore, the argumentation must be based on the audiences’ knowledge, beliefs, values and expectations.

Argumentation theory states that an argumentation only makes sense within a communicative process. This is because argumentation itself is a communicative interaction. According to Brockriede (1992, cited by López 1996), there are six main

characteristics in an argumentation that can help us to distinguish it from other communicative processes. Thus, an argumentation involves:

1. An inferential leap from existing beliefs to the adoption or reinforcement of a belief.
2. A perceived rationale to support that leap.
3. A choice among two or more competing claims.
4. A reduction or regulation of uncertainty.
5. A willingness to risk confrontation of one's claim with those of others.
6. An optimally shared common frame of reference.

Within formal argumentation, a distinction is made between two main categories, 'deductive' and 'inductive' arguments. A deductive argument is deemed correct if the conclusion is necessarily inferred from the premises. A conclusion's sole function is to make explicit what is latent within the premises. This can be represented by means of a diagram, e.g.

Some of A are B

Some of C are A

Then, some of C are B

Deductive arguments are fundamental to logic and mathematics but are not frequent in everyday communicative interaction, nor are they common practice in experimental science, in which inductive arguments are widely used. In order to show the connection between deductive inference and scientific communication, it is necessary to do empirical research which could reveal those aspects or characteristics of reality that cannot be inferred by deduction.

Brockiede (1992, cited by López 1996), states that arguments are basically assessed by people. Due to this fact, an argument is not considered a “thing” that can be studied but, rather, a point of view towards a given situation. This is the main reason why traditional deductive logic cannot be applied to the analysis of everyday linguistic communication. Toulmin (1958, cited by Lo Cascio 1998), studies the type of argumentation formulated in everyday life, that is, as part of the common situations in which people interact socially. Thus, the rules of reasoning applied in everyday informal argumentation derive from social contexts, not from any given universal formal deductive rules.

3.1.2 Toulmin’s Model of Argumentation

In his now classic work on logic and argument, ‘The Uses of Argument’, Toulmin (1958, cited by van Eemeren et al. 1996) proposes three major necessary parts of an argument, together with three optional parts. The three basic components are ‘claim’, ‘ground’, and the ‘warrant’, the optional elements being ‘backing’, ‘qualifier’, ‘rebuttal’. The former will be described briefly below.

a) Claim. This is the main point, the thesis, the controlling idea within argumentative discourse. The claim may be directly stated (usually at the beginning of a text, written or spoken, but sometimes at the end, especially for a particular communicative effect) or it may be implied. One can find out the claim of an argument by asking the question, ‘What is the author trying to prove?’

b) Grounds. These are the reasons given by the addresser to support the claim. They are also known as evidence, proof, data or arguments. The grounds of a claim can come in the form of facts and statistics, expert opinion, examples, explanations, and logical reasoning.

You can find the grounds by asking, 'What does the author say to persuade the reader of the claim?'

c) Warrants. These are the assumptions or presuppositions underlying an argument. Warrants are generally accepted beliefs and values, common ways in which our culture or society views things. Warrants are almost always unstated, therefore implied, because they are well-known social conventions, therefore, shared by all its members. The addresser and the audience may either share these beliefs, or their warrants may be in conflict with the audience's beliefs and cultural norms and values. Warrants are important because they are the addresser's and addressee's common ground. Shared warrants invite the addressee or audience to participate by unconsciously supplying part of the argument. Warrants are also important because they provide the underlying reasons linking the claim and the grounds. One can infer the warrants by asking, 'What's causing the author to say the things s/he does?' or 'Where's the addresser coming from?' Consider the following example:

(1)

Claim

Universities should reinstate affirmative action admissions policies.

Ground

Affirmative action provides equal access to education for all ethnic groups.

Warrant

Equality of access to opportunities is a basic American value.

In (1), the claim that universities should reinstate affirmative action policies is supported by the reason that affirmative action provides equal access to opportunities for all ethnic groups. This argument is founded on the implicit principle that, to most Americans, equality of access is a basic American value.

As previously stated, there are also three additional parts to Toulmin's model of argument (1958): 'qualifier', 'rebuttal', and 'backing'. Not every one of these is used in every argument, but only as need arises.

d) Qualifier: It is used to register the degree of force that the maker believes his claim to propose. The qualifier may at times be expressed by such modal expressions as *probably*, *possibly*, or *presumably*.

e) Rebuttal: It anticipates certain objections which might otherwise be advanced against the argument. Sometimes, rebuttal will be directed to opposing claims; other times, it will be directed at alternative interpretations of evidence or new evidence.

f) Backing: Sometimes the warrant itself needs evidence to support it, to make it more believable, to further back up the argument. Backing consists of credentials designed to certify the assumption expressed in the warrant. Such credentials may consist of a single item or of an entire argument in itself, complete with data and claim. Backing must be introduced when readers or listeners are not willing to accept a warrant at its face value.

Table 1

(Qualifier) Claim		Ground
(Rebuttal)	Warrant	[Rebuttal]

	(Backing)	
--	-----------	--

An extended analysis of example (1) is presented in what follows:

Qualifier: *If a university does not have a diverse student body,*

Claim: *it should use affirmative action admissions policies.*

Ground: *Affirmative action policies provide equal access to education for all ethnic groups.*

Warrant: *Equality of access is a basic American value.*

Backing: *Equality before the law is a fundamental right of all Americans.*

Rebuttal: *Affirmative action policies do not result in "reverse discrimination" because they are only part of a process that attempts to ensure fairness in college admissions.*

To demonstrate how his model works, Toulmin presents a set of questions. Here is an example:

Claim: *Do you have a point to make?*

Data/Grounds: *What do you have to go on?*

Warrant: *What do you have to believe for that item of data to support your claim?*

Backing: *How do you know?*

Rebuttal: *Unless...But what if...*

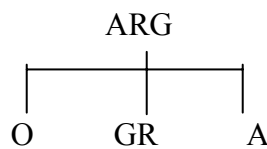
As part of his discussion of Toulmin's proposals, Lo Cascio (1998) suggests that the warrant, i.e. the general rule (in his own categorisation), should not be considered as a natural or an objective law. On the contrary, in many cases, it can be established by those who take into consideration their own social, historical and moral culture. The general rule

can be shared by all human beings or, simply, by a small group of people. In sum, the general rule is not necessarily objective, but may also have an implied subjective dimension given by the cultural context (Lo Cascio 1998).

López (1996) states that an argumentation originates when a claim comes into question and reasonable evidence has to be found to support it. The evidence presented could be legitimately refuted. If that were the case, the argument must support the validity of the evidence. The propositions fulfilling this function are called warrants. Warrants can vary. In some cases they allow necessary conclusions, and in others, probable conclusions. In some occasions the warrant may come into question. In this case, it is necessary to look for another type of propositions, which are called backing. Their main function is to establish the validity of the warrant (López 1996).

3.1.3 Lo Cascio's model of argumentation (1998)

According to Lo Cascio (1998), the three main components of an argumentation model are: 'the argument', 'the general rule', and 'the opinion or thesis'.



In this diagram, the element ARG is considered to be at a higher level than that of the other three elements.

Lo Cascio's diagram would seem to show that the three categories O, GR and A are granted the same status. Nevertheless, it is necessary to clarify that in an argumentation the opinion (O) should be considered the main element. The relation held by the opinion and the

arguments is determined by the general rule, which makes it possible for certain data to constitute the valid arguments for a specific opinion.

Lo Cascio proposes that a higher hierarchical status should be given to the opinion due to the fact that there might be more than one argument and more than one general rule in order to justify the same opinion. It is also necessary to bear in mind that the order O + GR + A of the previous diagram is not the only succession to be found in an argumentative text.

Actually, such ordering may be altered being always the general rule (GR) the logico-semantic connector between the opinion and the argument (s). Furthermore, the general rule is not linguistically present in most texts, that is to say, it is implicit. However, it can be semantically reconstructed through implication or deduction, i.e. enthymemes.

Based on this statement we have produced our own diagram to be used with the analysis we are about to present. Since Lo Cascio's terminology would seem to be less common within the literature, we have adopted Toulmin's terminology following Lo Cascio's model. Thus, what Lo Cascio identifies as opinion, or thesis, corresponds to Toulmin's claim, whereas the argument and the general rule correspond to the ground and the warrant, respectively.

3.2 Modality

3.2.1 Definition of modality

Modality has been defined as the way in which languages indicate a speaker's evaluation of the state of affairs in a given utterance.

Among his various definitions of this notion, Lyons (1977) succinctly defines modality as the speaker's opinion or attitude. In a similar manner, Palmer (1986: 16) explains that "modality in language is [...] concerned with the subjective characteristics of an utterance

[...] subjectivity [being] an essential criterion for modality.” He then defines modality “as the grammaticalization of speakers’ (subjective) attitudes and opinions.” (Palmer 1986: 16)

In a similar manner, we can suggest that modality is a semantic category whose essential characteristic is the expression of the speaker’s involvement or subjective view of events or situations that are potential or non- actual. Consider the following utterance:

(1) *It is raining* (expression of an objective view of the event referred to)

However, we can refer to the event in sentence (1) differently, depending the speaker’s degree of commitment to the proposition expressed, as in the following:

(1a) *I think that it is raining*

(1b) *I believe that it is raining*

(1c) *I hope that it is raining*

(1d) *I doubt that it is raining*

(1e) *It must be raining*

(1f) *It might be raining*

(1g) *It could be raining*

(1h) *It shouldn’t be raining*

(1i) *It is likely that it is raining*

(1j) *It is probable that it is raining, etc.*

There are different types of constructions that can be used to convey modality:

- Lexical verbs
- Modal auxiliaries
- Modal adverbs, nouns and adjectives
- Disjuncts
- Imperative Mood

- Subjunctive Mood
- Non-linguistic cues

3.2.2 Modality forms

Within modality, we can make a distinction between ‘verbal modality’ and ‘sentence modality’. Verbal modality comprises modal verbs and sentence modality involves sentence types.

3.2.3 Mood and Modality

According to Jespersen (1924, cited by Palmer 1986), mood expresses certain attitudes of mind of the speaker towards the contents of the sentence. It is very important that we speak of ‘mood’ only if the attitude of mind is shown in the form of the verb: mood belongs to a syntactic category, not to a semantic one. Together with aspect and tense, mood is a grammatical category of verbs; thus, while the semantic function of tense is to convey temporality and that of aspect to indicate the dynamics of events, the central semantic function of mood is to express modality.

Palmer (1986) characterizes ‘mood’ as being “traditionally restricted to a category expressed in verbal morphology. It is formally a morphosyntactic category of the verb like tense and aspect, even though its semantic function relates to the contents of the whole sentence.” On the other hand, according to Berk (1999) “mood markers communicate modality by inflectional endings or special verb forms. The term ‘mood’ simply refers to a particular way of expressing modality.”

“Mood refers to the contrastive grammatical expressions of different modalities and modality refers to the meanings so expressed.”

(<http://www.sil.org/linguistics/GlossaryOfLinguisticTerms/WhatIsMoodAndModality.htm>)

Lyons identifies three types of mood (1977, cited by Palmer 1986):

- Indicative mood
- Subjunctive mood
- Imperative mood

According to Lyons (1995: 331) “mood is by definition the category which results from the grammaticalization of modality”.

Lyons states that the grammatical categories of mood and tense are interdependent. “It is often difficult to draw a sharp distinction, from a semantic or pragmatic point of view, between tense and mood. In English [...] there are uses of what are traditionally described as the past, present and future tenses that have more to do with the expression of subjective modality than with primary deixis.” (Lyons 1995: 332). Consider the following:

(2) *That will be the postman*

In this case the speaker is more likely to be making an epistemic statement about the present rather than an assertion about the future. (Lyons 1995)

3.2.3.1 Verbal modality

As mentioned above, there are several types of constructions that are used to express modality. Among the most representative ones in the English grammar system, we can find modal verbs, which are classified into two main categories: ‘auxiliaries’ and ‘semi-auxiliaries’. According to Berk (1999), auxiliaries are formally defective, i.e. inflectionally poor in comparison to lexical verbs. They have no third person present tense /-s/ ending,

no past or present participle forms and no infinitive forms. They do not take the auxiliary *Do* and they cannot behave as auxiliary or full verbs as *Be*, *Have*, and *Do*.

Table 2. List of auxiliary verb forms.

Present tense	Past tense
Will	Would
Can	Could
Shall	Should
May	Might
(to ough)	Ought to
Must	—
Need	—
Dare	—

On the other hand, semi-auxiliaries are composed of two or three lexemes and usually end with the particle *to*. They take a third person /-s/ form in the present tense. And they have both past and present participle forms as well as infinitive forms.

Table 3. List of semi-auxiliary verbs

Semi-auxiliaries		
Be going to	Appear to	Have got to
Be sure to	Be unlikely to	Seem to
Be bound to	Be able to	Have to
Be supposed to	Be about to	Be certain to

3.2.3.2 Sentence modality

Lyons (1977, cited by Palmer 1986) explains that there are three basic sentence types to be found in most, if not all, languages:

a) Declaratives

(3) *Charles closed the window*

b) Interrogatives

(4) *Did Charles close the window?*

c) Imperatives

(5) *Close the window, Charles!*

According to Palmer (1986) the manner in which a language is used by the native speaker (writer) to make statements, ask questions and give commands is significant and relevant to a typological study of modality. This is because “understanding utterances is a matter of knowing the rules according to which the utterances have been produced. Rules for producing utterances are rules for performing speech acts (warning, advising, requesting, promising, threatening etc.)”.

In this respect, Lyons (1977, cited by Palmer 1986) makes a differentiation between ‘sentences’ and ‘utterances’. Declaratives, interrogatives and imperatives are types of sentences, while statements, questions and commands are types of utterances respectively. Lyons suggests another term instead of ‘command’. He prefers to use the term ‘mand’ which involves not only commands but also requests, orders and entreaties (Palmer 1986)

In English it is possible to make a distinction between two levels among the utterance categories, sentence types and mood type, both at the syntactic and pragmatic levels. Sentence types and mood are part of the syntactic level, while the category utterance belongs to the pragmatic level.

Table 4. Pragmatic and syntactic levels (Palmer 1986)

Utterances:	Statements	Questions	Mands	Pragmatic level
Sentences:	Declaratives	Interrogatives	Imperatives	Syntactic level
Mood:	Indicative	_____	Imperative	Syntactic level

There is no one-to-one correspondence between the 3 sentence types and their respective utterance meanings, such, for example, a command can be expressed by a declarative, interrogative or an imperative sentence. (Palmer 1986)

3.2.3.2.1 Declaratives

Most, or perhaps, all languages have a clear way of indicating that the speaker is making a statement that he/she believes to be true. This is done by means of the so-called declarative sentences.

In uttering a declarative sentence, the speaker expresses his/her factual view of a state of affairs; he is making the modal judgement that what he says is true. (Palmer 1986)

3.2.3.2.2 Imperatives

For expressing mands English, as many other languages, uses imperative sentences. In several respects, the imperative holds a semantic relation to ‘deontic’ modality, just as that held by the declarative to ‘epistemic’ modality (epistemic and deontic modality will be explained later within the different categories of modality). Imperatives occur especially in situations in which a speaker or writer gives explicit instructions or directions. (Berk 1999)

In Palmer’s view (1986:30) “the imperative seems to do no more than express the notion that the speaker is favourably disposed towards the action. He merely ‘presents’ a

proposition, just as with the declarative, but for action, not merely for acceptance as true, by the hearer”

3.2.3.2.3 Interrogatives

Interrogative sentences are used to ask questions. They are intended to ask for information or for confirmation or denial of a proposition.

3.2.4 Propositions and proposals

In the study of modality, considering the distinction between ‘propositions’ and ‘proposals’ as suggested by Halliday (1994) seems to be relevant to the present study. “When language is used to exchange information, the clause takes on the form of a proposition.” (Halliday 1994:70). Propositions can be affirmed or denied, accepted or contradicted, regretted, insisted on, and even doubted. But the term ‘proposition’ cannot be applied to every single interactive event, because this would leave out the exchange of goods and services, the entire range of offers and commands. Unlike statements and questions, these are not propositions because they cannot be affirmed or denied. Halliday proposed the term proposal to refer to offers and commands (Halliday 1994).

Table 5. Language as interaction

	Good and services	Information
Giving	Offer	Statement
Demanding	Command	Question
	Proposal	Proposition

3.2.5 Types of modality

Berk (1999) and Palmer (1986) state that modality in English sentences is usually divided into two general types: epistemic and deontic modality. Other authors make a similar distinction but use different labels. Thus Jespersen (1924, cited by Palmer 1986) divides modality into two main categories. The first one ‘containing an element of will and the other ‘containing no element of will’. Von Wright (1951, cited by Palmer 1986) proposes a different categorisation as he additionally proposes ‘alethic’ and ‘existential’ modality to deontic and epistemic modality.

Both epistemic and deontic modality have been approached somewhat differently by various authors. Some of these approaches will be presented next.

3.2.5.1 Epistemic Modality

Speakers express their judgement or attitude towards the truth value or factual status of a given proposition. However, the speaker is unwilling to make an unqualified assertion of the proposition, so certain expressions such as *I think / believe/ assume/ guess/ suppose (that X)* are commonly used as described in (1) (Berk 1999)

According to Von Wright (1951 cited by Palmer 1986), epistemic modality is concerned with matters of knowledge and belief or opinion rather than fact. An additional view on this subject is presented by Kearns (2000). This author describes epistemic modality as “the necessity or possibility of a proposition’s being true in fact, given what is already known.” She suggests two types of epistemic modality, namely, ‘epistemic necessity’ and ‘epistemic possibility’. These notions are named ‘assumptive’ and ‘speculative’ modality, respectively by Palmer (1986) e.g.:

(6) *The dinosaurs must have died out suddenly*

(7) *There might/could be intelligent life in deep space*

(Kearns 2000)

The subcategories within epistemic modality that Palmer proposes (1986) are the following:

a) Speculative: It involves a certain degree of uncertainty towards a proposition.

(8) *We might have a second chance*

b) Deductive: Epistemic deductive involves making inferences from observable data that are non textually relevant to a proposition.

(9) *The boss must be in his office*

c) Assumptive: It involves inferences from what is generally known about a given state of affairs in the world.

(10) *It must be cold outside*

d) Evidential: Speakers give evidence for the factual status of the proposition. Epistemic evidential can be separated into 'reported' and 'sensory'. Evidential reported is related to the type of evidence gathered from others while evidential sensory is related to evidence gathered through sense perception, e.g.:

(11) *She was clearly astonished*

3.2.5.2 Deontic modality

Speakers express conditioning factors. They use language to control the outcome of future events by exercising certain control over them. This has to do with the directive function of language, i.e. the speaker tries to get someone else to behave in a particular way (Berk

1999). In the realization of such a function, the speaker is always behind the event. For example,

(12) *I want you to go to the supermarket*

(13) *The homework must be done at once.*

(14) *Stop*

According to Von Wright (1951 cited by Palmer 1986) deontic modality is concerned with the necessity or possibility of acts performed by morally responsible agents. Kearn states that deontic modality is concerned with “compliance or compatibility with some code of behaviour or set of rules” (2000). She proposes different labels for what Palmer identifies as ‘obligative’ and ‘permissive’ modality, which are ‘deontic necessity’ and ‘deontic possibility’ correspondingly. e.g.:

(15) *You must be home by midnight*

(16) *Harry is allowed to drive the tractor*

(Kearn 2000)

The sub categories within deontic modality according to Palmer (1986) are the following:

a) Permissive: Permission is given on the basis of some authority.

(17) *You may speak*

b) Obligative: An obligation is laid on the addressee also on the basis of some authority

(18) *You can't go to the party*

c) Commissive: The speaker commits himself to do something.

(19) *I will kill you if you tell her!*

d) Abilitive*: The speaker expresses the ability to do something.

(20) *I can speak Chinese*

e) Volitive: The speaker expresses the willingness to do something.

(21) *I will pay that for you*

*Berk (1999) considers that ability does not belong to deontic modality due to the fact that expressing abilities is considered part of factuality, that is to say, non-modality. Because of this criterion we have decided to leave this subcategory out from our model. Also we have chosen to introduce the subcategory of advisory presented by Jespersen (1924 cited by Palmer 1986).

f) Advisory: The speaker gives advice to the addressee. When giving advice sometimes we mean something else, in some cases criticism or a certain degree of irony.

(22) *You should buy a new house*

Table 6. Summary of deontic and epistemic modality.

Epistemic	Deontic
Speculative	Permissive
Deductive	Obligative
Assumptive	Commissive
Evidential	Volitive
	Advisory

3.2.6 Halliday's metaphors of modality.

Within his model of grammatical metaphor, Halliday (1994) suggests that the speaker's opinion can be expressed not only by modal verbs as it is stated before, but by other types of expressions. To the congruent form *it probably is so* corresponds the metaphorical variant *I think it is so*. His main reason for regarding this as metaphorical variant is that the

proposition is not, in fact, *I think*; but it *is so*. This is shown by the tag. Consider the following:

(23) *I think he is coming*

If we tag (23) we get *I think he is coming, isn't he?* not *I think he is coming, don't I?*

There is a big variety of expressions to convey modality in the clause, and some of these take the form of a clause complex. If we consider the meaning of 'probability', the principal categories are presented in the following table (Halliday 1994):

Table 7. Expressions of probability

Category	Type of realization	Example
(1) Subjective		
(a) explicit	<i>I think, I'm certain</i>	<i>I think Mary knows</i>
(b) implicit	<i>will, must</i>	<i>Mary'll know</i>
(2) Objective		
(a) implicit	<i>probably, certainly</i>	<i>Mary probably knows</i>
(b) explicit	<i>it's likely, it's certain</i>	<i>it's likely Mary knows</i>

“In order to state explicitly that the probability is subjective, [...] or to claim explicitly that the probability is objective, the speaker construes the proposition as a projection and encodes the subjectivity (*I think*), or the objectivity (*it is likely*), in a projecting clause:” (Halliday 1994: 355).

It is not possible to say all the time what is and what is not a metaphorical representation of a modality. But speakers have a lot of ways of expressing their points of view, for example:

(24) *It is obvious that...*

- (25) *Everyone admits that...*
 (26) *It stands to reason that...*
 (27) *It would be foolish to deny that...*
 (28) *The conclusion can hardly be avoided that...*
 (29) *Commonsense determines that...*
etc.

3.3 Evaluation

3.3.1 Introduction to evaluation

A systemic functional linguistic model of language (SFL) (Halliday 2004 and 1994 (cited by Martin, 2000), Martin 1992b, and Matthiessen 1995) proposes a new approach to discourse which considers interpersonal meaning alongside the ideational and textual meanings operating simultaneously at each level of language, that is, on the phonological, lexico-grammatical and discursal levels. SFL is a model designed to “provide analysts with complementary lenses for interpreting language in use” (Martin and White, 2005). SFL defines language as a resource for mapping ideational, interpersonal and textual meanings onto one another in nearly every act of communication.

Within SFL the level of discourse semantics is concerned with meanings beyond the clause, namely, the text. This level is also concerned with various aspects of discourse organization, including the question of, for example, how turns are organized into exchanges of goods, services and information (negotiation) and how evaluation is established, amplified, targeted and sourced (Appraisal).

The evaluation model to be presented in this research has been based mainly on the work of Martin (2000) and Martin and White (2005). The main components of this descriptive model (hence forth, Appraisal) are the categories ‘Affect’, ‘Judgement’ and ‘Appreciation’.

Their definition of Appraisal, i.e. Evaluation, is stated as follows: “Appraisal is concerned with the interpersonal in language, with the subjective presence of writers/speakers in texts as they adopt stances towards both the material they present and those with whom they communicate”.

Martin and White (2005) focus on the interpersonal resources which are concerned with negotiating social relations, that is, how people interact, including those personal feelings which they try to share.

We develop the framework for evaluation in depth in the following pages.

3.3.2. Appraisal

Following Martin (2000), the term Appraisal refers to “the semantic resources used to negotiate emotions, judgements, and valuations, alongside resources for amplifying and engaging with these evaluations”. Such semantic resources construe interpersonal meaning. As part of Appraisal, Martin and White (2005) propose the categories of ‘Attitude’, ‘Engagement’ and ‘Graduation’, each of which constituting an interacting domain.

Table 8. Components of Martin’s Appraisal Model

APPRAISAL		
Attitude	Engagement	Graduation
Feelings, including emotional reactions, judgments of behaviour and evaluation of things.	Basing attitudes and the play of voices around opinions in discourse.	The resources we have for expressing values or attitudes directly or indirectly, and the ways of adjusting such expressions through grading them up or down.

Table 9. An overview of Appraisal resources

APPRAISAL		
ENGAGEMENT	ATTITUDE	GRADUATION
_____	Affect	Force Raise Lower
_____	Judgement	Focus Sharpen Soften
_____	Appreciation	

In turn, attitude is constituted by three sub-systems, namely, ‘affect’, ‘judgement’ and ‘appreciation’. While affect is concerned with the values assigned to individuals’ emotional reactions, judgement describes attitudes that assess human behavior and actions according to various normative principles. Thus, both these subsystems are concerned with describing the evaluation of human targets and agents, even though it is common for affective values to be aimed at non-human targets. Appreciation, on the other hand, deals with resources for construing the value of artifacts, namely, products or processes.

Graduation is also divided into categories: according to ‘force’ (how strong or weak the feeling is) and to ‘focus’ (adjusting boundaries). They are distinct systems; both concerned with modulating meaning by degree (see Table 3 below).

Table 10. Categories of Graduation

FORCE	FOCUS
<p>Raise</p> <p><i>so touchy, infinitely more naked, quite clinical, <u>most</u> dangerous</i></p>	<p>Sharpen</p> <p><i>a <u>fully-fledged</u>, award-winning, gold-plated monster; <u>all</u> alone</i></p>
<p>Lower</p> <p><i><u>a little</u> upset, <u>somewhat</u> upset, <u>the least bit</u> more information</i></p>	<p>Soften</p> <p><i>a word ... spelled <u>somewhat like</u> terrorists; <u>about</u> 60 years old.</i></p>

3.3.3 Attitude as part of appraisal

3.3.3.1 Affect

SFL focus on what has traditionally been called ‘affect’. This approach addresses not only the means by which speakers/writers overtly encode what they present as their own attitudes but also those means by which they more indirectly activate evaluative stances and position readers/listeners to supply their own assessments (Martin and White, 2005).

In order to classify affect, Martin (2000) considered such factors as the following:

- a) Feelings popularly construed by the culture as positive or negative, e.g. *the boy was happy / the boy was sad*;
- b) A grammatical distinction between behavioural versus mental or relational processes, e.g. *the boy laughed / the boy liked the present*;
- c) Feelings construed as directed at or reacting to some specific external agency or a general ongoing mood, e.g. *the boy liked the teacher / the boy was happy*;

d) Feelings graded towards the lower-valued end of a scale intensity or towards the higher-valued end (or somewhere in between), and feelings related to future, yet unrealized, states or present existing ones *the boy liked the present/ the boy wanted the present;*

e) Emotions involving into three major sets having to do with un/happiness, in/security and dis/affection. The in/security variable covers emotions concerned with eco-social well-being, namely, anxiety, fear, confidence, and trust (e.g. *the boy was anxious / confident*); the dis/affection variable includes emotions concerned with the pursuit of goals, namely, boredom, displeasure, curiosity, respect (e.g. *the boy was fed up / absorbed*); the un/happiness variable involves emotions concerned with “affairs of the heart”, sadness, anger, happiness and love (e.g. *the boy was sad / happy*).

In his description of affect, White (2001) includes a clearer exemplification of affectual markers. He claims that 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.

(30) *Your offer pleases me.*

(31) *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.

(32) *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.

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

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

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

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

(36) *Her fear was obvious to all.*

(37) *I was overcome with happiness.*

3.3.3.2 Judgement

Martin (2000) describes judgement as a set of “norms about how people should and should not behave”. This category also comprises a positive and negative dimension corresponding to positive and negative judgement about behaviour. Within this sub-system, the two main descriptive categories involved are ‘social sanction’ and ‘social esteem’. While the former has to do with veracity and propriety, the latter involves normality, capacity, and tenacity.

Social esteem involves admiration and criticism, typically without legal implications. Social sanction, on the other hand, involves praise and condemnation, often with legal implications. The kind of judgement in which speakers engage is very sensitive to their institutional position. This is one of the reasons why we have included editorials as part of the data for our analysis. Thus, it is more likely that editorial and opinion writers have a greater range of judgemental resources at their disposal than reporters writing hard news that is meant to be an objective account of events.

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 underlying assertion that some set of religious, moral or legal rules or regulations are at issue. Here, for example, we find such lexemes as *immoral*, *virtuous*, *lewd*, *sinful*, *lascivious*, *innocent*, *unjust*, *fair-minded*, *law-abiding*, *murderous*, *cruel*, *brutal*, *compassionate*, *caring*, *dishonest*, *honest*, *deceptive*, *fraudulent*, etc. 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 (e.g. *eccentric*, *maverick*, *conventional*, *traditional*, etc), of competence (e.g. *skilled*, *genius*, *knowledgeable*, *stupid*, *dunce*, *brilliant*, *incompetent*, *powerful*, *feeble*), and of psychological disposition (*brave*, *cowardly*, *determined*, *obstinate*, *zealous*, *stubborn*, *committed*, *lazy*, etc).

Evaluative judgements are not always explicitly made but may be usually invoked via a series of other values. These invoked judgements may be either ‘evoked’ or ‘provoked’ (White 1998), with the former arising implicitly via tokens of affect, which leads to the implication that the target may be judged according to the local norms of social interaction that sanction or value a given behavior. ‘Provoked’ Appraisal is usually construed via

'tokens' of Judgment such as counter-expectation, negation, intensification, and so on. 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. Yet, there is still an accusatory or critical overtone 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.

Table 11. Classification of judgement

JUDGEMENT	
Social Esteem	Social Sanction
Normality: How unusual someone is.	Veracity: How truthful someone is.
Capacity: How capable someone is.	Propriety: How ethical someone is.
Tenacity: How resolute someone is.	

3.3.3.3 Appreciation

Appreciation is highlighted when evaluations are made in terms of objects, products, events, or even the products of human behaviour. Such a distinction is useful when, for example, people are evaluated in terms of appearance rather than behaviour. However,

appreciation, and its differentiation from values of judgement, has very fuzzy boundaries within the attitude system. This is because each reading may entail a different set of meanings, depending on situational variables. Among these, the context of culture plays a crucial role in that it helps to construct the meanings of a text since it includes all the possible factors for such construction, namely, community-based culture and specific social situation. Participant-observer status is another important factor in dealing with texts taken from a specific community. There may be 'resistant' or 'compliant' reading positions, for example, and these may even produce different 'statuses' (Hunston 2000, cited by Martin and White 2005) for the evaluation in texts; thus, such preconceived ideas might restrict evaluation as either judgement or appreciation.

Martin (2000) suggests that there is also a positive and negative dimension in appreciation and that the system is organized around three variables: 'reaction', 'composition' and 'valuation'. These are presented in the table below.

Table 12. Components of Appreciation

APPRECIATION		
REACTION The degree to which the text/process in question captures our attention and the emotional impact it has on us.	COMPOSITION Our perceptions of proportionality (balance) and detail (complexity) in a text/process.	VALUATION Our assessment of the social significance of the text/process.

Of these dimensions, valuation is especially tied up with field; this is because the criteria for valuing a text/process are, for the most part, institutionally specific. Field also determines what counts as appraisal, since ideational meanings often do not use evaluative lexis and can still be used to evoke appreciation depending on the field of discourse.

The most obvious values of appreciation are concerned with what is traditionally known as 'aesthetics'. Those involve either a positive or negative assessment 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 values. By means of appreciation, texts as well as more abstract constructs, such as plans and policies, are commonly evaluated. Some lexical instances of appreciation have been underlined in the nominal constructions below:

(38) *A beautiful sunset*

(39) *An ugly scar*

(40) *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, this author 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,

(41) *A beautiful lady*

(42) *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 made of a referent in a given domain of human action will not be applicable or relevant in another. Thus, one can expect, for example, 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.

3.3.4. Appraisal within Halliday’s interpersonal system

Appraisal is treated by Martin and White (2005) as a resource for construing tenor. This then demonstrates that Appraisal is part of Halliday’s interpersonal system (1985, 1994). At this level, it co-articulates interpersonal meaning with two other systems, namely, ‘negotiation’ and ‘involvement’. In the view of Martin and White (2005), all forms of appraisal involve the negotiation of solidarity. That is, where interlocutors are prepared to share your feelings, a kind of bonding occurs. They also claim that there is a wide

range of resources that are used to negotiate group identity and so co-operate with appraisal and negotiation in the realization of tenor relations.

It seems necessary to point out that we have excluded the category engagement from our data analysis on account of the fact that it does not seem to be relevant to the examination of the interaction between evaluation, modality and argumentation, at least taking into consideration the specific objectives and scope of the present study.

3.3.5. Linguistic identification of evaluation

There are forms and structure useful to identify evaluation. These include lexis, grammar, and text.

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

Adjectives, such as bizarre, careful, slight, outrageous, competent, unsafe, possible, etc.

Adverbs, such as tragically, shockingly, unfortunately, interestingly, etc.

Nouns, such as torture, success, failure, tragedy, triumph, etc.

Verbs, such as muzzle, concoct, threaten, succeed, win, lose, doubt, etc.

3.3.5.2. Grammar: Biber and Finegan (1989), in Hunston and Thompson (2000), provide 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,

Adverbs indicating affect, certainty, and doubt;

Adjectives indicating affect, certainty, and doubt;

Verbs indicating affect, certainty, and doubt;

Hedges (vague language e.g. about, sort of);

Emphatics (e.g. for sure, really);

Modals indicating possibility, necessity, and prediction.

3.3.5.3. 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).

3.3.6. Disjuncts as textual markers of evaluation and modality

Concerning the evaluative elements present in discourse, Quirk et al. (1985) introduce the category of disjuncts, or 'attitudinal markers', as a subcategory of adverbials. According to Quirk et al. (1985:613), 'Disjuncts ... have a superior role as compared with the sentence elements; they are syntactically more detached (from sentence structure) and in some respects 'superordinate' in that they seem to have a scope that extends over the sentence as a whole (element)'. Disjuncts can be divided into two main categories: 'Style' disjuncts and 'Content' disjuncts. Style disjuncts convey the

addresser's comment on the style and form of what s/he is saying. Content disjuncts make observations on the actual content of the utterance and its truth conditions (Quirk et al., 1985:615)

Disjuncts corresponding to the latter subcategory are also known as 'attitudinal disjuncts' since they convey some type of evaluation of or attitude towards what is being said. They can be further subdivided into three groups: positive, neutral and negative.

Table 13. Evaluative Disjuncts

DISJUNCTS OF CERTAINTY AND EVALUATION		
POSITIVE	NEUTRAL	NEGATIVE
<p>They express a judgement on what is being said and normally apply the same judgement simultaneously to the subject of the clause. Some of these adverbs, judge what is said to cause satisfaction, to be fortunate, to be appropriate or expected.</p> <p>E.g., <i>correctly, justly, rightly, prudently, reasonably, sensibly, wisely, artfully, to my delight, quite properly, cleverly, cunningly, prudently</i>, etc.</p>	<p>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.</p> <p>E.g., <i>remarkably, amazingly, astonishingly, curiously, funnily, incredibly, ironically, strangely, suspiciously, unexpectedly, inevitably, naturally, understandably, predictably, in fact, to my surprise, conveniently, mercifully</i>, etc.</p>	<p>What is said is judged to cause dissatisfaction, to be unfortunate or inappropriate.</p> <p>E.g., <i>incorrectly, unjustly, sadly, foolishly, unreasonably, unwisely, annoyingly, disturbingly, disappointingly, unfortunately, unhappily, to my regret, to her displeasure</i>, etc.</p>

4. RESEARCH QUESTIONS

4.1 What are the pragmatic and discoursal functions of modality and evaluation within the argumentative structure of a linguistic text? What specific and interrelated roles do they serve within such a structure?

4.2 Are there any clear-cut (or fuzzy) boundaries between modality and evaluation as markers of subjectiveness when they interact within an argumentative discourse structure? If not, to what extent do they overlap?

4.3 Do evaluative and modality markers make argumentation more effective within the text classes under study?

5. METHOD

5.1. Corpus selection and corpus selection criteria

5.1.1 This empirical research is based on data selected, mainly, from journalistic publications in English. All the texts selected are contemporary publications which are representative of American English writings published in the present year 2006.

5.1.2 On the basis of the research procedures previously followed by Franco and Guzmán (2005), a preliminary corpus selection was made which involved the examination of a large number of recent editorials and film reviews mainly appearing in the on-line versions of English newspapers. The final selection of the editorials and film reviews, three of each, selected for the data analysis were taken from recent issues, published between May and November 2006 of the world-wide known American newspaper The New York Times online.

5.1.3. A methodological decision was made in order that the preliminary basis corpus described in 5.1.2. should be expanded. So that, a wider range of text classes could then be examined. The new text classes included in the study were book reviews, advertorials, and eulogies, which were selected from a corpus presented on a specialist website on the Internet. Three book reviews and three eulogies were finally chosen for the study so that the number of the texts selected for the study finally amounted to 12. The total length of the texts selected comprise 9492 words, with an average number that goes from 300 to 1000 words per text. It was felt that this data expansion could lead to a much clearer and more relevant view of the interaction between modality, evaluation and argumentation in different discourse types.

The three advertorials were selected from a set of texts published electronically on different websites²: the first selected, entitled ‘New Johnson's Baby Oil Gel with Camomile’ was taken from the ‘Baby Centre’ website, which provides information on health care and pregnancy for women. The second advertorial ‘Keeping the best teachers in the profession’ was taken from ‘Phi Delta Kappa International’, an internet site on public education, while ‘New soy shake launched’ is a text selected from ‘Health 24’, a web page that deals with health care. As for the three eulogies selected, they were all taken from a website called ‘Eulogy writers’³, whose listing only includes this type of writing. As regards book reviews⁴, the two reviews on ‘For One More Day’, written by Mitch Albom, were chosen from the ‘Science Daily’ website, which deals with

² Advertorials: www.babycentre.co.uk
www.pdkintl.org
www.health24.com

³ Eulogies: www.eulogywriters.com

⁴ Book reviews: www.sciencedaily.com
www.wizardsharry.com

miscellaneous topics , whereas the review entitled ‘Harry Potter: Goblet of Fire’ was selected from ‘Wizards Harry’, an Internet site which specializes in Harry Potter’s books series.

5.2. Data analysis procedures

The data analysis carried out in this research involved the procedures described below:

5.2.1. Firstly, an analysis was carried out in order to work out the argumentative structure underlying each of the texts selected. This analysis was based both on Toulmin’s (1958) and Lo Cascio’s models of argumentation (1996), including the latter’s tree diagram structure in order to describe the structural lay-out.

5.2.2. Secondly, for the analysis of the modality component found in the texts under study, we selected Palmer’s set of modality categories. Exclusion was made of the category called ‘abilitive modality’, but inclusion was made of some other categories, specifically some suggested by Jespersen (1924) and Berk (1999), namely, all of these modal categories fall within the general categories of deontic and epistemic modality. Similarly, we have decided not to include the categories called ‘sensory’ and ‘reported’ modality, basically because the boundaries between them are somewhat fuzzy to determine. In the text analysis to be presented in section 6, modal (sub)categories serve as headings of the descriptive tables laid out, according to main category (deontic or epistemic) and the corresponding ‘subcategories’. Additional observations or comments, intended as further explanation, have also been made where necessary.

5.2.3. Regarding evaluation, the analysis carried out in this study was based partly on part of the descriptive categories proposed in Martin and White's model of appraisal (2005), namely, the subcategories 'affect', 'appreciation', and 'judgement'. These subcategories are found within the general category 'attitude'. Our analytical model also includes the subcategories 'focus' and 'force', which belong to the category 'graduation'. This whole set of descriptive devices constitute the main descriptive components of our evaluation model. As for the data analysis, the same criterion applied to the modality expressions has been applied to the evaluation devices, namely, organising the information in charts. Thus, the table laid out for evaluation has been divided into the following categories: appraisal (attitude or graduation), evaluation (positive or negative), and further alternative comments.

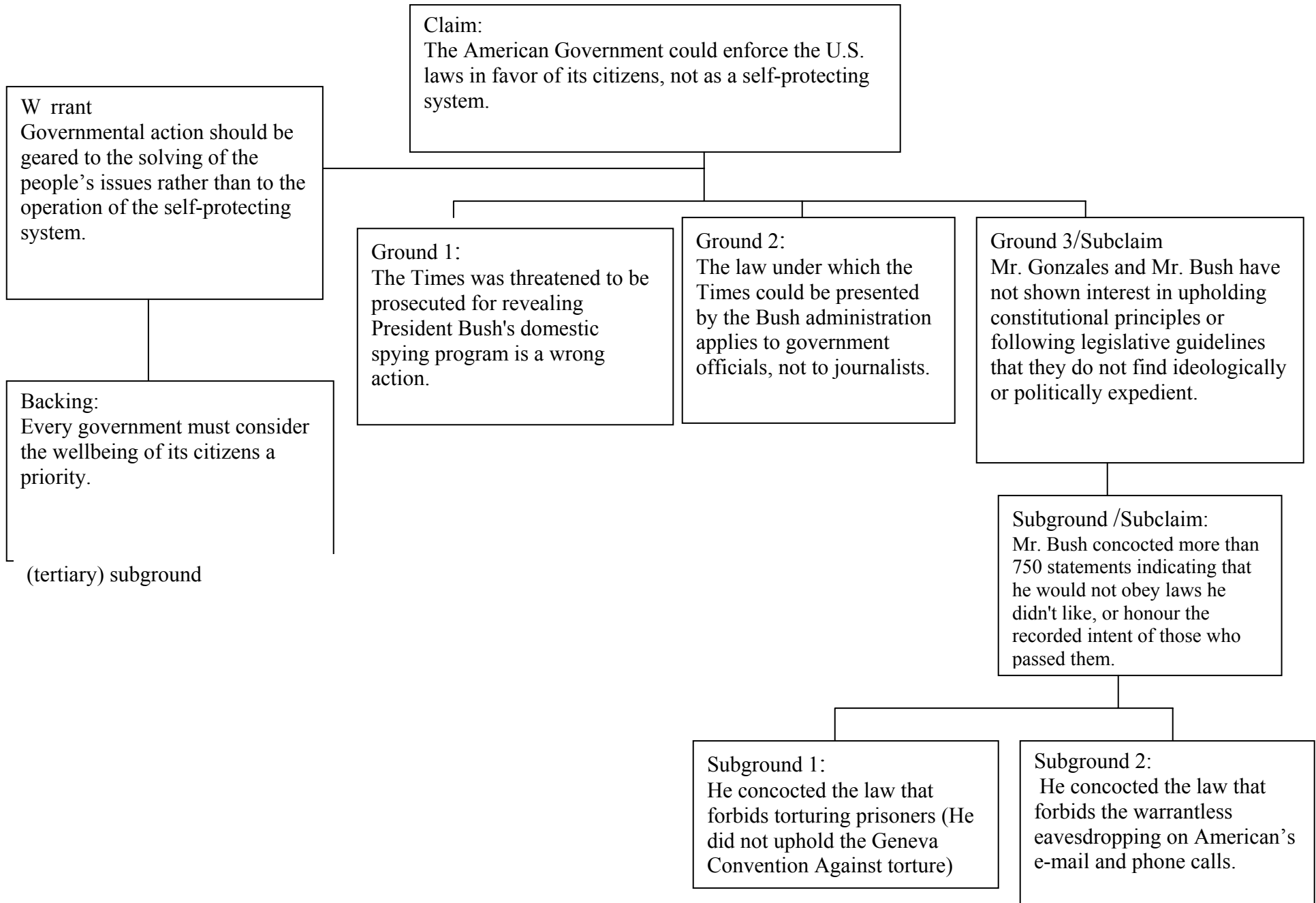
5.2.4. A quantitative study was carried out of the evaluative and modal elements, followed by a comparison of the total number of occurrence of each component so as to work out the relative frequency of occurrence of each.

5.2.5. Finally, conclusions were drawn from the interaction between the evaluative and modal devices within the argumentative structures formed within each of the texts making up the corpus of this research work.

6. DATA ANALYSIS

6.1 EDITORIALS

6.1.1 'A sudden taste for the law'



6.1.1.2 Table 14. 'A sudden taste for the law'

Evaluation

Line	Evaluative item	Subcategory of Appraisal (Attitude/ Graduation)	Type of evaluation (+/-)	Comments
1	<i>It's hard to say</i>	Attitude/ Affect	(-)	This expression shows the author's personal reaction (<i>it's hard [for me] to say</i>)
1	<i>bizarre</i> (about Attorney General Alberto Gonzales's threat)	Attitude/Judgement	(-)	The word <i>bizarre</i> defines something as unusual or very strange
2	<i>domestic</i> (spying program)	Graduation/ Focus	(-)	The type of program described by the writers as <i>spying</i> is not precisely the name given by the government
2	<i>spying</i> (program)	Attitude/Judgement		
3	<i>muzzle</i> (the press)	Attitude/Judgement	(-)	Meaning 'to prevent somebody from expressing their opinions in public as they want to.'
5	<i>careful</i> (reading)	Attitude / Judgement	(-)	This evaluative item is used to mean that Mr Gonzales is looking for something that is not clearly expressed in the law.
11	<i>overly</i> (broad)	Graduation / Force	(-)	These expressions are used to question Mr Gonzales' decision to apply this specific law to the Times
11	<i>broad</i> (law)	Graduation / Focus		
11	<i>little used</i> (law)	Attitude / Judgement		
13	<i>have not shown the slightest interest in upholding</i> (the law)	Attitude / Judgement	(-)	Negative evaluation of Mr. Gonzales and Mr. Bush's attitudes towards enforcing a law unduly.
13	<i>slightest</i> (interest)	Graduation/ Force		
15	<i>ideologically</i> (expedient)	Graduation / Focus		
15	<i>politically</i> (expedient)	Graduation / Focus		
17	<i>concocted</i> (more than 750 statements)	Attitude / Judgement		
18	<i>the most</i> (outrageous)	Graduation/ Force	(-)	<i>Outrageous</i> is a negative term meaning 'very shocking and unacceptable'. Here it is reinforced by the superlative form <i>the most</i>
18	<i>outrageous</i> (laws)	Attitude / Judgement		
20	<i>rationalization for torture</i>	Attitude / Judgement	(-)	A contradiction through which the authors describe Bush's moral values
21	<i>warrantless eavesdropping</i>	Attitude / Judgement	(-)	The adjective <i>warrantless</i> defines the <i>eavesdropping</i> as illegal; the latter carrying a negative meaning for itself, namely, ' to listen secretly to

				what other people are saying’.
24	<i>such</i> (obviously discriminatory practices)	Graduation/ Force	(-)	
25	<i>discriminatory practices</i>	Attitude / Judgement		
25	<i>gerrymandering</i> (in Texas)	Attitude / Judgement	(-)	<i>Gerrymandering</i> means to change the size and borders of an area for voting in order to give an unfair advantage to one party in an election.
26	<i>so</i> (tragically)	Graduation/ Force	(-)	
26	<i>tragically</i> (unenforced)	Attitude / Affect		
26	<i>unenforced</i>	Attitude / Judgement		
27	<i>protecting</i> (polluters and gun traffickers)	Attitude / Judgement	(-)	This is certainly a negative behaviour that jeopardizes the community
27	<i>polluters</i>	Attitude / Judgement	(-)	
27	<i>gun traffickers</i>	Attitude / Judgement	(-)	
29	<i>coming up with cynical justifications</i>	Attitude / Judgement	(-)	The entire phrase <i>coming up with cynical justification for violating</i> is negative because such an action is against the moral values established within a society.
29	<i>(justifications for) violating</i>	Attitude / Judgement	(-)	
29	<i>disgraceful</i> (fiction)	Attitude / Judgement	(-)	Again there is a questioning concerning the government’s application of the law, especially due to the word <i>fiction</i>
30	<i>fiction</i>	Attitude / Judgement	(-)	
30	(the administration) <i>cooked up</i>	Attitude / Judgement	(-)	The phrasal verb <i>cooked up</i> is being used with a meaning similar to the word <i>concocted</i> analysed previously.
30	<i>to deny</i> (legal rights)	Attitude / Judgement	(-)	

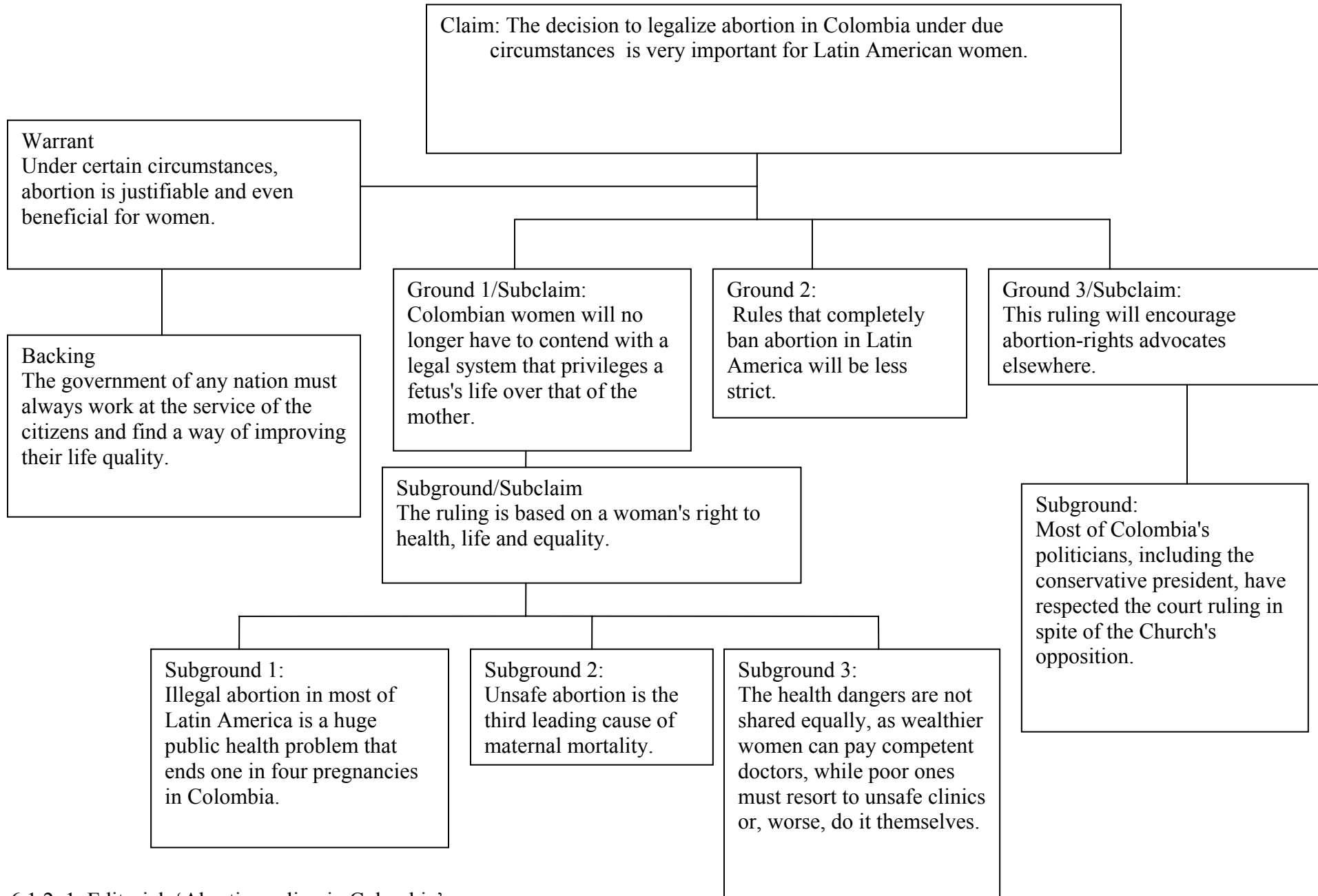
6.1.1.3 Table 15. ‘A sudden taste for the law’

Modality

Line	Item	Main category	Subcategory	Comments
3	<i>could</i> be used to muzzle the press	epistemic	speculative	
5	<i>would seem to</i> indicate that it was possible to prosecute journalists for publishing classified material	epistemic	speculative	These two elements demonstrate that there is a lack of certainty on the part of Mr. Gonzales

6	<i>possible</i> to prosecute journalists	epistemic	speculative	
7	executive <i>obliged to obey</i>	deontic	obligative	This term means that the President does not have any other choice but obey the law.
9	<i>seemed to</i> be talking about a law that dates to world war I	epistemic	deductive	This construction is pragmatically used by the writer in order to show a certain degree of irony, namely, criticism, rather than uncertainty regarding the information he is presenting.
17	<i>would not</i> obey laws he didn't like	deontic	volitive	
24	<i>obviously</i> discriminatory practices as the gerrymandering in texas	epistemic	assumptive	
23	<i>could</i> start by using his department's power to enforce the voting rights act to protect Americans	epistemic	speculative	In this case <i>could</i> is actually interpreted pragmatically in a different way: possibility is being used at the service of criticism (Mr Gonzales 'should' do A instead of B).
26	<i>could</i> enforce workplace safety laws, like those so tragically unenforced at the nation's coal mines	epistemic	speculative	
28	<i>could</i> uphold the Geneva Conventions and the U.N. Convention Against Torture	epistemic	speculative	
29	<i>could</i> repudiate the disgraceful fiction known as "unlawful enemy combatant"	epistemic	speculative	
32	<i>could</i> suggest that the administration follows Congress's clear and specific intent for the 1978 Foreign Intelligence Surveillance Act	epistemic	speculative	

6.1.2 'Abortion ruling in Colombia'



6.1.2.2 Table 16. 'Abortion ruling in Colombia'

Evaluation

Line number	Evaluative item	Category of Appraisal (Attitude/ Graduation)	Type of evaluation (+/-)	Comment
6	<i>very</i> (important)	Graduation/ force	(+)	
6	<i>important</i> (decision)	Attitude/ Judgement		
7	<i>contend</i> (with a legal system)	Attitude/ Judgement	(-)	
7	(a legal system that <i>privileges a fetus's life over that of the mother</i>)	Attitude/ Judgement	(-)	The expression <i>to privilege X over Y</i> shows the speakers' disapproval of a law that bans abortion
8	<i>relaxing</i> (abortion rules)	Attitude/ Judgement	(-)	This term is used here to highlight that this kind of rules are too strict
9	<i>encourage</i> (abortion-rights advocates)	Attitude/ Judgement	(+)	The writers think that this abortion law will inspire neighbouring countries so that they start applying it too.
10	<i>almost</i> (as important)	Graduation / Force	(+)	
10	<i>as important as</i> (the ruling itself)	Attitude/ Judgement		
13	<i>illegal</i> (abortion)	Attitude/ Judgement	(-)	
14	<i>huge</i> (public health problem)	Graduation/ Force	(+)	Illegal abortion is a problematic situation
14	<i>public</i> (health problem)	Graduation/ Focus		
14	<i>health problem</i>	Attitude/Judgement		
14	<i>shockingly</i> (common)	Attitude/ Affect		
14	<i>common</i> (ending one in four pregnancies in Colombia)	Attitude/ Appreciation	(-)	
17	<i>competent</i> (doctors)	Attitude/ Judgement	(+)	
18	<i>unsafe</i> (clinics)	Attitude/ Judgement	(-)	
18	<i>worse</i> (do abortion themselves)	Attitude/ Judgement	(-)	
19	<i>threatened to excommunicate</i>	Attitude/ Judgement	(-)	This is seen as a menace to the people who practice abortion
22	<i>local pressure from the church</i>	Attitude/ Judgement	(-)	
24	<i>tragically</i> (common)	Attitude/ Affect	(-)	

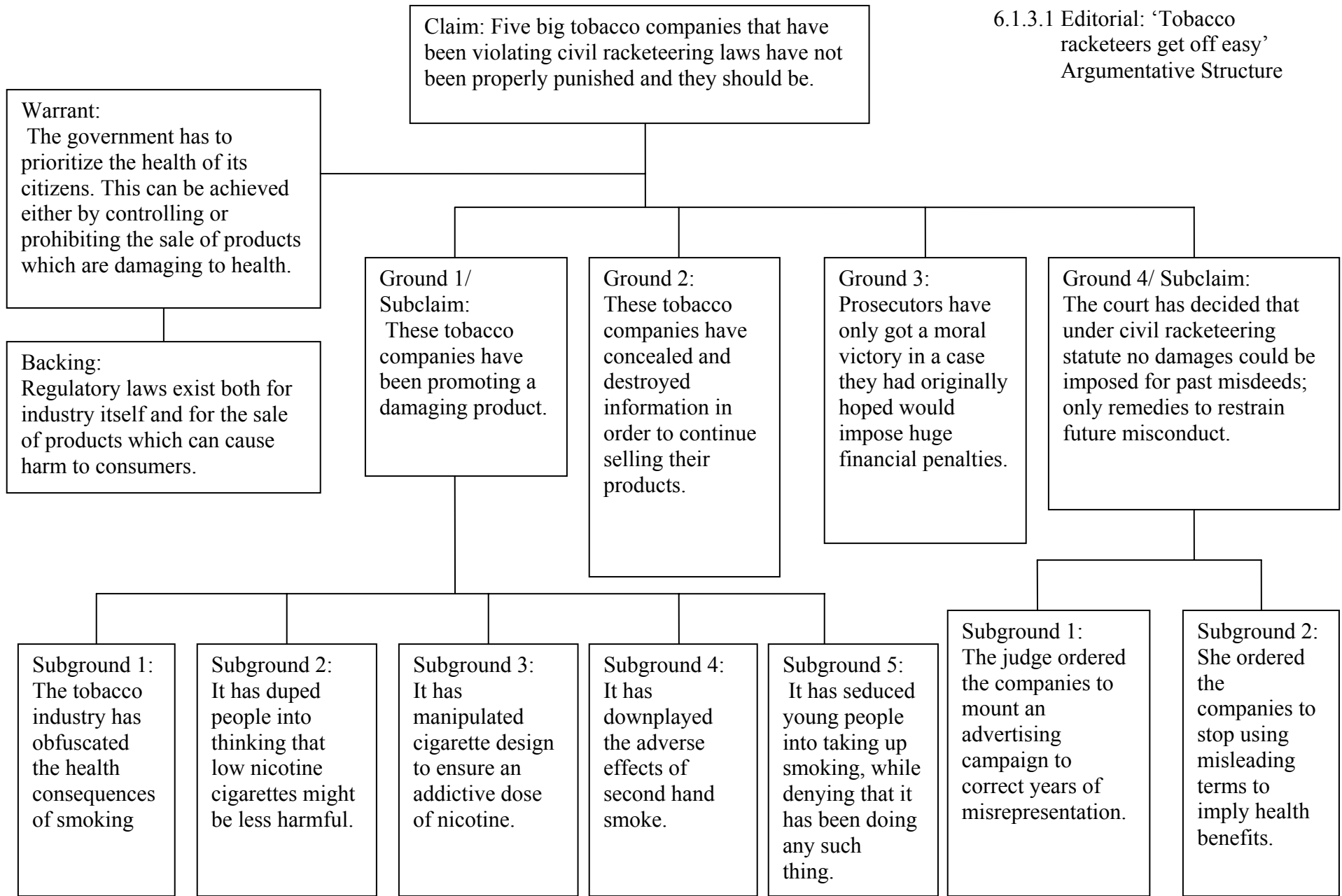
6.1.2 .3. Table 17. ‘Abortion ruling in Colombia’

Modality

Line N°	Item	Main category	Subcategory	Comments
7	<i>have to</i> contend with a legal system that privileges a fetus's life over that of the mother	deontic	obligative	Colombian women are not obliged to follow the old legal system regarding abortion any longer.
17	<i>can</i> pay competent doctors	epistemic	assumptive	The author is contrasting both, poor and wealthy women possibilities in the old legal system concerning abortion
18	<i>must</i> resort to unsafe clinics or, worse, do it themselves	deontic	obligative	
22	<i>must</i> overcome local pressure from the church and ensure that abortion is truly available to poor women in public hospitals	deontic	obligative	In this case, the semantic meaning of <i>must</i> is ‘obligation’ while the intended pragmatic meaning is advice; this becomes evident when we find the verb <i>should</i> together with the logical connector <i>also</i> , meaning that the advisory function of the modal continues.
23	<i>should</i> address the lack of sex education and high rates of rape that have made abortion so tragically common	deontic	advisory	

6.1.3 ‘Tobacco racketeers get off easy’

6.1.3.1 Editorial: 'Tobacco racketeers get off easy'
Argumentative Structure



6.1.3.2 Table 18. ‘Tobacco racketeers get off easy’

Evaluation

Line number	Evaluative item	Category of Appraisal (Attitude/ Graduation)	Type of evaluation (+/-)	Comment
1	<i>public (shaming)</i>	Graduation/ Focus	(-)	
1	<i>shaming</i>	Attitude/ Judgement		
2	<i>deception</i> (in promoting a product so damaging)	Attitude/ Judgement	(-)	
2	<i>so (damaging)</i>	Graduation/ Force		
2	<i>damaging</i> (product)	Attitude/ Judgement	(-)	
3	<i>shameful</i> (acts)	Attitude/ Judgement		
4	<i>racketeering</i> (laws)	Attitude/ Judgement	(-)	A law against making money through dishonest or illegal activities
5	<i>ill-gotten</i> (profits)	Attitude/ Judgement		
5	<i>mendacities</i>	Attitude/ Judgement	(-)	The act of not telling the truth
7	<i>moral</i> (victory)	Graduation / Focus		
8	victory	Attitude/ Judgement	(-)	The author expresses his disappointment towards Judge Gladys Kessler decision.
9	<i>obfuscated</i> (the health consequences of smoking)	Attitude/ Judgement		
9	<i>duped</i> (people into thinking that low-tar and low-nicotine cigarettes might be less harmful)	Attitude/ Judgement	(-)	This term means ‘to trick or cheat something’
10	<i>less</i>	Graduation / Force		
10	(low-tar and low-nicotine cigarettes might be less) <i>Harmful</i>	Attitude/ Judgement	(-)	
10	<i>manipulated</i> (cigarette design)	Attitude/ Judgement		
11	<i>downplayed</i> (the adverse effects of secondhand smoke)	Attitude/ Judgement	(-)	This term means ‘to make people think that something is less important than it really is’
13	<i>abetted</i> (by its lawyers)	Attitude/ Judgement		
14	(the judge was) <i>appalled</i>	Attitude/ Judgement	(-)	This evaluative item corresponds to the writer’s

				description of the judge's reaction at the companies' illegal actions ('to show horror or disgust'). Therefore, it has been considered to be implicitly criticising tobacco companies.
16	(she felt) <i>hemmed in</i>	Attitude/ Judgement	(-)	Description of the judge's feelings towards the court decision (she felt 'impotent'). Again, an implicit instance of criticism of the government, not the companies.
19	<i>huge</i> (\$280 billion penalty)	Graduation/ Force		
20	<i>modest</i> (billions)	Graduation/ Force		
21	<i>help people quit smoking</i>	Attitude/ Judgement	(+)	
21	<i>reduce the incidence of youth smoking</i>	Attitude/ Judgement	(+)	
21	<i>youth smoking</i>	Attitude/ Judgement	(-)	
26	<i>rogue</i> (industry)	Attitude/ Judgement	(-)	This word is used to describe the tobacco industry as 'dishonest and immoral'
26	<i>unless the Congress finds the gumption to crack down</i> (tobacco companies)	Attitude/ Judgement	(-)	Here the author is expressing his disapproval towards the government policies due to their lack of courage and determination to take severe actions to restrict illegal activities
27	(top tobacco executives) <i>develop a conscience</i>	Attitude/ Judgement	(-)	
27	<i>death-dealing</i> (business)	Attitude/ Judgement	(-)	

6.1.3.3 Table 19. ‘Tobacco racketeers get off easy’

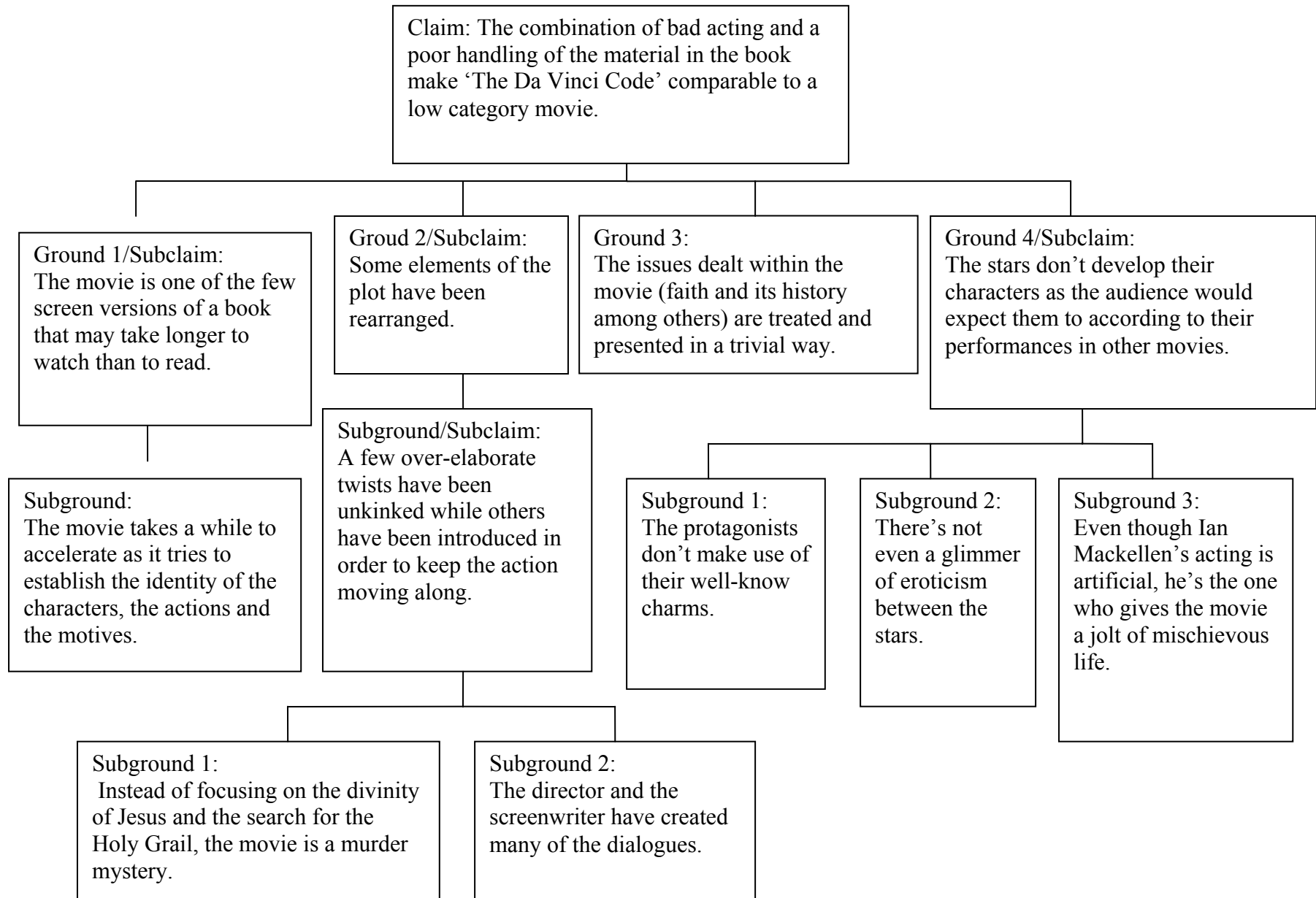
Modality

Line N°	Item	Main category	Subcategory	Comments
4	<i>apparently</i> nothing that can be done to force them to disgorge their ill-gotten profits	epistemic	speculative	
7	<i>would</i> impose huge financial penalties	epistemic	speculative	This modal verb is predicting a possible event in the future
10	cigarettes <i>might</i> be less harmful	epistemic	speculative	
14	The judge was <i>clearly</i> appalled	epistemic	evidential	
17	no damages <i>could</i> be imposed for past misdeeds	deontic	obligative	There is no statute which can impose a financial penalty to tobacco companies for past misdeeds
22	All the judge felt she <i>could</i> do was to order the companies to mount an advertising campaign to correct years of misrepresentations	deontic	commisive	
25	Even these remedies <i>may</i> be appealed by the companies	epistemic	speculative	
26	The prospects for reining in this rogue industry <i>seem</i> limited	epistemic	speculative	

6.2 FILM REVIEWS

6.2.1 ‘A ‘Da Vinci Code’ that takes longer to watch than read’

6.2.1.1 Film review: 'A 'Da Vinci Code' that takes longer to watch than read'
Argumentative Structure



6.2.1.2 Table 20. 'A 'Da Vinci Code' that takes longer to watch than read'

Evaluation

Line number	Evaluative item	Category of Appraisal (Attitude/ Graduation)	Type of evaluation (+/-)	Comment
2	<i>conflict-hungry (media)</i>	Attitude/ Judgement	(-)	
4	<i>good (business)</i>	Attitude/ Appreciation	(+)	
5	<i>best-selling primer on how not to write an English sentence</i>	Attitude/ Appreciation	(-)	Even though this adjective carries a positive evaluation, in this case the author uses it negatively as an irony
8	<i>ingenious (marketing strategy)</i>	Attitude/ Appreciation	(-)	This case is similar to the previous one
11	<i>vexed (questions)</i>	Attitude/ Appreciation	(-)	Vexed is defined as a problem that is difficult to deal with. These two adjectives are used here ironically as well
12	<i>urgent (questions)</i>	Attitude/ Appreciation	(-)	
13	<i>dangerous (hoax)</i>	Attitude/ Appreciation	(-)	In this case the author is not the one who raises the question, therefore the negative evaluation of these items does not correspond to his personal opinion
13	<i>anti-Christian (hoax)</i>	Graduation / Focus	(-)	
13	<i>hoax</i>	Attitude / Judgement		
13	<i>Is Christianity a conspiracy? Is "The Da Vinci Code" a dangerous, anti-Christian hoax? What's up with Tom Hanks's hair?</i>	Attitude/ Appreciation	(-)	These three questions are evaluated <i>vexed</i> and <i>urgent</i> by Scott. However, it is obvious that the last one does not have the same status the other two have. It is actually used as means of mocking the way in which the novel's central issues are handled in the movie
14	<i>long (just as Tom Hank's hair)</i>	Attitude/ Appreciation	(-)	Sarcastic comparison between Tom Hank's hair and the movie
16	<i>It's one of the few screen versions of a book that may take longer to watch than to read</i>	Attitude/ Appreciation	(-)	This is related to the previous item. It expresses that the movie was long in a negative way, and in order to express such idea, evaluation and modality act together
17	<i>feat</i>	Attitude/ Appreciation	(-)	The term feat conveys a positive meaning. Nevertheless, it is used here as an irony.

19	<i>to their credit</i>	Attitude/ Appreciation	(+)	The author evaluates positively the fact that the director and the screenwriter have streamlined the story.
21	<i>um</i>	Attitude/ Appreciation	(-)	Not only does Scott dislike the movie, but also the book. Actually, when describing the language used by Brown, he hesitates before finding the appropriate phrase for it.
23	<i>exquisite</i> ('almost')	Attitude/ Appreciation	(-)	These expressions are used to criticize the book as well
23	<i>fastidious</i> (tucking of the "which" after the preposition can live only on the page)	Attitude/ Appreciation	(-)	
25	<i>pretty</i> (ripe)	Graduation/ Force	(-)	Although positive, this term is used to criticize the dialogues in the movie
25	<i>pipe dialogue</i> (all on his own)	Attitude/ Appreciation		
29	<i>pleasures</i>	Attitude/ Appreciation	(+)	Meaning that the movie has some elements that are good.
30	<i>I'm going to be careful here not to spoil anything</i>	Attitude/ Appreciation	(-)	He does not want the audience to know the end of the movie, even though this expression is used sarcastically to express that the ending is not good.
31	<i>over-elaborated</i> (twists)	Attitude/ Appreciation	(-)	
33	<i>Hans Zimmer's appropriately overwrought score, pop-romantic with some liturgical decoration, glides us through scenes that might otherwise be talky and inert.</i>	Attitude/ Appreciation	(+)	If it were not for Zimmer, these scenes would not be worth watching. Evaluation and modality interact once again.
34	<i>talky</i> (scenes)	Attitude/ Appreciation	(-)	
34	<i>inert</i> (scenes)	Attitude/ Appreciation	(-)	
34	<i>The movie does take a while to accelerate</i>	Attitude/ Appreciation	(-)	
41	<i>very</i> (grouchy)	Graduation / Force	(-)	This means 'bad tempered and often complaining.'
41	<i>grouchy</i> (French policemen)	Attitude/ Appreciation		
42	<i>Perhaps because his department has cut back on its shaving cream budget.</i>	Attitude/ Appreciation	(-)	Modality works at the service of evaluation. By means of this speculation the writer highlights that the impression originally

				intended was not fully achieved.
44	<i>very</i> (important secrets)	Graduation/ Force	(+)	
44	<i>important</i> (secrets)	Attitude/ Appreciation		
48	<i>Silas, who may be the first character in the history of motion pictures to speak Latin into a cell phone</i>	Attitude/ Appreciation	(-)	One more time, Scott is speculating mockingly. Therefore, modality is used for evaluating.
53	(the film pauses to admire) <i>knickknacks</i>	Attitude/ Appreciation	(-)	Meaning that the film pauses to admire ‘small ornaments on display, usually of little value.’ Thus, some kind of criticism is intended: the film focuses on things of little importance.
53	<i>desaturated</i> (color)	Attitude/ Appreciation	(-)	
53	<i>traumatic</i> (events)	Attitude/ Appreciation	(-)	
61	<i>easy</i> (geniality)	Graduation / Focus	(-)	The use of the word geniality is ironic since Scott is criticizing rather than praising Hank’s performance.
61	<i>subdued</i> (geniality)	Graduation / Force		
61	<i>geniality</i>	Attitude/ Appreciation		
63	<i>gamine</i>	Attitude/ Appreciation	(-)	This term means ‘thin and attractive; looking like a boy.’
63	<i>worried fatigue</i>	Attitude/ Appreciation	(-)	Criticism on Tautou’s acting.
65	<i>not even a glimmer of eroticism flickers between the two stars.</i>	Attitude/ Appreciation	(-)	
69	<i>a jolt of mischievous life</i>	Attitude/ Appreciation	(+)	Evaluation of McKellen’s acting; the only one Scott seems to have liked.
70	<i>he's good at names</i>	Attitude/ Appreciation	(-)	This sarcastic phrase is supported by the following statement (‘ <i>If I ever have twins or French poodles, I'm calling them Bezu and Teabing for sure</i> ’)
73	(teabing is) <i>twinkly</i>	Attitude/ Appreciation	(+)	This term means ‘bright expression because of happiness or excitement.’
73	<i>avuncular</i> (teabing)	Attitude / Judgement	(+)	This term means ‘behaving in a kind and friendly way towards young people’, which is positive in our society.
73	<i>barking mad</i> (Teabing)	Attitude/ Appreciation	(-)	This term means ‘completely crazy’

78	<i>marvelously</i> (absurd)	Graduation / Force	(+/-)	Contradiction between the adverb and the adjective.
78	<i>absurd</i> (creature)	Attitude/ Appreciation		
79	<i>hamming</i>	Attitude/ Appreciation	(-)	This term means ‘to act in a deliberately artificial or exaggerated way.’
79	<i>high</i> (conviction)	Graduation / Force		
80	<i>high</i> (camp)	Graduation / Force		
79	<i>performance in which high conviction is indistinguishable from high camp</i>	Attitude/ Appreciation	(-)	Sir Ian’s performance is not convincing
80	<i>more</i> (Acute)	Graduation / Force		The director was not ‘intelligent/quick’ enough as to detect how ridiculous the movie is.
80	<i>acute</i> (sense)	Attitude/ Appreciation	(-)	
81	(the film’s) <i>ridiculousness</i>	Attitude/ Appreciation	(-)	
81	<i>lightness</i> (of a Euro-thriller)	Attitude/ Appreciation	(-)	
81	<i>old fashioned</i> (Euro-thriller)	Attitude/ Appreciation	(-)	
82	<i>Jet setting</i> (Euro-thriller)	Attitude/ Appreciation	(-)	
85	(Mr. Howard and Mr. Goldsman) <i>handle the supposedly provocative material in Mr. Brown's book with kid gloves</i>	Attitude/ Appreciation	(-)	
85	<i>provocative</i> (material in Mr. Brown's book)	Attitude/ Appreciation	(-)	In this case, the adjective <i>provocative</i> conveys negative evaluation due to the use of the adverb <i>supposedly</i>
87	<i>usual</i> (sententiousness)	Graduation / Focus	(-)	This term means ‘not interesting or exciting.’
87	<i>dull</i> (sententiousness)	Attitude/ Appreciation		
88	<i>I certainly can't support</i> (for boycotting or protesting the film)	Attitude / Affect	(-)	By expressing his unwillingness to boycott the film, the author does exactly the opposite using modality and evaluation to express a personal opinion.
88	<i>busy</i> (film)	Attitude/Appreciation	(-)	These three adjectives

88	<i>trivial</i> (film)	Attitude/Appreciation	(-)	reflect the writer's general opinion about the film.
89	<i>inoffensive</i> (film)	Attitude/Appreciation	(-)	

6.2.1.3 Table 21. 'A 'Da Vinci Code' that takes longer to watch than read'

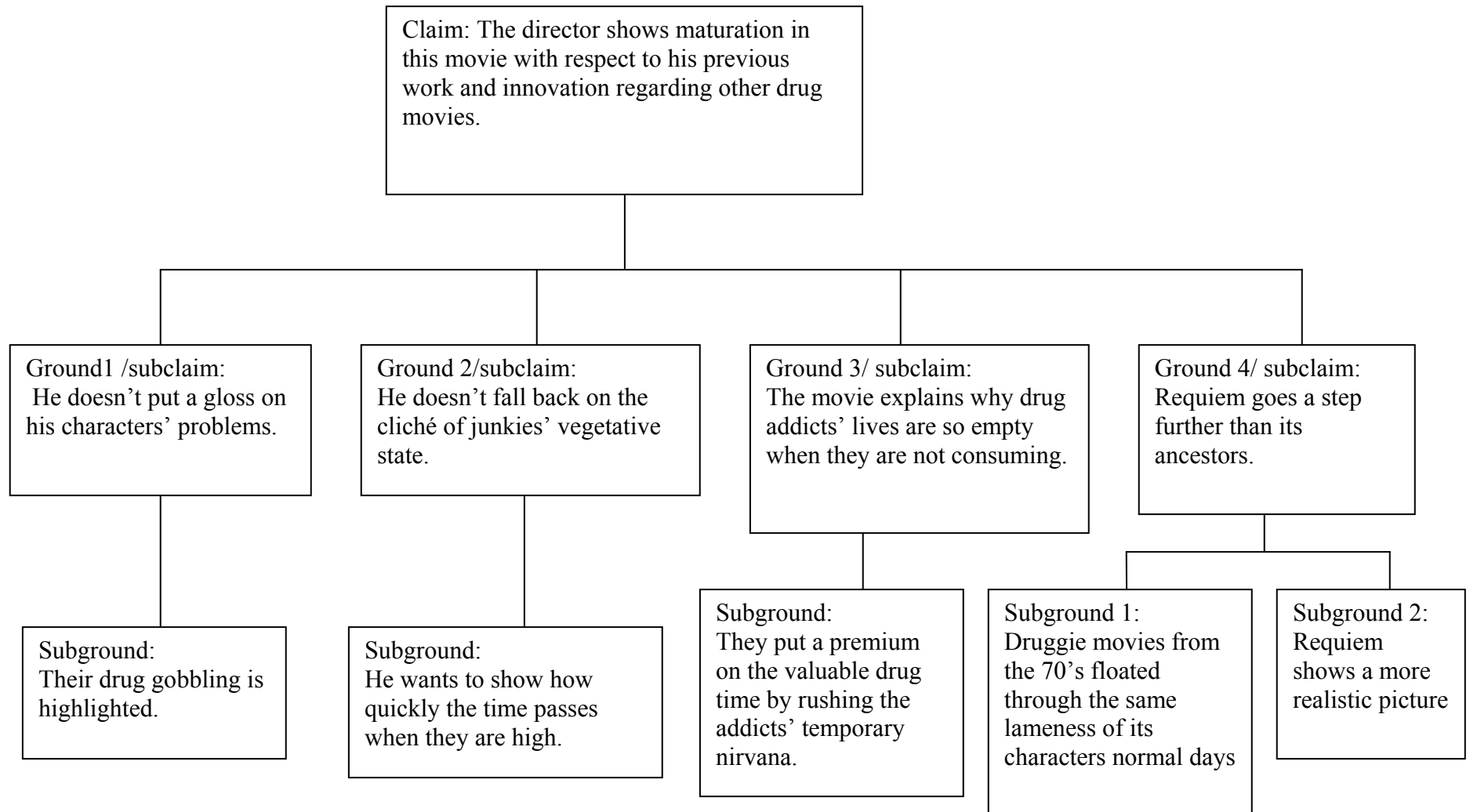
Modality

Line number	Modality Item	Main Category	Subcategory	Comment
1	It <i>seems</i> you can't open a movie these days without provoking some kind of culture war skirmish	Epistemic	Speculative	Due to the big amount of controversial movies released lately (the passion of Christ, The Chronicles of Narnia)
1	<i>can't</i> (open a movie)	Epistemic	Deductive	
3	controversy, especially if religion is involved, <i>can</i> be very good business	Epistemic	Speculative	
9	<i>not allowing</i> anyone to see the picture until the very last minute	deontic	Permissive	
23	the exquisite "almost" and the fastidious tucking of the "which" after the preposition — <i>can</i> live only on the page	Epistemic	Speculative	
28	this remark <i>can</i> serve as a reminder that "The Da Vinci Code" is above all a murder mystery	Epistemic	Speculative	
34	scenes that <i>might</i> otherwise be talky and inert	Epistemic	Speculative	
40	a French policemen who <i>seems</i> very grouchy	Epistemic	Evidential	
40	a French policemen who seems very grouchy, <i>perhaps</i> because his department has cut back on its shaving cream budget	Epistemic	Speculative	This speculation is presented as sarcasm in a fictitious situation
44	Grandpa, it <i>seems</i> , knew some very important secrets	Epistemic	Deductive	
45	which if they were ever revealed <i>might</i> shake the foundations of Western Christianity	Epistemic	Speculative	
48	Silas who <i>may</i> be the first character in the history of motion pictures to speak Latin into a cellphone	Epistemic	Speculative	
50	A chase, as Bezu's American colleagues <i>might</i> put it, ensues	Epistemic	Speculative	
60	Mr. Hanks twists his mouth in what <i>appears to be</i> an	Epistemic	Deductive	

	expression of professorial skepticism			
62	Ms. Tautou, determined to ensure that her name <i>will</i> never again come up in an Internet search for the word "gamine,"	Epistemic	Speculative	
66	<i>Perhaps</i> it's just as well	Epistemic	Speculative	
74	<i>seems to be</i> having the time of his life	Epistemic	Deductive	
75	the filmmakers, who <i>should</i> be having and providing a lot more fun	Deontic	Advisory	More than advise, this modal verb conveys criticism
80	a more acute sense of its own ridiculousness — <i>would</i> have given "The Da Vinci Code" some of the lightness of an old-fashioned, jet-setting Euro-thriller.	Epistemic	Speculative	This verb corresponds to possibility in the past.
84	In any case Mr. Howard and Mr. Goldsman handle the <i>supposedly</i> provocative material in Mr. Brown's book with kid gloves	Epistemic	Speculative	
88	So I <i>can't</i> support any calls for boycotting or protesting this busy, trivial, inoffensive film	Deontic	Volitive	.

6.2.2. 'Addicted to drugs and drug rituals'

6.2.2.1 Film review: 'Addicted to drugs and drugs rituals'
Argumentative Structure



6.2.2.2 Table 22. : ‘Addicted to drugs and drugs rituals’

Evaluation

Line number	Evaluative item	Category of Appraisal (Attitude/ Graduation)	Type of evaluation (+/-)	Comment
3	<i>only (substantial)</i>	Graduation/ Force		There is just one feature that gives substance to this character, namely his wasted pretty boy look
4	<i>substantial</i>	Attitude/ Appreciation		
4	<i>easy (to confuse)</i>	Attitude/ Judgement	neutral	There’s no certainty about the type of evaluation because such evaluation depends on the reader
7	<i>brand of dynamism</i>	Attitude/ Appreciation	(+)	
9	<i>unremittingly (grim)</i>	Graduation/ Force		There is a comparison between the book and film. Visually, the latter is better than the former.
9	<i>grim</i>	Attitude/ Appreciation		
10	<i>off putting</i>	Attitude/ Appreciation	(+)	This reflects Mitchell’s personal opinion about the visual effects
11	(the movie) <i>bleaker than</i> (the original material)	Attitude/ Appreciation	(-)	He found less hope and cheer in the movie
11	<i>infuriating</i>	Attitude/ Appreciation	(-)	Description of what people may think of the movie (‘very annoying’)
12	<i>so (intimidating)</i>	Graduation/ Force		Personal opinion about what the movie really is
12	<i>intimidating</i>	Attitude/ Appreciation		
16	<i>reality-blurring (high)</i>	Graduation/ Focus		
20	<i>corny</i>	Attitude/ Appreciation	(+)	These two adjectives are used to praise Mr. Aronofsky’s work, even though they both carry a negative meaning. The director handles the thesis of the novel rightly
20	<i>grating</i>	Attitude/ Appreciation	(+)	
28	<i>tawdriness is another detail that Mr. Aronofsky gets right.</i>	Attitude/ Appreciation	(+)	The use of <i>another</i> ’ gives the idea of an enumeration of good elements present in the movie
33	<i>so (visceral)</i>	Graduation/ Force		This scene might be a great achievement in terms of acting for some people, whereas it might be disturbing for others
33	<i>visceral</i>	Attitude/ Appreciation		
			neutral	

35	<i>her performance gives the movie weight</i>	Attitude/ Appreciation	(+)	
39	<i>dank</i> (realization)	Attitude/ Appreciation	(-)	Mitchell's personal impression of the sex scene is revealed by means of these adjectives
39	<i>more disturbing</i> (than anything)	Attitude/ Appreciation	(-)	
40	<i>how</i> (good)	Graduation/ Force	(-)	Connelly's acting is powerful in a disturbing way since the audience is not used to seeing her in these roles
41	<i>good</i>	Attitude/ Appreciation		
42	<i>astounding</i> (performances)	Attitude/ Appreciation	(+)	
42	<i>the biggest</i> (surprise)	Graduation/ Force	(+)	
42	<i>the biggest surprise is Mr. Wayans</i>	Attitude/ Appreciation		
43	<i>overstimulated</i> (comic work)	Graduation/ Force		
43	(comic work) <i>can border on hilarity and make you cringe at the same time</i>	Attitude/ Appreciation	(+/-)	Two opposite feelings can be caused by Wayans' acting. Modality is used here for predicting the audience's reaction
45	<i>frightening</i>	Attitude/ Appreciation	(-)	
45	<i>you can't take your eyes off him even though you can sometimes barely stand to look at him.</i>	Attitude/ Affect	(-)	Wayans's acting draws Mitchell's attention. At this point, modality and evaluation work together
51	<i>incredibly</i> (real)	Graduation/ Force	(+)	
51	<i>real</i>	Attitude/ Appreciation		
51	<i>believable</i> (pair)	Attitude/ Appreciation	(+)	
54/55	(a picture that) <i>shows maturation</i>	Attitude/ Appreciation	(+)	
56	<i>jittery</i> (delirium)	Attitude/ Judgement	(+/-)	According to Mitchell such anxiety works both for and against the director
57	<i>undeniable</i> (movie making is his high)	Attitude/ Affect	(+)	Mitchell is expressing his very personal reactions and opinions towards Aronofsky's movies

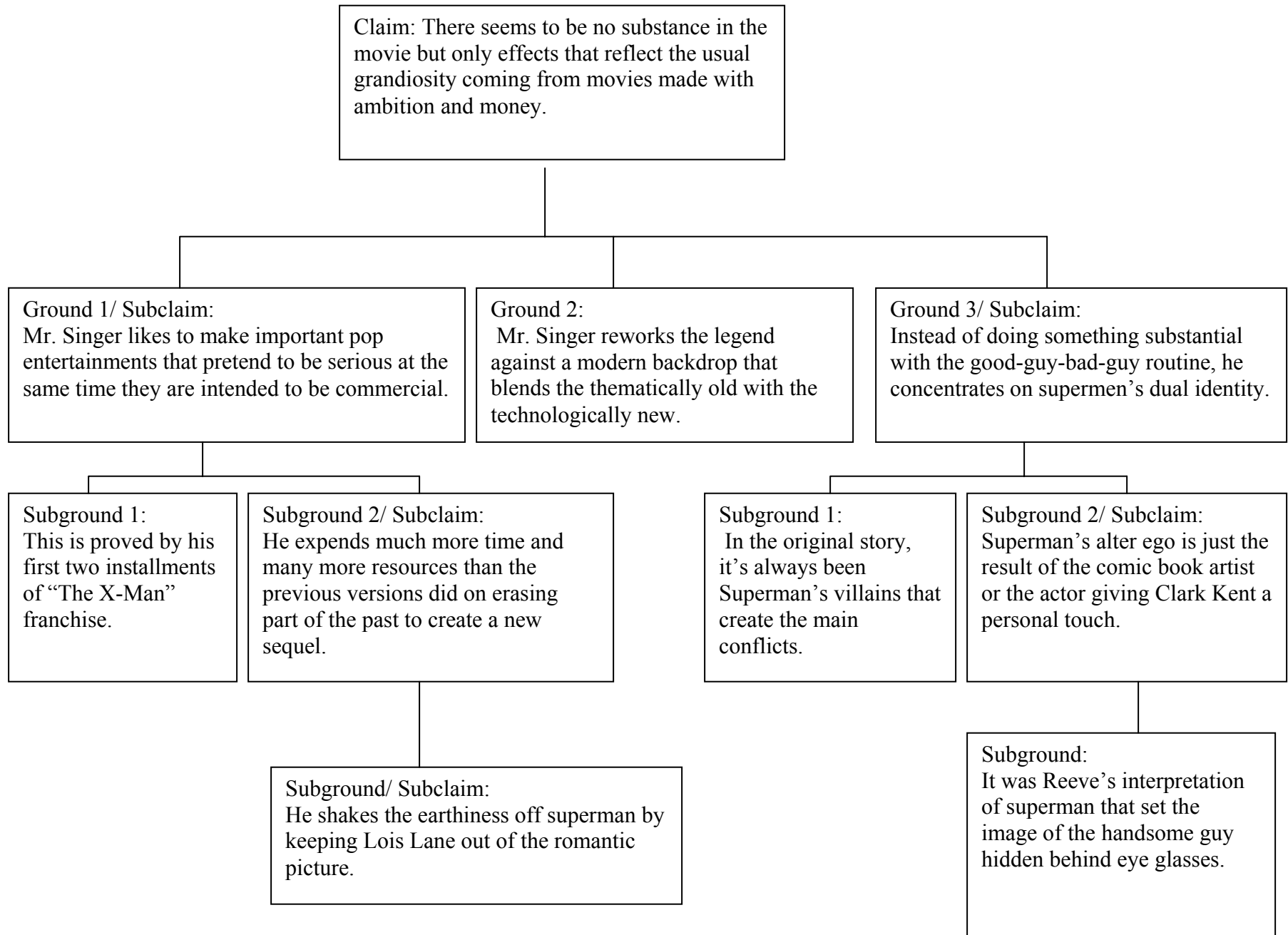
60	<i>to a lesser extent</i>	Graduation/ Force		
60	<i>sensation-seeking</i> (the movie)	Attitude/ Appreciation	neutral	The fact that the movie arouses different sensations can be either positive or negative
64	(drug movies) <i>haven't made so clear before</i>	Attitude/Appreciation	(+)	This expression means that this movie stands out from other movies with the same plot.
68	<i>brilliant</i> (cinematographer)	Attitude/ Appreciation	(+)	
68	<i>so (painstakingly)</i>	Graduation/ Force		
68	<i>painstakingly</i>	Attitude/ Appreciation	(+)	
72	<i>slightly</i> (greenish and bleached tinge)	Graduation/ Force		It is a good thing that the movie communicates the inner state of the characters through the image.
72	<i>greenish and bleached tinge that suggests spiritual gangrene</i>	Attitude/ Appreciation	(+)	
88	<i>isn't pretty</i>	Attitude/ Appreciation	(-)	Mitchell did not like where the movie was set.

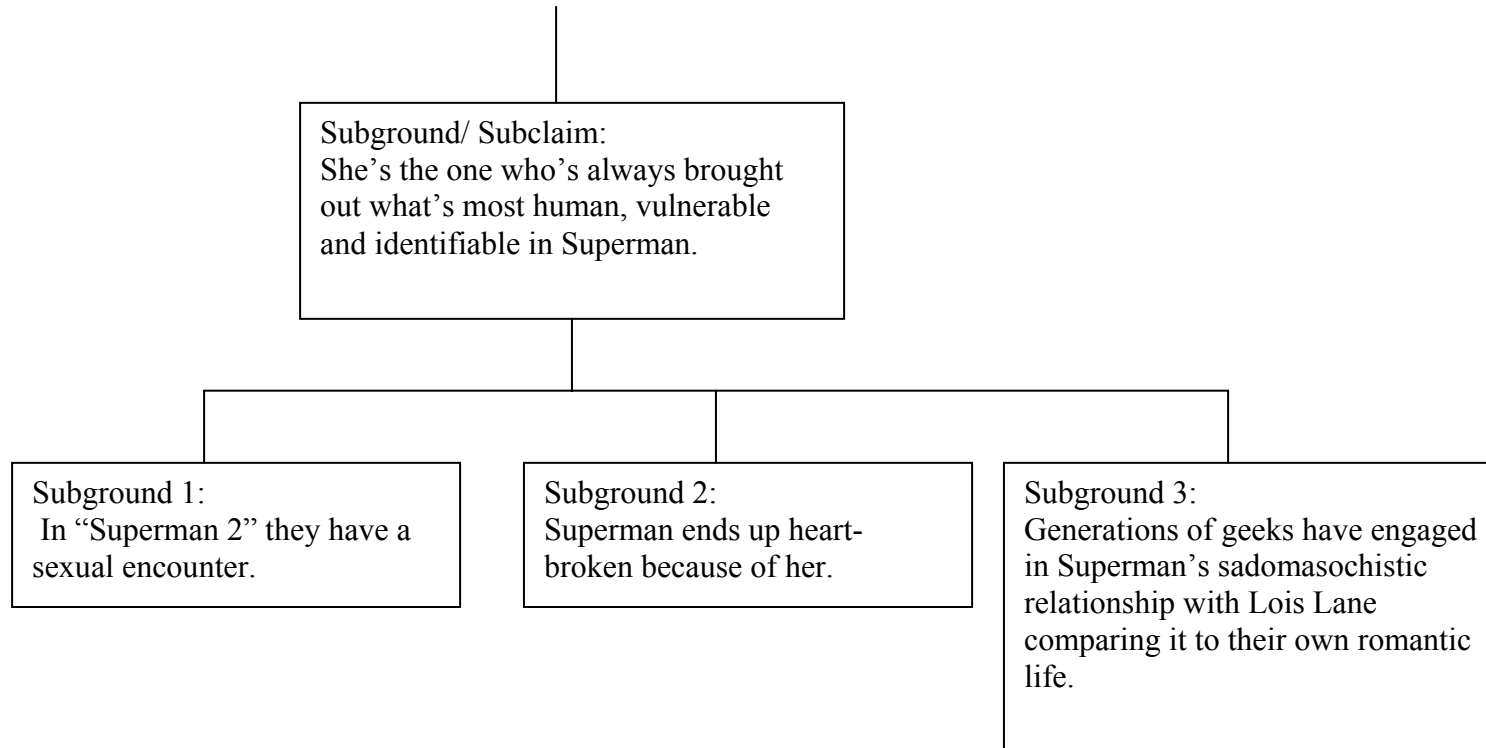
6.2.2.3 Table 23: 'Addicted to drugs and drugs rituals, "Requiem for a dream"'.
Modality

Line number	Modality Item	Main Category	Subcategory	Comment
4	it <i>might</i> be easy to confuse the protagonists of "Requiem" with the models in a Calvin Klein Jeans ad of a few years ago	Epistemic	Speculative	Possible prediction about the audience's impression.
11	People <i>may</i> find it infuriating precisely because it's so intimidating	Epistemic	Speculative	Prediction about people's reactions.
12	it <i>may</i> leave you shaken	Epistemic	Speculative	
20	which in the wrong hands <i>could</i> be corny and grating	Epistemic	Speculative	
42	<i>Probably</i> the biggest surprise is Mr. Wayans	Epistemic	Speculative	
43	whose overstimulated comic work <i>can</i> border on hilarity and make you cringe at the same time	Epistemic	Speculative	

45	You <i>can't</i> take your eyes off him	Epistemic	Evidential	Possible behavior from the audience due to the writer's own reaction towards the movie.
46	you <i>can</i> sometimes barely stand to look at him	Epistemic	Evidential	
48	you <i>may</i> be unsure if this is Marlon Wayans	Epistemic	Evidential	
56	<i>It's obvious</i> to say that moviemaking is his high	Epistemic	Evidential	
69	some people <i>will</i> think the film glamorizes the awful habits	Epistemic	Speculative	
75	"The Night of the Following Day," which <i>could</i> be the spiritual ancestor of "Requiem."	Epistemic	Speculative	
78	it <i>couldn't</i> be less like a draggy heroin movie	Epistemic	Speculative	
84	The people in "Requiem for a Dream" <i>can't</i> see anything in front of them	Epistemic	Evidential	
87	<i>can't</i> really trust their senses until it's far too late	Epistemic	Evidential	
89	Mr. Aronofsky's style <i>could probably</i> best be described as cyberpulp	Epistemic	Speculative	There's no certainty
91	Celine Dion song that <i>might</i> be from the time when this movie was set	Epistemic	Speculative	

6.2.3.1 Argumentative Structure





6.2.3.2 Table 24. ‘Superman Returns’ to save mankind from its sins’

Evaluation

Line number	Evaluative item	Category of Appraisal (Attitude/ Graduation)	Type of evaluation (+/-)	Comment
1	<i>emotional</i> (colors)	Graduation/ Focus		
3	<i>vaguely</i> (<i>modern</i>)	Graduation/ Force		
3	<i>modern</i> (backdrop)	Attitude / Appreciation		
			(-)	
3	<i>thematically</i> (<i>old</i>)	Graduation/ Focus		Contrast between a good and a bad aspect of the movie: the plot is old but it has impressive special effects.
3	<i>old</i>	Attitude / Appraisal		
			(-)	
4	<i>technologically</i> (<i>new</i>)	Graduation/ Focus		
4	<i>new</i>	Attitude / Appreciation		
			(+)	
9	<i>glum</i> (mien)	Attitude / Appreciation	(-)	
9	<i>(Kate Bosworth) whose glum mien and curtain of brown hair suggests that blondes really do have more fun.</i>	Attitude / Appreciation	(-)	In Dargis opinion, Bosworth’s looks are boring.
18	<i>too</i> (bad)	Graduation/ Force		
18	<i>bad</i>	Attitude / Appreciation		
			(-)	
18	(don't really do) <i>anything</i>	Graduation/ Force		The contrast between good and evil is not fully developed in the movie.
18	<i>substantial</i>	Attitude / Appreciation		
			(-)	
21	<i>only</i> (<i>as interesting as</i>)	Graduation/ Force		Superman’s alter-ego is not an interesting character in its own.
21	<i>As interesting as</i>	Attitude / Appreciation		
			(-)	
23	<i>impossibly</i> (<i>handsome</i>)	Graduation/ Force		Dargis does not believe such beauty can be hidden behind glasses. She considers it an idea impossible to believe.
23	<i>handsome</i>	Attitude / Appreciation		
			(+)	
24	(it was) <i>absurd</i>	Attitude / Appreciation	(-)	
39	<i>essentially</i> (<i>new</i>)	Graduation/ Force		
39	<i>new</i> (sequel)	Attitude / Appreciation		
			(+)	
39	<i>considerably</i> (<i>more sober</i>)	Graduation/ Force		
39	<i>more</i> (<i>sober</i>)	Graduation/ Force		
39	<i>sober</i> (<i>sequel</i>)	Attitude / Appreciation		
			(+)	
46	<i>no surprise</i>	Attitude / Appreciation	(-)	What is intended to be said here is that given the absence of romance in ‘Superman Return’, it’s not surprising that people think he is gay.
55	<i>It’s hard to see</i> (what the point is beyond the usual)	Attitude / Affect	(-)	Dargis does not see the point in making a movie that shows how expensive

	grandiosity)			the budget was.
56	<i>pumped up with ambition</i>	Attitude / Judgement	(-)	
57	<i>Mr. Singer likes to make (important pop entertainments)</i>	Attitude / Appreciation	(-)	This whole idea is evaluating negatively the director's criterion for making movies.
57	<i>(important pop entertainments that trumpet their seriousness as loudly as they deploy their bangs</i>	Attitude / Appreciation	(-)	
58	<i>It's hard not to think</i>	Attitude / Affect	(-)	The negative evaluation is an entire idea rather than just one word. Dargis continues to evaluates Singer's attitudes.
58	<i>Superman isn't the only one here with a savior complex.</i>	Attitude / Appreciation	(-)	

6.2.3.3 Table 25 'Superman Returns' to save mankind from its sins'.

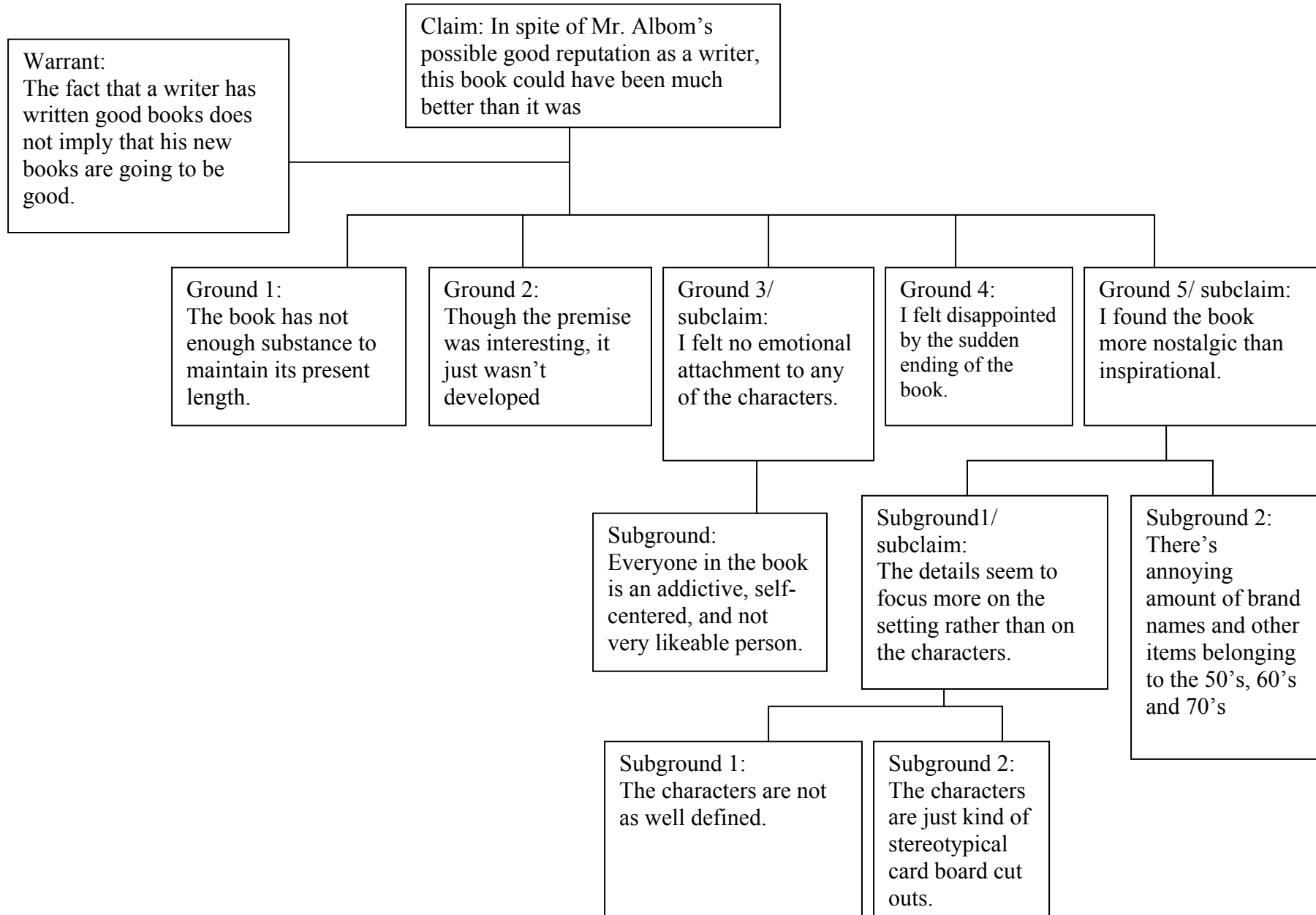
Modality

Line number	Modality Item	Main Category	Subcategory	Comment
19	Superman <i>may</i> be a super-creation	epistemic	speculative	
24	<i>could</i> hide behind a slouch and oversize eyeglasses	epistemic	speculative	This modal verb indicates possibility in the past.
25	the idea that a powerful extraterrestrial <i>would</i> hang around Earth to take the kind of abuse	epistemic	speculative	
47	that some have <i>speculated</i> that Superman is gay	epistemic	evidential/	
50	boys <i>will</i> be boys and play with their toys	epistemic	assumptive	

6.3 BOOK REVIEWS

6.3.1 'For one more day (Hardcover) by Mitch Albom'

6.3.1.1 Book review: 'For one more day'. By Mitch Albom
Argumentative Structure



6.3.1.2 Table 26. 'For one more day'

Evaluation

Line number	Evaluative item	Category of Appraisal (Attitude/ Graduation)	Type of evaluation (+/-)	Comment
2	<i>not a very (lengthy)</i>	Graduation/ Force		
2	<i>lengthy</i> (book)	Attitude/ Appreciation	(+)	
3	<i>wasn't enough</i> (substance)	Attitude/ Appreciation	(-)	
7	(premise) <i>interesting</i>	Attitude/ Appreciation	(+)	
8	(premise) <i>wasn't developed</i>	Attitude/ Appreciation	(-)	
8	<i>no emotional attachment to any of the characters</i>	Attitude/ Affect	(-)	This is an implicit instance of negative appreciation: the characters were not emotional attachment-generating.
9	<i>Everyone in the book is an addictive</i>	Attitude/ Appreciation	(-)	
9	<i>self-centered</i>	Attitude/ Appreciation	(-)	
9	<i>not very (likeable)</i>	Graduation/ Force		
9	<i>likeable</i> (person)	Attitude/ Appreciation	(-)	
10	<i>it was hard</i> (to feel)	Attitude/ Affect	(-)	
10	<i>Any (sympathy)</i>	Graduation/ Force	(-)	
10	<i>sympathy</i>	Attitude/ Affect		
11	<i>they don't really DO anything</i>	Attitude/ Appreciation	(-)	
15	<i>it could have been much more than it was</i>	Attitude/ Appreciation	(-)	Modality acts together with evaluation to indicate that the book lacks what the reader might expect to find
15	<i>hardly (inspirational)</i>	Graduation/ Force		
15	<i>inspirational</i>	Attitude/ Affect	(-)	
16	<i>more (nostalgic)</i>	Graduation/ Force	(-)	
16	<i>nostalgic</i>	Attitude/ Affect		
16	<i>(more nostalgic than) inspirational</i>	Attitude/ Affect	(-)	The word <i>nostalgic</i> does not seem to have a specific type of evaluative force, but it is used negatively in this specific context, especially together with the word <i>inspirational</i> , which by itself carries positive evaluation.
18	<i>annoying</i> (amount of references)	Attitude/ Appreciation	(-)	
19	<i>not as well defined</i>	Attitude/ Appreciation	(-)	

19	<i>just kind of (stereotypical)</i>	Graduation/ Force		
20	<i>stereotypical (cardboard cutouts)</i>	Attitude/ Appreciation	(-)	
22	<i>sappy</i>	Attitude/ Appreciation	(-)	
22	<i>trite</i>	Attitude/ Appreciation	(-)	
22	<i>predictable</i>	Attitude/ Appreciation	(-)	
22	<i>preachy</i>	Attitude/ Appreciation	(-)	
22	<i>dull</i>	Attitude/ Appreciation	(-)	
23	<i>it inspired me to (check out a copy of 'Tuesdays With Morrie')</i>	Attitude/ Affect	(-)	
24	<i>This guy may have some good books in him but this aint one of them.</i>	Attitude/ Appreciation	(-)	Again, modality is used as a tool to express evaluation
24	<i>(This book) more like a 200 page Hallmark card.</i>	Attitude / Appreciation	(-)	

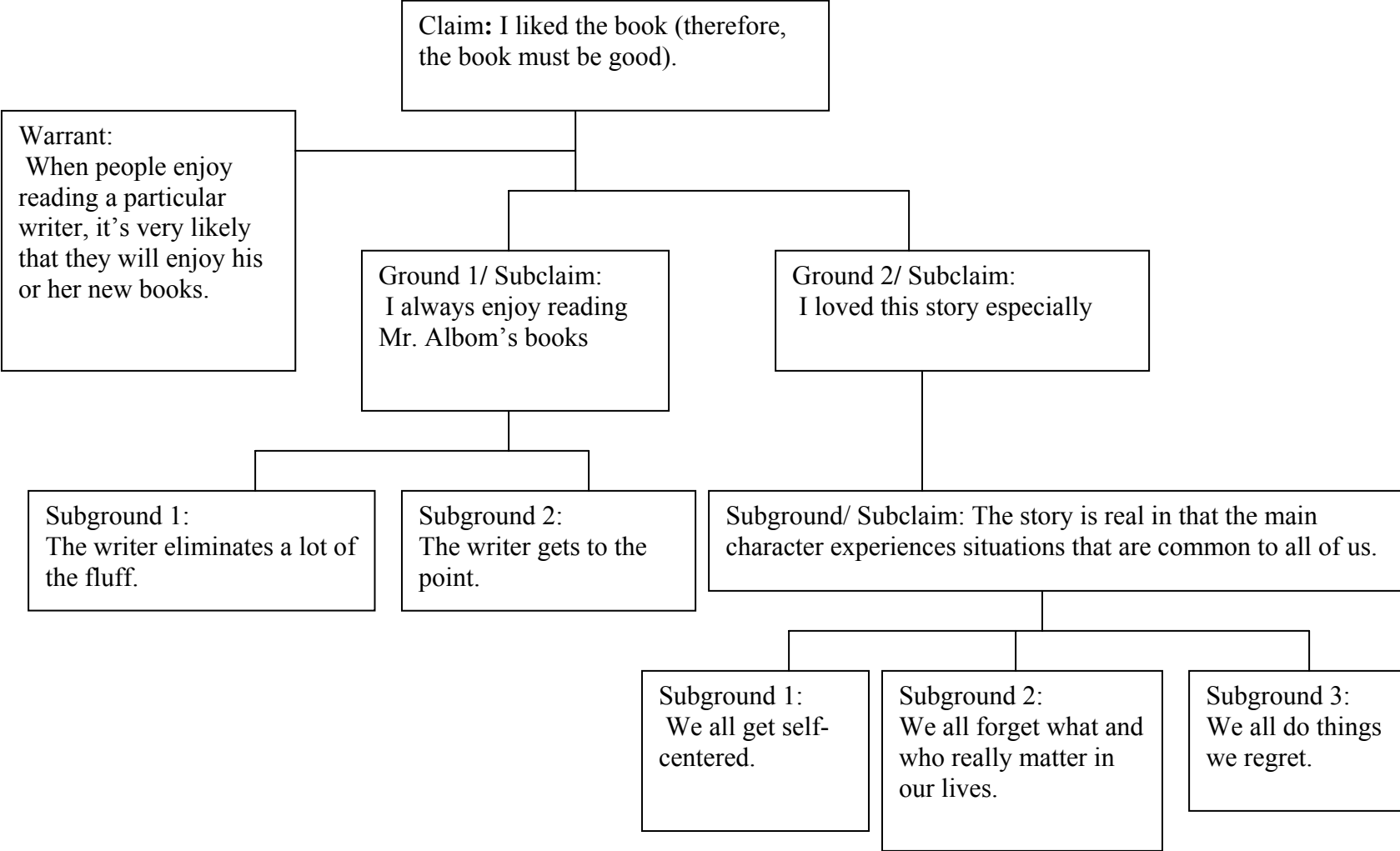
6.3.1.3 Table 27. 'For one more day'

Modality

Line number	Modality Item	Main Category	Subcategory	Comment
2	you <i>could</i> finish it in an afternoon if you wanted to	epistemic	assumptive	
14	You <i>will</i> find yourself asking "is THAT what I was waiting for?"	epistemic	speculative	
15	it <i>could</i> have been much more than it was	epistemic	speculative	
16	the details <i>seem</i> to focus more on painting a picture of the era the story takes place in rather than the people	epistemic	deductive	
24	This guy <i>may</i> have some good books in him but this aint one of them	epistemic	speculative	

6.3.2 'For one more day' (Hardcover) by Mitch Albom

6.3.2.1 Book review: 'For one more day' (positive), by Mitch Albom



6.3.2.2 Table 28. 'For one more day' by Mitch Albom

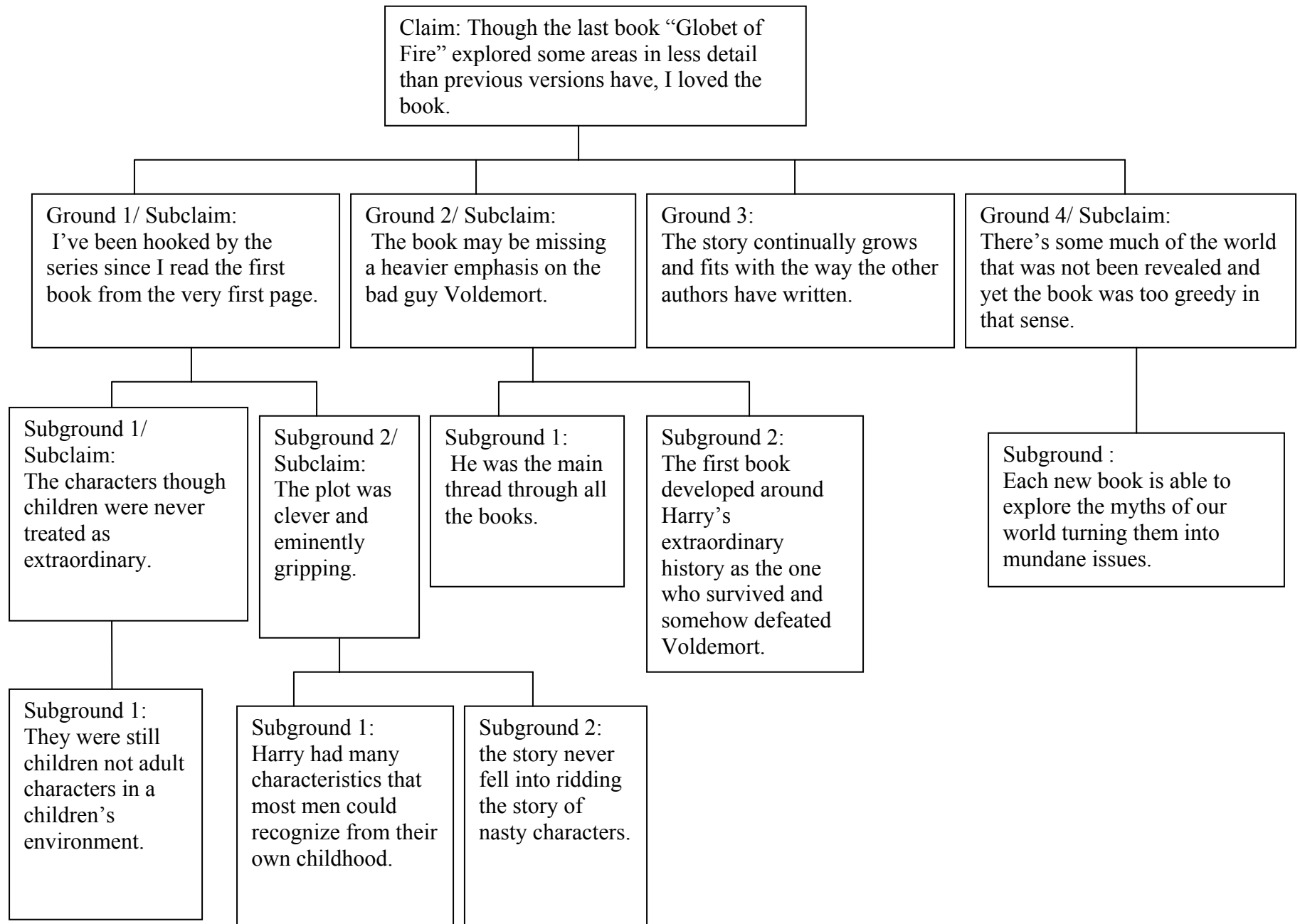
Evaluation

Line number	Evaluative item	Category of Appraisal (Attitude/ Graduation)	Type of evaluation (+/-)	Comment
1	<i>enjoy</i> (Mitch Albom's books)	Attitude/ Affect	(+)	Positive evaluation about Mitch Albom.
1	<i>he eliminates a lot of the fluff and gets to the point</i>	Attitude/ Appreciation	(+)	
2	<i>liked</i> (this book)	Attitude/ Affect	(+)	Evaluation of this book in particular.
2	<i>(the book) was and wasn't what I expected</i>	Attitude/ Appreciation	neutral	
6	(It would seem that Chick... didn't really do anything) <i>But that couldn't be farther from the truth.</i>	Attitude/ Appreciation	(+)	The writer is evaluating the book based on his personal impressions upon reading it. This evaluation uses the modal element <i>couldn't</i> .
11	<i>loved</i> (the story)	Attitude/ Affect	(+)	
13	<i>real</i> (the story)	Attitude/ Appreciation	(+)	The book shows reality in that people may feel empathy with the characters.
14	<i>(we all get) self-centered</i>	Attitude/Appreciation	(+)	These negative features of human beings are reflected in the book. Thus, they make the book believable
14	<i>(we all) forget what and who really matter in our lives</i>	Attitude/ Appreciation	(+)	
15	<i>(we all) do things we regret</i>	Attitude/ Appreciation	(+)	
15	<i>(we sometimes) get the opportunity to fix them.</i>	Attitude/ Appreciation	(+)	The book shows that people are capable of accepting their own mistakes and of trying to fix them. Therefore, the book is real

6.3.2.3 Table 29. 'For one more day'.

Modality

Line number	Modality Item	Main Category	Subcategory	Comment
3	He <i>shouldn't</i> have had to make that decision anyway	deon tic	advisory	This modal verb is criticising a past event related to the main character
6	It <i>would seem</i> that when Chick, the main character, had his one last day with his mother, he didn't really do anything	epistemic	speculative	
8	but that <i>couldn't</i> be farther from the truth	epistemic	deductive	
12	His day with his mother helped him understand that it <i>didn't have to be</i> that way	epistemic	speculative	



6.3.3.2 Table 30. 'Harry Potter'.

Evaluation

Line number	Evaluative item	Category of Appraisal (Attitude/ Graduation)	Type of evaluation (+/-)	Comment
1	<i>succumbed</i>	Attitude/ Affect	(+)	In spite of carrying negative evaluation, these two elements are used with a positive meaning to refer to the impressions caused by the book.
1	<i>lure</i>	Attitude/ Affect	(+)	
2	<i>somewhat (apprehensive)</i>	Graduation/ Force		
2	<i>apprehensive (I was)</i>	Attitude/ Affect	(-)	
4	<i>great (read)</i>	Attitude/ Appreciation	(+)	
5	<i>(I was) hooked</i>	Attitude/ Affect	(+)	
6	<i>(children) were never treated as extraordinary</i>	Attitude/ Appreciation	(+)	
7	<i>the plot was clever</i>	Attitude/ Appreciation	(+)	
8	<i>eminently (gripping)</i>	Graduation/ Force		
8	<i>gripping</i>	Attitude/ Appreciation	(+)	The evaluation is positive in the way that the book holds your attention.
9	<i>never fell into ridding the story of nasty characters</i>	Attitude/ Appreciation	(+)	
10	<i>you end up feeling sorry</i>	Attitude/ Judgement	neutral	Cordeaux is predicting the reader's reaction when reading the book. There is no specific evaluation involved.
11	<i>new world where children were still children</i>	Attitude/ Appreciation	(+)	
13	<i>extraordinary history</i>	Attitude/ Appreciation	(+)	
25	<i>excessive (greed)</i>	Graduation/ Force		
25	<i>greed</i>	Attitude/ Appreciation	(-)	
27	<i>slightly (disappointed)</i>	Graduation/ Force		
27	<i>disappointed</i>	Attitude/ Affect	(-)	
28	<i>It was missing something</i>	Attitude/ Appreciation	(-)	

6.3.3.3 Table 31. 'Harry Potter'

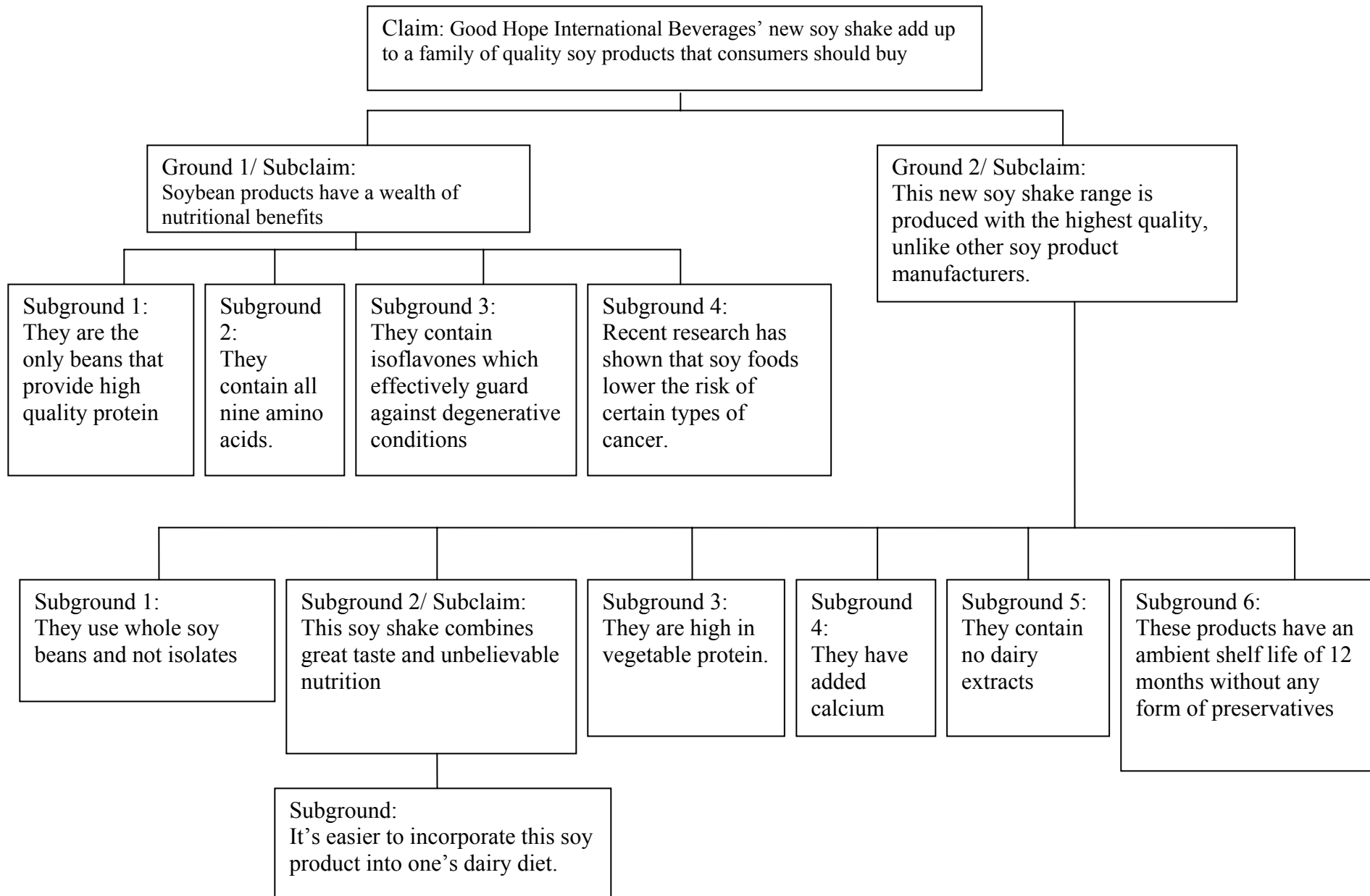
Modality

Line number	Modality Item	Main Category	Subcategory	Comment
8	Harry had many characteristics that most men <i>would</i> recognise from their own childhood	epistemic	assumptive	
14	somehow defeated "the one who <i>must</i> not be named" Voldemort	deontic	advisory	
15	Even in this new place there are children and teachers who either do dislike Harry or <i>appear to</i> do so	epistemic	deductive	
23	each new book <i>is able</i> explore the myths of our world and lay it next door to the mundane universe	epistemic	assumptive	
30	I was hoping it <i>would</i> explore other areas in more detail	epistemic	speculative	
29	This <i>may</i> just be an opinion from an adult reader	epistemic	speculative	
27	I do not know exactly what but it was missing something, <i>maybe</i> the heavy emphasis on the "bad guy" Voldemort,	epistemic	speculative	
30	I still await the next instalment- is there a university for wizards! I <i>need to</i> apply	deontic	volitive	

6.4 ADVERTORIALS

6.4.1 'New soy shake launched'

6.4.1.1 Advertorial: 'New Soy Shake Launched'
Argumentative Structure



6.4.1.2 Table 32. 'New soy shake launched'

Evaluation

Line number	Evaluative item	Category of Appraisal (Attitude/ Graduation)	Type of evaluation (+/-)	Comment
2	<i>quality</i> (soy products)	Attitude/ Appreciation	(+)	
4	<i>wealth</i> (of nutritional benefits)	Graduation/ Force	(+)	The word <i>benefit</i> carries positive meaning by itself, but in this case it is reinforced by the use of <i>wealth</i> and <i>nutritional</i>
4	<i>nutritional</i> (benefits)	Graduation/ Focus		
4	<i>benefits</i>	Attitude/ Appreciation		
4	<i>more (popular)</i>	Graduation/ Force	(+)	
5	<i>popular</i>	Attitude/ Appreciation	(+)	
5	<i>high (quality)</i>	Graduation/ Force		
5	<i>quality</i>	Attitude/ Appreciation		
7	<i>numerous (health benefits)</i>	Graduation/ Force	(+)	
7	<i>health (benefits)</i>	Graduation/ Focus		
7	<i>benefits</i>	Attitude/ Appreciation		
9	<i>lower (the risk)</i>	Attitude/ Appreciation	(+)	Even though <i>risk</i> has a negative meaning, it is used with a positive connotation because of the verb <i>lower</i>
9	<i>risk</i>	Attitude/ Appreciation		
11	<i>only (the highest quality)</i>	Graduation/ Focus	(+)	
11	<i>the highest (quality)</i>	Graduation/ Force		
11	<i>quality</i>	Attitude/ Appreciation		
14	<i>great</i> (taste)	Attitude/ Appreciation	(+)	
14	<i>unbelievable</i> (nutrition)	Graduation/ Force	(+)	
15	<i>perfect</i> (way)	Attitude/ Appreciation	(+)	
15	<i>easy</i> (way)	Attitude/ Appreciation	(+)	
17	<i>great tasting</i>	Attitude/ Appreciation	(+)	
19	<i>family (feast)</i>	Graduation/ Focus	(+)	
19	<i>feast</i>	Attitude/ Appreciation		
20	<i>perfect</i> (for a lunch box treat)	Attitude/ Appreciation	(+)	
20	<i>complete meal on its own</i>	Attitude/ Appreciation	(+)	

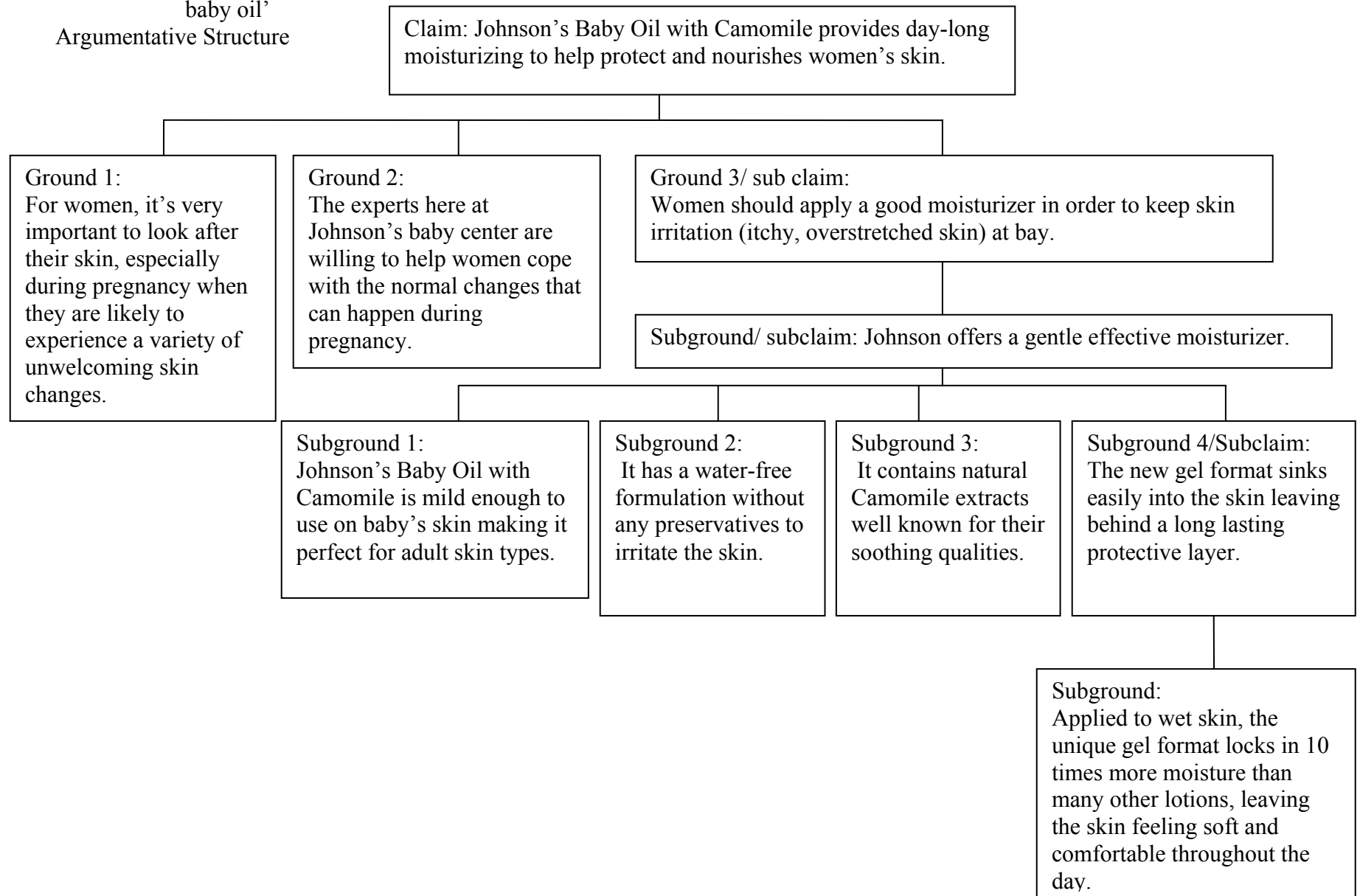
6.4.1.3 Table 33. 'New soy shake launched'

Modality

* There are no modality markers in this advertorial.

6.4.2. 'New Johnson's baby oil gel with Camomile: protects and nourishes'

6.4.2 .1 Advertorial- 'New Johnson's
baby oil'
Argumentative Structure



6.4.2.2 Table 33. 'New Johnson's baby oil'

Evaluation

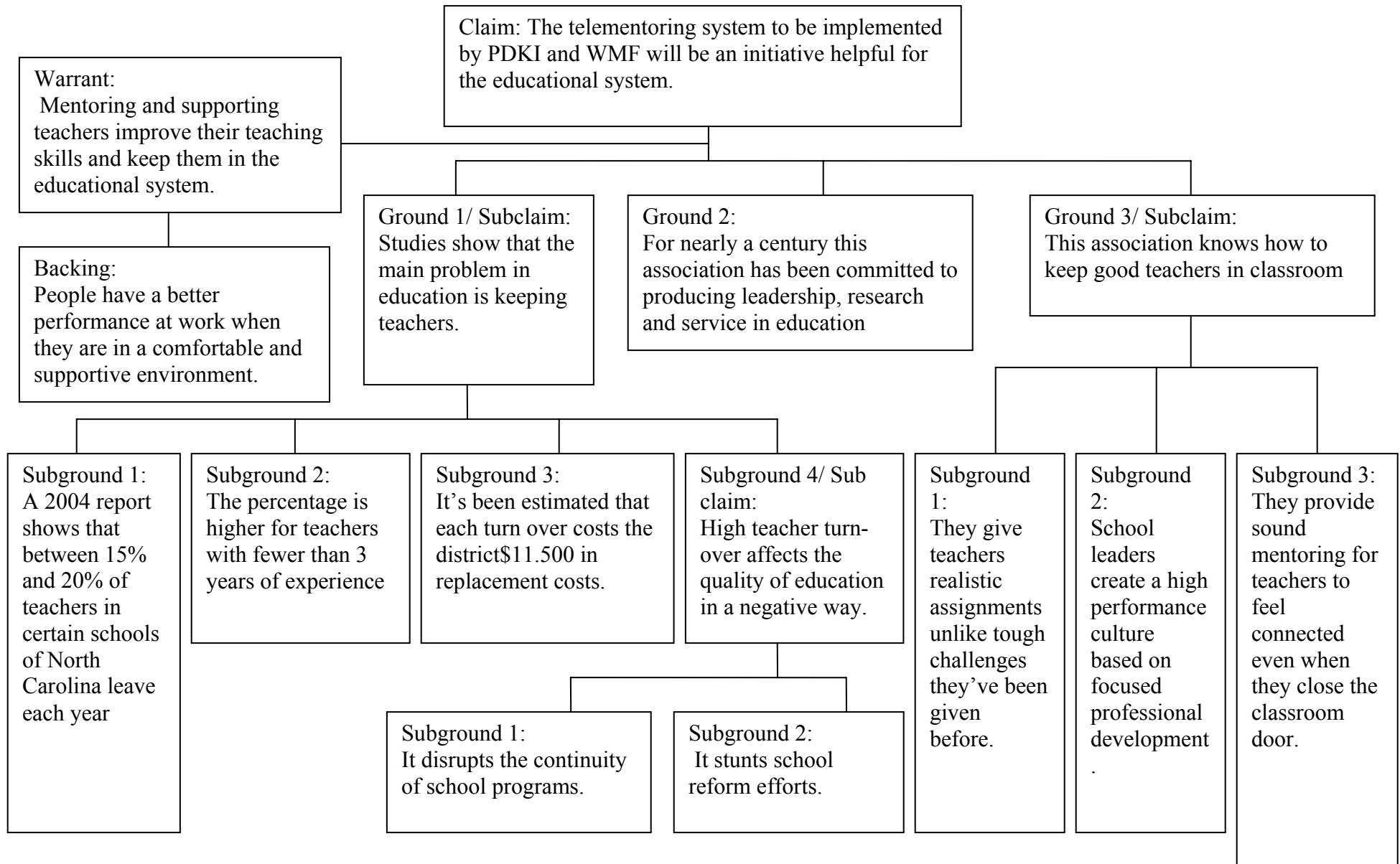
Line number	Evaluative item	Category of Appraisal (Attitude/ Graduation)	Type of evaluation (+/-)	Comment
4	<i>lucky</i> (women)	Attitude/ Appreciation	(+)	
5	<i>softer</i> (skin)	Attitude/ Appreciation	(+)	
5	<i>more peachy</i> (skin)	Attitude/ Appreciation	(+)	
6	<i>unwelcome</i> (skin changes)	Attitude/ Appreciation	(-)	
12	<i>harmless</i> (skin changes)	Attitude/ Appreciation	(+)	
12	(it's) <i>important</i>	Attitude/ Appreciation	(+)	Since health is a priority for them, they consider it important to report about skin alterations.
14	<i>good</i> (moisturiser)	Attitude/ Appreciation	(+)	As a way of introducing their own product, they use <i>good</i> as a qualifier for the product women need to get
15	<i>gentle</i>	Attitude/ Appreciation	(+)	These are some of the properties of Johnson's baby oil gel with Camomile.
15	<i>effective</i>	Attitude/ Appreciation	(+)	
16	(help) <i>protect</i>	Attitude/ Appreciation	(+)	
17	(help) <i>nourish</i>	Attitude/ Appreciation	(+)	
18	<i>Mild</i>	Attitude/ Appreciation	(+)	
18	(<i>mild</i>) <i>Enough</i>	Graduation/ Force	(+)	
18	<i>perfect</i> (for all adult skin types)	Attitude/ Appreciation	(+)	
20	<i>soft</i>	Attitude/ Appreciation	(+)	
20	<i>comfortable</i>	Attitude/ Appreciation	(+)	
21	<i>without any preservatives to irritate your skin</i>	Attitude/ Appreciation	(+)	
22	<i>well known for their soothing qualities.</i>	Attitude/ Appreciation	(+)	
25	<i>convenient</i>	Attitude/ Appreciation	(+)	
25	<i>no-mess</i> (formulation)	Attitude/ Appreciation	(+)	
25	<i>quick</i> (to apply).	Attitude/ Appreciation	(+)	
26	<i>easy</i> (to apply)	Attitude/ Appreciation	(+)	
26	<i>gentle</i>	Attitude/ Appreciation	(+)	
26	(<i>Gentle</i>) <i>enough</i>	Graduation/ Force		

6.4.2.3. Table 34. 'New Johnson's baby oil'

Modality

Line number	Modality Item	Main Category	Subcategory	Comment
3	Some of the commonest physical changes you are <i>likely</i> to experience in pregnancy are changes to your skin	Epistemic	Speculative	These modal verbs indicate possibility, likelihood of changes taking place during pregnancy.
5	pregnancy <i>can</i> bring a variety of unwelcome skin changes	Epistemic	Speculative	
8	the normal changes that <i>can</i> happen	Epistemic	Speculative	
9	how pregnancy <i>will</i> affect a chronic skin condition	Epistemic	Assumptive	Semantically, this modal indicates futurity, but the underlying meaning here is to predict womes' queries regarding these changes
13	You <i>can</i> also help keep minor skin irritations	Deontic	Advisory	The semantic meaning in this case is that of possibility, but here the modal is used to give advise

6.4.3 'Keeping the best teachers in the profession'



6.4.3.1 Advertorial: 'Keeping the best in the profession'
Argumentative Structure

6.4.3.2. Table 35. 'Keeping the best teachers in the profession'

Evaluation

Line number	Evaluative item	Category of Appraisal (Attitude/ Graduation)	Type of evaluation (+/-)	Comment
1	<i>best</i> (people)	Attitude/ Appreciation	(+)	
1	<i>good</i> (business)	Attitude/ Appreciation	(+)	
2	<i>nurturing</i> (teachers)	Attitude/ Appreciation	(+)	These three expressions are being used to characterise the service, indirectly evaluating it.
2	<i>helping</i> (teachers)	Attitude/ Appreciation	(+)	
3	<i>hone</i> (their teaching skills)	Attitude/ Appreciation	(+)	
7	<i>supportive</i> (Environment)	Attitude/ Appreciation	(+)	
12	<i>high</i> (turnover)	Graduation / Force		
12	<i>teacher</i> (turnover)	Graduation / Focus		
12	(turnover) <i>negatively affects the quality of education</i>	Attitude/Appreciation	(-)	Education is one of the main issues in every country, and it is one of the main components of a society. Here, the influence of teacher turnovers is being evaluated.
13	<i>disrupts</i> (the continuity of school programs)	Attitude/ Appreciation	(-)	Turnovers make it difficult for education to proceed
13	<i>stunts</i> (school reform efforts)	Attitude/ Appreciation	(-)	This term means 'to prevent something from growing or developing properly.' The writers continue evaluating teacher turnovers.
15	<i>good</i> (teachers)	Attitude/ Appreciation	(+)	
16	<i>realistic</i> (assignments)	Attitude/ Appreciation	(-)	These adjectives emphasise the fact that such assignments and challenges are not in Phi Delta Kappa's program.
17	<i>tough</i> (challenges)	Attitude/ Appreciation	(-)	
17	<i>mentoring</i> (so that new teachers feel connected)	Attitude/ Appreciation	(+)	
20	<i>high-performance</i> (culture)	Attitude/Appreciation	(+)	
23	<i>financially</i> (strapped)	Graduation / Focus	(-)	This phrase bears the idea of 'having little or not enough money.'
23	<i>strapped</i> (times)	Attitude/ Appreciation		
23	(performance) <i>above and beyond expectations.</i>	Attitude/ Appreciation	(+)	
24	(decades of) <i>teacher-bashing</i>	Attitude/ Judgement	(-)	This compound refers to 'a violent attack often on members of specific groups'

27	<i>reasonable</i> (assignments)	Graduation / Focus		
27	(Job) <i>well done</i>	Attitude/ Appreciation	(+)	
28	<i>professional</i> (development)	Graduation / Focus		
30	<i>exciting</i> (initiative)	Attitude/ Affect	(+)	
30	<i>new</i> (initiative)	Graduation / Focus		
30	(initiative) <i>to help</i> <i>educators</i>	Attitude/ Appreciation	(+)	
32	<i>Help</i> (retain teachers)	Attitude/Appreciation	(+)	
37	(schools continue to) <i>tackle retention</i> <i>issues</i>	Attitude/Appreciation	(+)	This term means that teachers can 'deal with or overcome' retention issues.
38	<i>PDK is there to help</i>	Attitude/ Affect	(+)	
38	(our association) <i>committed to</i> <i>providing</i> <i>leadership.</i>	Attitude/ Appreciation	(+)	This association claims to lead teachers to improve their skills

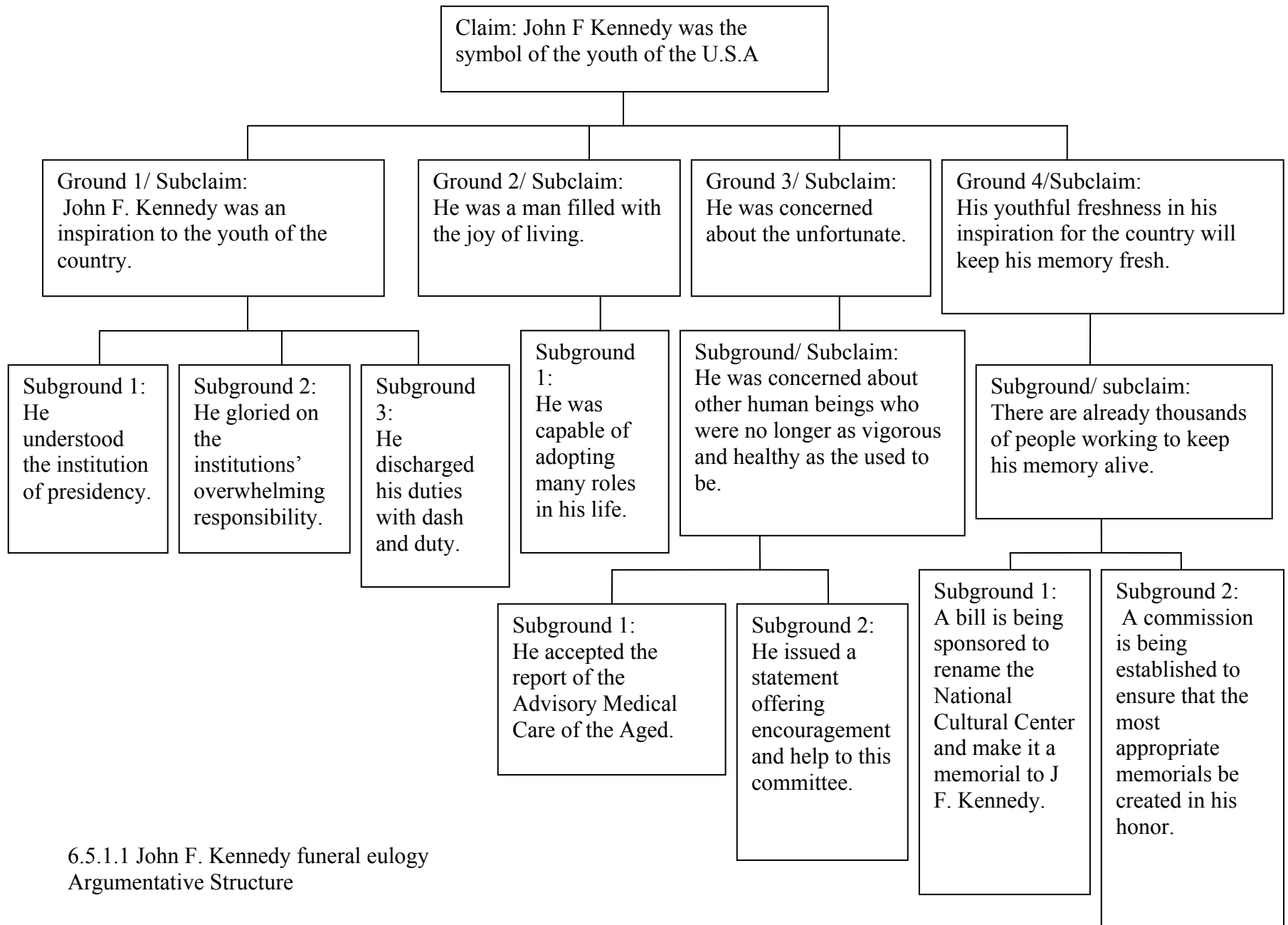
6.4.3.3. Table 36 'Keeping the best teachers in the profession'.

Modality

Line number	Modality Item	Main Category	Subcategory	Comment
25	These are issues that <i>must</i> be addressed in other ways	deontic	obligative	
26	school leaders <i>can</i> and should tackle those retention issues	epistemic	evidential	In this case both modal verbs are used together to emphasize the idea that it is known that teachers are in the position to tackle problems, therefore they should do it.
26	school leaders can and <i>should</i> tackle those retention issues	deontic	advisory	

6.5 EULOGIES

6.5.1 John F. Kennedy funeral eulogy



6.5.1.1 John F. Kennedy funeral eulogy
Argumentative Structure

6.5.1.2. Table 37. John F. Kennedy funeral eulogy

Evaluation

Line number	Evaluative item	Category of Appraisal (Attitude/ Graduation)	Type of evaluation (+/-)	Comment
3	(John F. Kennedy was) <i>struck down</i>	Attitude/ Affect	(-)	<i>To strike somebody down</i> means 'to hit somebody very hard so that they fall to the ground.'
3	<i>really</i> (adequate)	Graduation/ Force	(-)	Even though the adjective is positive, it is used with a negative connotation since Javits says that none of the words published have been adequate.
3	<i>Adequate</i> (words)	Attitude/ Appreciation		
4	<i>senseless tragedy</i>	Attitude/ Judgement	(-)	
6	<i>vacuum of disbelief</i>	Attitude/ Affect	(+)	Such description corresponds to an emotional reaction.
6	<i>horror</i> (of comprehension)	Attitude/ Affect	(-)	
8	<i>Intellectual</i> (man)	Attitude/ Affect	(+)	
8	<i>Vigorous</i> (man)	Attitude/ Affect	(+)	
8	<i>Young</i> (man)	Attitude/ Affect	(+)	
8	<i>Expressing the very essence of the youthfulness of our nation.</i>	Attitude/ Affect	(+)	
11	<i>feeling of loss</i>	Attitude/ Affect	(-)	
12	<i>personal sense of emptiness</i>	Attitude/ Affect	(-)	
12	<i>their president was cut off</i>	Attitude/ Affect	(-)	This is an evaluative verb that shows Javits' reaction towards Kennedy's sudden death
13	(president who) <i>understood</i>	Attitude/ Appreciation	(+)	
14	<i>president who gloried in its overwhelming responsibilities</i>	Attitude/ Judgement	(+)	
14	<i>overwhelming</i> (responsibilities)	Graduation / Force		
14	<i>discharged his duties with dash and joy</i>	Attitude/ Judgement	(+)	
15	<i>inspiration to the youth of our nation</i>	Attitude/ Affect	(+)	
16	<i>filled with the joy of living</i>	Attitude/ Affect	(+)	
20	<i>a little</i> (uncomfortable)	Graduation / Force	neutral	The author is recalling some past experiences he lived with the President and how he felt at that moment
20	<i>uncomfortable</i>	Attitude / Affect		

29	<i>resourceful</i>	Attitude/ Affect	(+)	The author mentions that while they were friends he had the opportunity to witness all these qualities in Kennedy
29	<i>optimistic</i>	Attitude/ Affect	(+)	
29	<i>creative</i>	Attitude/ Affect	(+)	
30	<i>deep (source of gratification)</i>	Graduation/ Force	(+)	He expresses what Kennedy's friendship meant to him.
30	<i>source of gratification</i>	Attitude/ Affect		
32	<i>admired (him)</i>	Attitude/ Affect	(+)	
32	<i>(admired him) greatly</i>	Graduation/ Force		
33	<i>(president's) graciousness</i>	Attitude/ Appreciation	(+)	
33	<i>warmth of personal friendship which he exuded.</i>	Attitude/ Affect	(+)	
35	<i>tragic (passing)</i>	Attitude/ Affect	(-)	
37	<i>(offering) encouragement</i>	Attitude/ Appreciation	(+)	
37	<i>help (issued a statement offering encouragement and help)</i>	Attitude/ Judgement	(+)	
38	<i>(He was) vigorous</i>	Attitude/ Appreciation	(+)	
38	<i>healthy</i>	Attitude/ Appreciation	(+)	
38	<i>smiling</i>	Attitude/ Appreciation	(+)	
38	<i>friendly</i>	Attitude/ Affect	(+)	
38	<i>complete (human being)</i>	Graduation/ Force	(+)	
38	<i>human being</i>	Attitude/ Appreciation		
39	<i>concerned about other human beings</i>	Attitude/ Judgement	(+)	
43	<i>symbol of the youth of our country</i>	Attitude/ Affect	(+)	
47	<i>shadowy (figure)</i>	Attitude/ Appreciation	(-)	
50	<i>living(memorial)</i>	Attitude/ Appreciation	(+)	
51	<i>vibrant (memorial)</i>	Attitude/ Appreciation	(+)	
51	<i>vibrant (man)</i>	Attitude/ Appreciation	(+)	
52	<i>most appropriate memorials be created in his honor.</i>	Attitude/ Appreciation	(+)	
54	<i>well-meaning</i>	Attitude/ Appreciation	(+)	
54	<i>deeply (sincere)</i>	Graduation/ Force		
54	<i>Sincere (tokens)</i>	Attitude/ Appreciation	(+)	
55	<i>youthful (freshness)</i>	Graduation/ Focus		
55	<i>freshness</i>	Attitude/ Affect	(+)	This is an evaluative noun that characterizes Kennedy's mien
60	<i>Kennedy's love for personal and</i>	Attitude/ Judgement	(+)	

	<i>national dignity</i>			
61	<i>extremes of hatred and disbelief in public affairs</i>	Attitude/ Judgement	(-)	
64	<i>noblest (memorial)</i>	Attitude/ Appreciation	(+)	
68	<i>deep (sympathy)</i>	Graduation/ Force	(+)	
68	<i>(spoke with) sympathy</i>	Attitude/ Affect		
70	<i>deepest (sympathy)</i>	Graduation/ Force	(+)	
70	<i>sympathy</i>	Attitude/ Affect		
70	<i>terrible (bereavement)</i>	Attitude/ Appreciation	(-)	

6.5.1.3. Table 38 John F. Kennedy funeral eulogy.

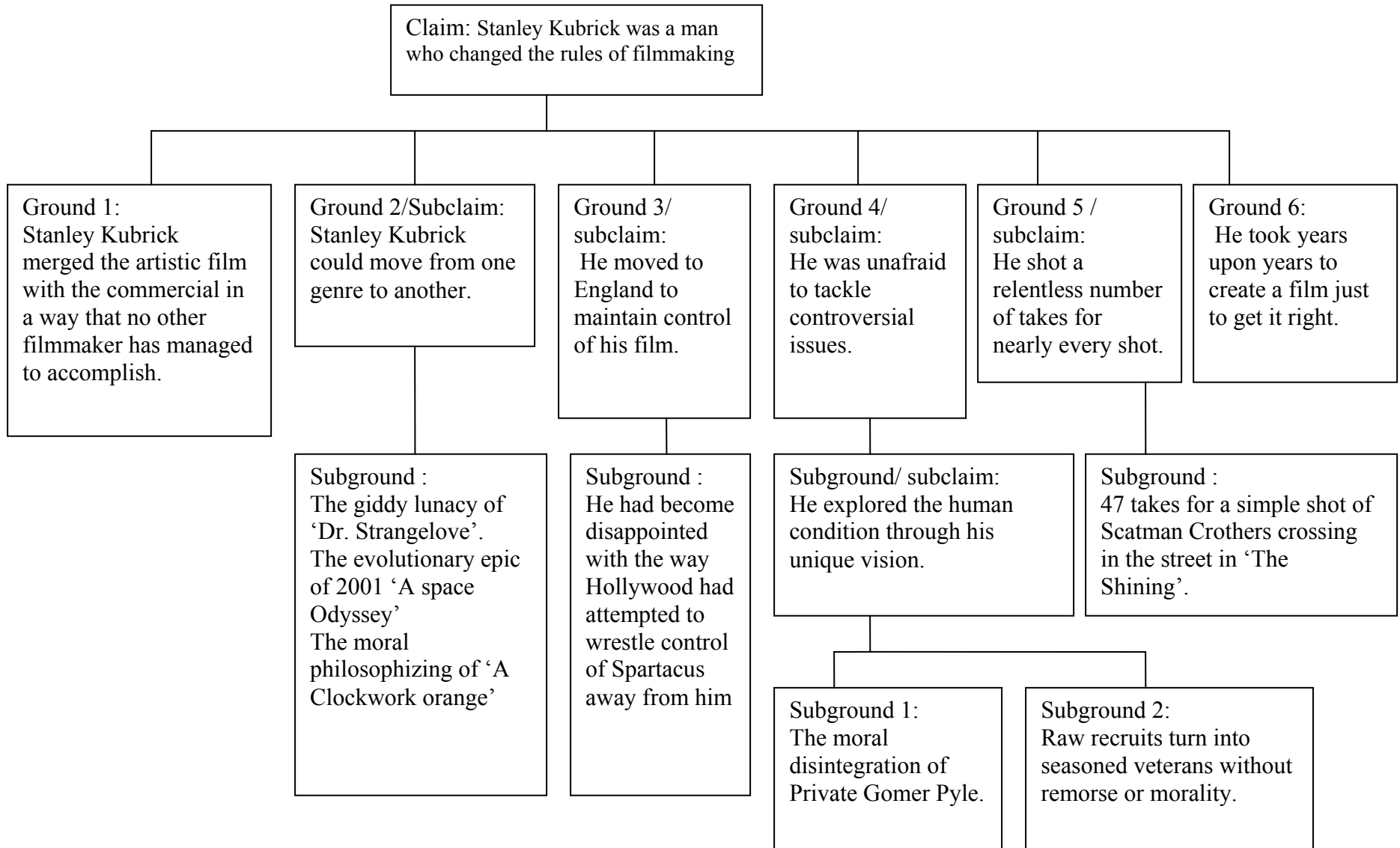
Modality

Line number	Modality Item	Main Category	Subcategory	Comment
5	Words <i>cannot</i> describe how the American people felt when they lost their president	epistemic	assumptive	It is well-known that some feelings cannot be expressed by words.
9	It <i>seems</i> of little consequence now that there were political differences	epistemic	deductive	
32	She <i>will</i> always think of the president's graciousness and the warmth of personal friendship which he exuded	epistemic	deductive	The author knows Mrs. Javits very well.
42	as much power as America <i>allows</i> one man	deontic	permissive	
48	She <i>need not</i> fear that (she did not want people to forget John F. Kennedy)	epistemic	deductive	It was not necessary for her to worry about people forgetting John F. Kennedy, because many people were working on memorials for him.
55	In reality it <i>will</i> be John F. Kennedy's youthful freshness in his aspirations for our country that will keep his memory fresh.	epistemic	deductive	
55	In reality it will be John F. Kennedy's youthful freshness in his aspirations for our country that <i>will</i> keep his memory fresh.	epistemic	deductive	
57	his former colleagues in the Congress, are the only ones <i>with the power to write</i> words which can transform these aspirations into memorials with meaning	deontic	permissive	

58	We <i>can</i> write legislative acts	deontic	permissive	
59	meaningful civil rights law, which <i>would</i> consecrate and perpetuate John F. Kennedy's love for personal and national dignity	epistemic	speculative	
60	We <i>can</i> exorcise from our country those extremes of hatred and disbelief in public affairs	deontic	commisive	
63	Acts such as these <i>will</i> be his final memorials	epistemic	deductive	
63	<i>Perhaps</i> his noblest memorial is that he would have wanted such memorials almost as no others	epistemic	speculative	
64	Perhaps his noblest memorial is that he <i>would</i> have wanted such memorials almost as no others	epistemic	speculative	
66	I <i>would</i> place their names in the Record	deon tic	commisive	
67	I hope they <i>will</i> read their names in it and see that their father spoke with deep sympathy	epistemic	speculative	

6.5.2. Stanley Kubrick funeral eulogy

6.5.2.1. Argumentative Structure



6.5.2 .2. Table 39 Stanley Kubrick funeral eulogy.

Evaluation

Line number	Evaluative item	Category of Appraisal (Attitude/ Graduation)	Type of evaluation (+/-)	Comment
1	<i>uncompromising</i>	Attitude/ Affect	neutral	This term means that a person is 'unwilling to change their opinion or behavior.'
1	<i>meticulous</i>	Attitude / Affect	(+)	The term <i>meticulous</i> means 'someone who pays careful attention to every detail.'
1	<i>control freak</i>	Attitude / Affect	(-)	This term means 'a person who always wants to be in control of their own and others lives.'
1	<i>reclusive</i>	Attitude / Affect	(-)	This term means 'a person who lives alone and likes to avoid other people', which is not considered positive in our society.
3	<i>changed the rules of filmmaking</i>	Attitude / Appreciation	(+)	
4	<i>independent (vision)</i>	Attitude / Affect	(+)	
4	<i>in a way that no other filmmaker has managed to accomplish</i>	Attitude / Appreciation	(+)	
5	<i>(no other filmmaker) may never succeed at doing again.</i>	Attitude / Affect	(+)	Champion makes this prediction based on his personal feelings towards Kubrick's job using evaluation together with modality
5	(film) <i>genius</i>	Attitude / Appreciation	(+)	
7	(came as a) <i>shock</i>	Attitude / Affect	(-)	Kubrick's death was an unpleasant surprise to the writer
8	<i>impacted me personally</i>	Attitude / Affect	(-)	This news affected the writer
10	(film) <i>more than just a medium that entertained</i>	Attitude / Appreciation	(+)	
10	<i>engrossed (the writer)</i>	Attitude / Affect	(+)	This term means that you are 'so interested or involved in something that you give it all your attention.'
11	<i>raw (recruits)</i>	Graduation/ Focus		
11	<i>seasoned (veterans)</i>	Graduation/ Focus		
12	<i>without remorse or morality</i>	Attitude / Judgement	(-)	
12	(film) <i>had the ability to transcend mere storytelling</i>	Attitude / Appreciation	(+)	
12	<i>mere (storytelling)</i>	Graduation/ Force		
13	(film) <i>unforgettable experience</i>	Attitude / Affect	(+)	This is an implicit instance of negative appreciation: the visual

13	(film) <i>visceral experience</i>	Attitude / Affect	(+)	experience goes beyond his expectations.
15	<i>captivated</i>	Attitude / Affect	(+)	
15	<i>painstakingly</i> (crafted touch)	Graduation/ Force		
15	<i>crafted</i> (touch)	Attitude / Appreciation	(+)	
15	<i>allegorical</i> (touch)	Graduation/ Focus		
16	<i>embellished</i> (his films with)	Attitude / Appreciation	(+)	
16	<i>giddy</i> (lunacy of Dr. Strangelove)	Attitude / Appreciation	neutral	This term means ‘so happy and excited that you can’t behave normally.’
17	<i>evolutionary</i> (epic)	Graduation/ Focus		
17	<i>moral</i> (philosophizing)	Graduation/ Focus		
18	<i>amazed</i>	Attitude / Affect	(+)	
21	<i>disappointed</i> (with Hollywood)	Attitude / Affect	(-)	
23/24	(learned that) <i>directing a film was more than just an artistic challenge</i>	Attitude / Affect	(-)	
24	<i>relentless</i> (battle)	Graduation/ Force		This term reflects the struggle between doing something artistic or commercial
24	(learned that directing a film was) <i>battle with the people who gave you the money.</i>	Attitude / Affect	(-)	
26	<i>poignancy</i>	Attitude / Appreciation	(-)	The word <i>poignancy</i> conveys the idea of ‘a strong effect on your feelings, especially in a way that makes you feel sad.’ According to the writer, this is one of the effects achieved by Kubrick in his movies. He also praises these movies’ imagery
27	<i>beauty</i> (of Barry Lyndon’s candlelit imagery)	Attitude / Appreciation	(+)	
28	<i>true</i> (Kubrickean moments)	Graduation/ Force	(+)	The use of his surname as an adjective shows that the writer admires Kubrick.
28	<i>Kubrickean</i> (moments)	Attitude / Appreciation		
30	<i>inspired</i> (the writer)	Attitude / Affect	(+)	
33	<i>tough</i> (on his actors)	Attitude / Appreciation	(-)	
34	<i>horrible</i> (device)	Attitude / Appreciation	(-)	

34	<i>metal</i> (device)	Graduation/ Focus		
35	<i>relentless</i> (number of takes)	Graduation/ Force		
35	<i>nearly every</i> (shot)	Graduation/ Focus		
37	<i>so</i> (enormous)	Graduation/ Force	(+)	
37	<i>enormous</i> (talent)	Attitude / Appreciation		
37	<i>so</i> (all-encompassing)	Graduation/ Force	(+)	This term means ‘to surround or cover something completely’, therefore in this context’’ it can be interpreted as having a positive connotation
37	<i>all-encompassing</i> (talent)	Attitude / Appreciation		
37	<i>so</i> (vast)	Graduation/ Force	(+)	
37	<i>vast</i> (talent)	Attitude / Appreciation		
37	<i>so</i> (true)	Graduation/ Force	(+)	
37	<i>true</i> (to the film form)	Attitude / Appreciation		
39	<i>I wonder if film will ever be the same</i>	Attitude / Affect	(+)	Evaluation and modality are used again to express a personal feeling
39	<i>(he was) a Dostoevsky, a Melville and a Tolstoy all rolled up in one</i>	Attitude / Appreciation	(+)	The author considers these directors as the best ones. Kubrick has their best characteristics which made him better than them.
40	<i>uncompromising</i> (giant)	Graduation/ Focus	(+)	He uses the word <i>giant</i> to evaluate Kubrick as a filmmaker rather than as a person.
40	<i>giant</i>	Attitude / Appreciation		
40	(unafraid to) <i>tackle controversial issues</i>	Attitude/ Appreciation	(+)	He was considered to be a brave person among directors in The United States
41	(unafraid to) <i>explore the human condition</i>	Attitude / Appreciation	(+)	
41	<i>unique</i> (vision)	Attitude / Appreciation	(+)	
41	(I can only hope that there will be) <i>filmmaker of equal stature</i>	Attitude / Affect	(+)	Even though the writer is referring to Kubrick as a filmmaker, he is not evaluating him. The use of <i>I hope</i> clearly shows a personal reaction

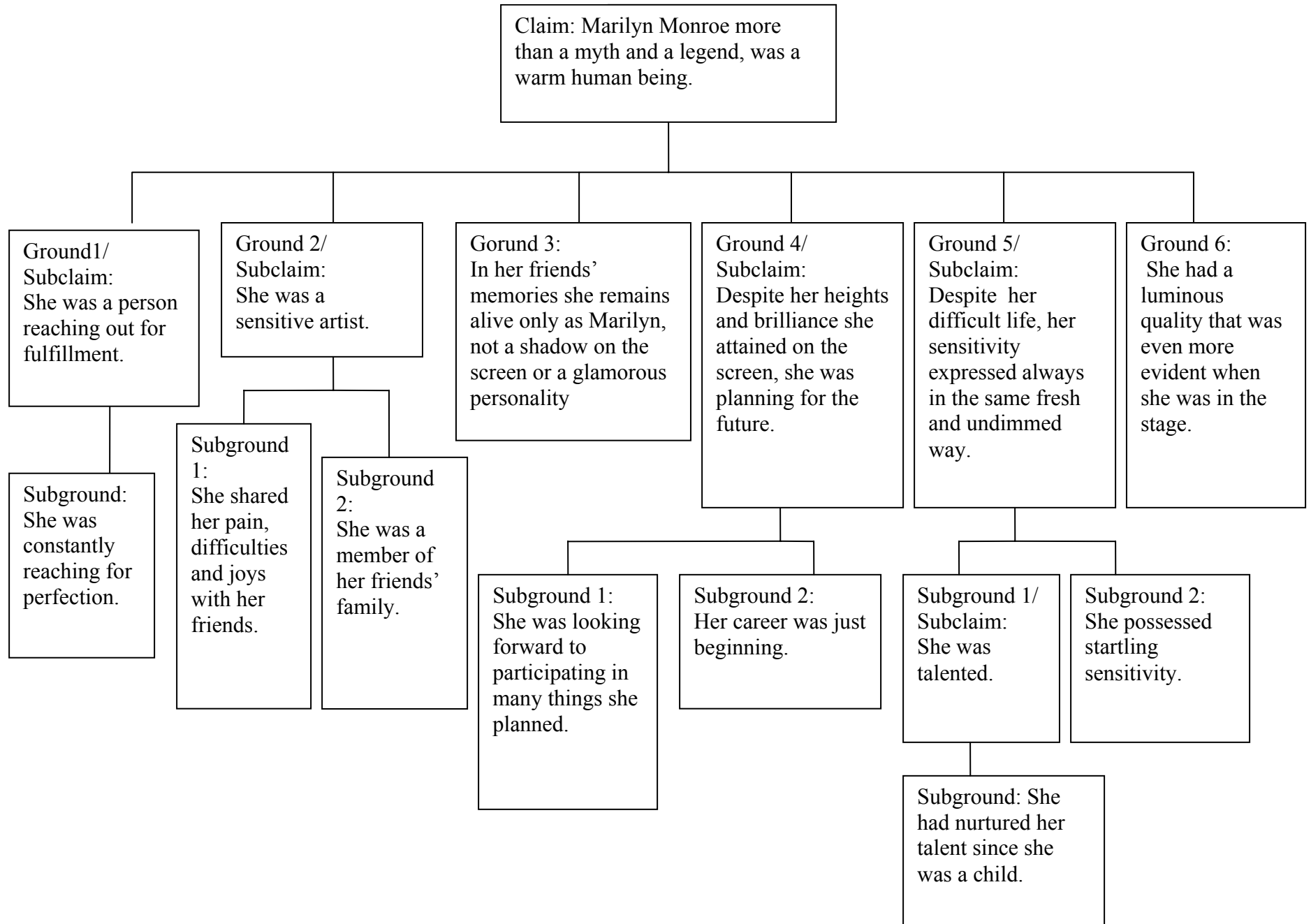
6.5.2 .3. Table 40. Stanley Kubrick funeral eulogy

Modality

Line number	Modality Item	Main Category	Subcategory	Comment
5	Kubrick merged the artistic film with the commercial, melding his stark independent vision with the coffers of Hollywood in a way that no other filmmaking genius has managed to accomplish and <i>may</i> never succeed at doing again.	epistemic	speculative	The writer makes a prediction
20	I was amazed that the man <i>could</i> move seamlessly from one genre to another	epistemic	evidential	
38	all the horror stories <i>seemed</i> justified	epistemic	deductive	
39	I wonder if a film <i>will</i> ever be the same	epistemic	speculative	He wonders if; he is speculating
42	I <i>can</i> only hope that there will be a filmmaker of equal stature in the years to come	deontic	volitive	
42	I can only hope that there <i>will</i> be a filmmaker of equal stature in the years to come	epistemic	speculative	

6.5.3. Marilyn Monroe eulogy. By Lee Strasberg

6.5.3 .1. Marilyn Monroe eulogy. By Lee Strasberg
 'Marilyn Monroe was a legend'
 Argumentative Structure



6.5.3 .2. Table 41. Marilyn Monroe eulogy

Evaluation

Line number	Evaluative item	Category of Appraisal (Attitude/ Graduation)	Type of evaluation (+/-)	Comment
1	<i>What a poor girl from a deprived background (could attain)</i>	Attitude/ Affect	(+)	These two adjectives are used to depict Marilyn's reality as a child.
2	<i>Symbol of the eternal feminine.</i>	Attitude/ Appreciation	(+)	
3	<i>I have no words to describe (the myth and the legend)</i>	Attitude/ Affect	neutral	In Strasberg's opinion, Marilyn was much more than that.
4	<i>Warm (human being)</i>	Attitude/ Affect	(+)	Strasberg mentions a number of features belonging to Marilyn. Some of them are not positive such as being <i>impulsive</i> and <i>shy</i> , which is proved by the use of <i>yet</i> before mentioning other aspects of her personality.
4	<i>impulsive</i>	Attitude/ Affect	(-)	
4	<i>shy</i>	Attitude/ Affect	(-)	
4	<i>sensitive</i>	Attitude/ Affect	(+)	
5	<i>in fear of rejection</i>	Attitude/ Affect	(-)	
5	<i>avid for life</i>	Attitude/ Affect	(+)	
5	<i>reaching out for fulfillment</i>	Attitude/ Affect	(+)	
7	<i>not only a shadow (on the screen)</i>	Attitude/ Appreciation	(+)	Again, what Marilyn represented for her closest ones
8	<i>glamorous (personality)</i>	Attitude/ Appreciation	(+)	Marylin described as an actress, not a friend
9	<i>Devoted(friend)</i>	Attitude/ Affect	(+)	
9	<i>loyal (friend)</i>	Attitude/ Affect	(+)	
9	<i>constantly (reaching for perfection)</i>	Graduation/ Focus		
9	<i>reaching for perfection</i>	Attitude/ Affect	(+)	
10	<i>a member of our family</i>	Attitude/ Affect	(+)	
10	<i>It is difficult (to accept)</i>	Attitude/ Affect	(-)	At this point, modality and evaluation act together since the same idea could have been expressed as <i>I cannot accept.</i>
11	<i>dreadful (accident)</i>	Attitude / Appreciation	(-)	
13	<i>exciting (things)</i>	Attitude / Appreciation	(+)	
15	<i>amazed (the author)</i>	Attitude/ Affect	(+)	
15	<i>startling (sensitivity)</i>	Attitude / Affect	(+)	This term refers to her acting skills.
16	<i>(remained) fresh</i>	Attitude / Affect	(+)	
16	<i>(remained) undimmed</i>	Attitude / Affect	(+)	
18	<i>Others were as physically beautiful</i>	Attitude/ Affect	(+)	

	<i>as she was, but there was obviously something more in her</i>			
20	<i>luminous</i> (quality)	Attitude /Appreciation	(+)	This is a description of Marilyn's qualities on stage that everyone was able to perceive including the author. Thus, each one of these corresponds to an implicit instance of affect.
20	<i>wistfulness</i>	Attitude /Appreciation	(+)	
20	<i>radiance</i>	Attitude /Appreciation	(+)	
20	<i>yearning</i>	Attitude /Appreciation	(+)	
21	<i>childish</i> (way)	Attitude /Appreciation	(+)	
21	<i>so</i> (<i>shy</i>)	Graduation/ Force		
22	<i>shy</i>	Attitude /Appreciation	(-)	There is again a contrast between a positive and a negative characteristic marked by the word <i>yet</i> .
22	<i>so</i> (<i>vibrant</i>)	Graduation/ Force		
22	<i>vibrant</i>	Attitude /Appreciation	(+)	
23	<i>more</i> (<i>evident</i>)	Graduation/ Force	(+)	
23	<i>evident</i> (quality)	Attitude / Appreciation		
23	<i>truly</i> (<i>sorry</i>)	Graduation/ Force		
23	<i>sorry</i> (that the public who loved her did not have the opportunity to see her as we did)	Attitude/ Affect	(-)	
25	<i>Without a doubt she would have been one of the really great actresses of the stage.</i>	Attitude/ Appreciation	(+)	Strasberg's prediction is based on his personal feelings for Marilyn.
27	<i>Sensitive</i> (artist)	Attitude / Appreciation	(+)	
28	(brought) <i>Joy</i>	Attitude/ Affect	(+)	
28	(brought) <i>Pleasure</i>	Attitude/ Affect	(+)	

6.5.3 3. Table 42. Marilyn Monroe eulogy

Modality

Line number	Modality Item	Main Category	Subcategory	Comment
1	In her own lifetime she created a myth of what a poor girl from a deprived background <i>could</i> attain	epistemic	speculative	
5	I <i>will</i> not insult the privacy of your memory of her	deontic	volitive	
24	the public who loved her did not have the opportunity to see her as we did, in many of the roles that foreshadowed what she <i>would</i> have become	epistemic	speculative	
25	she <i>would</i> have been one of the really great actresses of the stage	epistemic	speculative	There was a possibility for Marilyn to become a great artist
27	I hope her death <i>will</i> stir sympathy	epistemic	speculative	
29	I <i>cannot</i> say goodbye	deontic	volitive	It is the pragmatic rather than

30	I <i>will</i> say au revoir	deontic	volitive	the semantic function of these two verbs that is being used here.
30	For the country to which she has gone, we <i>must</i> all someday visit	epistemic	assumptive	

6.6. Occurrences of evaluation and modality within argumentative structures

6.6.1. EDITORIALS

Table 43. ‘A sudden taste for the law’

Argumentative component	Evaluation marker	Modality marker
CLAIM (primary)	<i>endorsing such obviously discriminatory practices</i>	<i>could start</i>
	<i>gerrymandering</i>	<i>could enforce</i>
	<i>so tragically unenforced</i>	<i>could uphold</i>
	<i>protecting polluters and gun traffickers</i>	<i>could repudiate</i>
	<i>coming up with cynical justifications</i>	
	<i>violating</i>	
	<i>disgraceful fiction</i>	
	<i>which the administration cooked up</i>	
	<i>deny legal rights</i>	
Sentences related to the claim	<i>(22) If Mr. Gonzales has developed a respect for legislative intent or a commitment to law enforcement, <u>he could start</u> by using his department's power to enforce the Voting Rights Act to protect Americans, rather than challenging minority voting rights and endorsing such obviously discriminatory practices as the <u>gerrymandering in Texas</u> or the Georgia voter ID program. <u>He could enforce</u> workplace safety laws, like those <u>so tragically unenforced</u> at the nation's coal mines, instead of <u>protecting polluters and gun traffickers</u>. <u>He could uphold</u> the Geneva Conventions and the U.N. Convention Against Torture, instead of <u>coming up with cynical justifications</u> for <u>violating</u> them. <u>He could repudiate</u> the <u>disgraceful fiction</u> known as "unlawful enemy combatant," <u>which the administration cooked up after 9/11 to deny legal rights</u> to certain prisoners.</i>	
SUBCLAIM (secondary): Ground 3	<i>Mr. Gonzales and Mr. Bush have not shown the slightest interest</i>	
	<i>ideologically or politically expedient.</i>	
Sentences related to the subclaim	<i>(13) But in any case, <u>Mr. Gonzales and Mr. Bush have not shown the slightest interest in upholding constitutional principles or following legislative guidelines that they do not find ideologically or politically expedient.</u></i>	
SUBCLAIM (tertiary)/ Subground	<i>Mr. Bush concocted more than 750 statements</i>	<i>would not obey</i>
Sentences related to the subclaim	<i>(16) Mr. Gonzales served as White House counsel and as attorney general during the period <u>Mr. Bush concocted more than 750 statements</u> indicating that <u>the president would not obey laws he didn't like, or honor the recorded intent of those who passed them.</u></i>	
GROUNDS/ Ground 1 (primary)	<i>It's hard to say</i>	<i>seemed to be talking</i>
	<i>bizarre</i>	
	<i>domestic spying program</i>	
Sentences related to the ground	<i>(1) <u>It's hard to say</u> which was more <u>bizarre</u> about Attorney General Alberto Gonzales's threat to prosecute The Times for revealing President Bush's <u>domestic spying program</u>... (9) Mr. Gonzales <u>seemed to be talking</u> about a law that dates to World War I and bans, in some circumstances, the unauthorized possession and publication of information related to national defense.</i>	

GROUNDS/ Ground 2 (primary)	<i>overly broad and little used law</i>	
Sentences related to the ground	<i>(11) It has long been understood that this <u>overly broad and little used law</u> applies to government officials who swear to protect such secrets, and not to journalists.</i>	
SUBGROUNDS (secondary)/ Subground 1	<i>the most outrageous</i>	
	<i>came up with</i>	
	<i>rationalization for torture</i>	
SUBGROUNDS (secondary)/ Subground 2	<i>warrantless eavesdropping</i>	
Sentences related to the subground	<i>(18) Among <u>the most outrageous</u> was Mr. Bush's statement that he did not consider himself bound by a ban on torturing prisoners. Mr. Gonzales was part of the team that <u>came up with the rationalization for torture</u>, as well as for <u>the warrantless eavesdropping on Americans' e-mail and phone calls</u>.</i>	

Table 44 'Abortion ruling in Colombia'

Argumentative component	Evaluation marker	Modality marker
CLAIM (primary)	<i>very important</i>	
Sentences related to the claim	<i>(1) Colombia, which until May 10 had completely banned abortion, has now legalized it under some circumstances. The country's Constitutional Court permitted the procedure in cases when the pregnancy endangers the life or health of the mother, or results from rape or incest, or if the fetus is unlikely to survive. Along with El Salvador and Chile, Colombia had been one of three countries in Latin America where abortion was completely prohibited. The decision is <u>very important</u> for Colombian women...</i>	
SUBCLAIM (secondary): Ground 1	<i>a legal system that privileges a fetus's life over that of the mother.</i>	<i>have to contend</i>
SUBCLAIM(secondary)/ Ground 3	<i>encourage abortion-rights advocates</i>	
GROUNDS/ Ground 2 (primary)	<i>relaxing abortion rules</i>	
Sentences related to the subclaim and the ground	<i>(7) [...Colombian women], who will no longer <u>have to contend with a legal system that privileges a fetus's life over that of the mother</u>. It also adds to a string of legal rulings <u>relaxing abortion rules in Latin America</u>, and will <u>encourage abortion-rights advocates elsewhere</u>.</i>	
SUBGROUNDS (secondary)	<i>have threatened to excommunicate</i>	
Sentences related to the subground	<i>(20) Catholic Church leaders <u>have threatened to excommunicate</u> the judges, along with women who undergo abortions and doctors who perform them. But most of Colombia's politicians who have spoken out, including the conservative president, Álvaro Uribe, say they respect the court ruling.</i>	
SUBGROUNDS (secondary)/ Subground 1	<i>huge public health problem</i>	
	<i>shockingly common</i>	
Sentences related to the subground	<i>(13) This reasoning reflects the fact that illegal abortion in Colombia, as in most of Latin America, is a <u>huge public health problem</u>. It is <u>shockingly common</u>, ending one in four pregnancies in Colombia.</i>	
SUBGROUNDS (secondary)/ Subground 3	<i>competent doctors</i>	<i>can pay</i>
	<i>unsafe clinics</i>	<i>must resort</i>
	<i>Worse</i>	

Sentences related to the subground	(17) <i>The health dangers are not shared equally, as wealthier women <u>can pay competent doctors</u>, while poor ones <u>must resort to unsafe clinics</u> or, <u>worse</u>, do it themselves.</i>
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Table 45. ‘Tobacco racketeers get off easy’

Argumentative component	Evaluation marker	Modality marker
CLAIM(primary)	<i>shameful acts</i>	<i>apparently</i>
	<i>racketeering laws</i>	
	<i>ill-gotten profits</i>	
	<i>mendacities</i>	
SUBCLAIM(secondary): Ground 1	<i>public shaming</i>	
	<i>deception</i>	
	<i>so damaging</i>	
Sentences related to the claim	(1) <i>If only a <u>public shaming</u> were enough to punish the tobacco industry for its half-century of <u>deception</u> in promoting a product <u>so damaging</u> to the nation’s health. There are plenty of <u>shameful acts</u> depicted in a voluminous court opinion issued last week that found that five big tobacco companies had violated civil <u>racketeering laws</u>. But there is <u>apparently</u> nothing that can be done to force them to disgorge their <u>ill-gotten profits</u> or punish them for past <u>mendacities</u>.</i>	
SUBCLAIM(secondary): Ground 4	<i>] felt hemmed in</i>	<i>could be imposed</i>
Sentences related to the subclaim	(16) <i>But she [the judge] <u>felt hemmed in</u> by an appeals court decision, which held that under the civil racketeering statute, no damages <u>could be imposed</u> for past misdeeds, only remedies to restrain future misconduct.</i>	
GROUPS/ Ground 2	<i>the industry, abetted by its lawyers</i>	
Sentences related to the ground	(12) <i>To hide its tracks, <u>the industry, abetted by its lawyers</u>, suppressed research and destroyed documents.</i>	
GROUPS/ Ground 3	<i>moral victory</i>	<i>would impose</i>
Sentences related to the ground	(6) <i>Last week’s ruling by Judge Gladys Kessler in the Federal District Court for the District of Columbia amounted to a <u>moral victory</u> for prosecutors in a case they had originally hoped <u>would impose</u> huge financial penalties.</i>	
SUBGROUPS (primary) (from ground 1): Subground 1	<i>obfuscated the health consequences of smoking</i>	<i>might be</i>
SUBGROUPS (primary)/ Subground 2	<i>duped people into thinking less harmful</i>	
	<i>manipulated cigarette design</i>	
SUBGROUPS (primary)/ Subground 4	<i>downplayed the adverse effect</i>	
Sentences related to the subgrounds	(8) <i>The 1,742-page opinion lays out in painstaking detail how the industry has <u>obfuscated the health consequences of smoking</u>, <u>duped people into thinking</u> that low-tar and low-nicotine cigarettes <u>might be less harmful</u>, <u>manipulated cigarette design</u> to ensure an addictive dose of nicotine, <u>downplayed the adverse effects</u> of secondhand smoke and seduced young people into taking up smoking while denying that it was doing any such thing.</i>	
SUBGROUPS (primary) (from ground 4): Subground 1		<i>could do</i>

Sentences related to the subground	(21) <i>All the judge felt she <u>could do</u> was to order the companies to mount an advertising campaign to correct years of misrepresentations and to stop using such misleading terms as “light” or “low tar” or “mild” to imply health benefits.</i>
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6.6.2. FILM REVIEWS

Table 46. ‘A ‘Da Vinci Code’ that takes longer to watch than read’

Argumentative component	Evaluation marker	Modality marker
CLAIM(primary)	<i>performance in which high conviction is indistinguishable from high camp</i>	<i>would</i>
	<i>more acute</i>	
	<i>acute sense</i>	
	<i>ridiculousness</i>	
	<i>old-fashioned</i>	
	<i>jet-setting</i>	
	<i>Mr. Howard and Mr. Goldsman handle the supposedly provocative material in Mr. Brown's book with kid gloves</i>	
	<i>usual</i>	
	<i>dull</i>	
Sentences related to the claim	<i>(77) Teabing, who strolls out of English detective fiction by way of a Tintin comic, is a marvelously absurd creature, and Sir Ian, in the best tradition of British actors slumming and hamming through American movies, gives a performance in which high conviction is indistinguishable from high camp. A little more of this — a more acute sense of its own ridiculousness — would have given "The Da Vinci Code" some of the lightness of an old-fashioned, jet-setting Euro-thriller... (84) In any case Mr. Howard and Mr. Goldsman handle the supposedly provocative material in Mr. Brown's book with kid gloves, settling on an utterly safe set of conclusions about faith and its history, presented with the usual dull sententiousness.</i>	
SUBCLAIM(secondary): Ground 1	<i>long</i>	<i>may</i>
	<i>It's one of the few screen versions of a book that may take longer to watch than to read</i>	
Sentence(s) related to the subclaim	<i>As for the third, well, it's long, and so is the movie. "The Da Vinci Code," which opened the Cannes Film Festival on Wednesday, is one of the few screen versions of a book that may take longer to watch than to read.</i>	
SUBCLAIM(secondary): Ground 2	<i>I'm going to be careful here not to spoil anything</i>	
Sentence(s) related to the subclaim	<i>He and Mr. Goldsman have deftly rearranged some elements of the plot (I'm going to be careful here not to spoil anything)</i>	
SUBCLAIM(secondary): Ground 4	<i>easy</i>	<i>appears to be</i>
	<i>subdued</i>	<i>will</i>
	<i>geniality</i>	
	<i>gamine</i>	
	<i>worried fatigue</i>	
Sentence(s) related to the subclaim	<i>(60)Mr. Hanks twists his mouth in what appears to be an expression of professorial skepticism and otherwise coasts on his easy, subdued geniality. Ms. Tautou, determined to ensure that her name will never again come up in an Internet search for the word "gamine," affects a look of worried fatigue</i>	

SUBCLAIM(tertiary): Subground from Ground 2/Subclaim	<i>over-elaborate</i>	
Sentence(s) related to the subclaim	<i>(31)unkinking a few <u>over-elaborate</u> twists and introducing others that keep the action moving along...</i>	
SUBGROUPS (secondary)/ Subground 1	<i>The movie does, however, take a while to accelerate</i>	
Sentence(s) related to the subground	<i><u>The movie does, however, take a while to accelerate, popping the clutch and leaving rubber on the road as it tries to establish who is who, what they're doing and why</u></i>	
SUBGROUND 1 (tertiary)		<i>can</i>
Sentence(s) related to the subground	<i>(28) Theology aside, this remark <u>can</u> serve as a reminder that "The Da Vinci Code" is above all a murder myster... (83) But of course movies of that ilk rarely deal with issues like the divinity of Jesus or the search for the Holy Grail. In the cinema such matters are best left to Monty Python</i>	
SUBGROUND2 (tertiary)	<i>To their credit pretty ripe</i>	
Sentence(s) related to the subground	<i>(19) <u>To their credit</u> the director and his screenwriter, Akiva Goldsman, have streamlined Mr. Brown's story... (25) To be fair, though, Mr. Goldsman conjures up some <u>pretty ripe</u> dialogue all on his own...</i>	
SUBGROUND2 (secondary)	<i>not even a glimmer of eroticism flickers between the two stars</i>	<i>Perhaps</i>
Sentence(s) related to the subground	<i>(64) In spite of some talk about the divine feminine, chalices and blades, and the spiritual power of sexual connection, <u>not even a glimmer of eroticism flickers between the two stars. Perhaps it's just as well.</u></i>	
SUBGROUND3 (secondary)	<i>a jolt of mischievous life performance in which high conviction is indistinguishable from high camp</i>	
Sentence(s) related to the subground	<i>(68) But thank the deity of your choice for <u>Ian McKellen</u>, who shows up just in time to give "The Da Vinci Code" a <u>jolt of mischievous life</u>... (78) Sir Ian, in the best tradition of British actors slumming and hamming through American movies, gives a <u>performance in which high conviction is indistinguishable from high camp.</u></i>	

Table 47. 'Addicted to drugs and drug rituals'

Argumentative component	Evaluation marker	Modality marker
CLAIM(primary)	<i>a picture that shows maturation. drug movies haven't made so clear before</i>	
Sentences related to the claim	<i>(53) After the young director's phenomenal debut with the barely budgeted "Pi," which was like watching a middleweight boxer win a fight purely on reflexes, he comes back with <u>a picture that shows maturation</u>... (54) And it explains why their lives are so empty when they're not consuming, which <u>drug movies haven't made so clear before</u></i>	
GROUPS/ Ground 4 (primary)		<i>couldn't be less like</i>
Sentences related to the ground	<i>'Requiem' goes a step further; it <u>couldn't be less like</u> a draggy heroin movie.</i>	

SUBGROUNDS (secondary)		<i>could be</i>
Sentences related to the subground	(74) <i>The 1970's brought a streak of loser druggie movies, like "Born to Win," "Panic in Needle Park" and the festering pallor of "The Night of the Following Day," which <u>could be</u> the spiritual ancestor of "Requiem." These movies floated through the grimy, nothing days of their casts, who tried to hold up their nodding heads long enough to get through a normal day.</i>	

Table 48. 'Superman returns' to save mankind from its sins'

Argumentative component	Evaluation marker	Modality marker
CLAIM(primary)	<i>It's hard to see</i> <i>pumped up with ambition and money.</i>	
Sentences related to the claim	(55) <i>It's hard to see what the point is beyond the usual grandiosity that comes whenever B-movie material is pumped up with ambition and money.</i>	
SUBCLAIMS (secondary): Ground 1	<i>important pop entertainments</i> <i>trumpet their seriousness as loudly as they deploy their bangs.</i>	
Sentences related to the subclaim	(57) <i>...Mr. Singer likes to make important pop entertainments that trumpet their seriousness as loudly as they deploy their bangs.</i>	
SUBCLAIMS (secondary): Ground 3	<i>It's too bad</i> <i>don't really do anything substantial</i>	
Sentences related to the subclaim	(18) <i>It's too bad that Mr. Singer and his colleagues don't really do anything substantial with the good-guy-bad-guy routine. [Superman may be a super-creation, but it's his villains] rather than his dual identity [that have usually given him a kick].</i>	
SUBCLAIMS (tertiary) (from ground 1): Subground 2	<i>essentially new</i> <i>more sober</i>	
Sentences related to the subclaim	(36) <i>Near the end of the second film, Superman, realizing that he and Lois have no future, wipes away their boudoir encounter with an amnesia-producing kiss. Mr. Singer expends much more time and many more resources to do pretty much the same, erasing part of the past to create what is essentially a new and considerably more sober sequel to the first two films, one that shakes the earthiness off Superman and returns him to the status of a savior.</i>	
SUBCLAIMS (tertiary) (from ground 3): Subground 2	<i>only as interesting as</i>	
Sentences related to the subclaim	(20) <i>Unlike his brooding and angst-ridden rivals in the superhero game, his alter ego is only as interesting as the comic book artist or the actor adding shades of gray to Clark Kent's business suit.</i>	
GROUND/ Ground 2 (primary)	<i>vaguely modern</i> <i>thematically old</i> <i>technologically new</i>	
Sentences related to the ground	(2) <i>Mr. Singer's effort reworks the legend against a vaguely modern, timeless backdrop that blends the thematically old with the technologically new.</i>	
SUBGROUNDS (secondary)		<i>may be</i>
Sentences related to the subground	(19) <i>Superman may be a super-creation, but it's his villains rather than his dual identity that have usually given him a kick.</i>	
SUBGROUNDS	<i>impossibly handsome</i>	<i>could hide</i>

(tertiary)		
Sentences related to the subground	<i>(22) Part of the charm of Mr. Reeve's interpretation was that a guy this <u>impossibly handsome</u>, who literally towers over everyone in the office, <u>could hide</u> behind a slouch and oversized eyeglasses.</i>	

6.6.3 BOOK REVIEWS

Table 49. 'For one more day' (Hardcover) by Mitch Albom (negative)

Argumentative component	Evaluation marker	Modality marker
CLAIM(primary)	<i>it could have been much more than it was</i>	<i>could have been</i>
Sentences related to the claim	<i>(14) Don't get me wrong, I didn't hate it, but <u>it could have been much more than it was</u>...</i>	
SUBCLAIM(secondary): Ground 3	<i>felt no emotional attachment</i>	
Sentences related to the subclaim	<i>(8) ...and I really <u>felt no emotional attachment</u> to any of the characters.</i>	
SUBCLAIM(secondary): Ground 5	<i>hardly inspirational</i>	
	<i>more nostalgic than inspirational</i>	
Sentences related to the subclaim	<i>(15)... and it was <u>hardly inspirational</u>. In fact, I found this to be <u>more nostalgic than inspirational</u>.</i>	
SUBCLAIMS(tertiary) (from ground 5): Subground 1		<i>seem to focus</i>
Sentences related to the subclaim	<i>(16) ...the details <u>seem to focus</u> more on painting a picture of the era the story takes place in rather than the people.</i>	
GROUPS/ Ground 1 (primary)	<i>there just wasn't enough substance</i>	
Sentences related to the ground	<i>(3) The length is its saving grace; <u>there just wasn't enough substance</u> there to maintain its present length, let alone anything else</i>	
GROUPS/ Ground 2 (primary)	<i>I found the premise interesting</i>	
	<i>it just wasn't developed</i>	
Sentences related to the ground	<i>(6) I found the premise <u>interesting</u>...what would you do if you had another day with a loved one? But <u>it just wasn't developed</u>...</i>	
SUBGROUPS (secondary)	<i>addictive</i>	
	<i>self-centered</i>	
	<i>not very likeable person</i>	
	<i>was hard to feel any sympathy towards any of them</i>	
Sentences related to the subground	<i>(9) Everyone in the book is an <u>addictive, self-centered, and not very likeable person</u> and as such it was hard to feel any sympathy towards any of them.</i>	
SUBGROUPS (secondary)	<i>annoying amount of references</i>	
Sentences related to the subground	<i>(18) There's an <u>annoying</u> amount of references to brand names and other items belonging to the 50's 60's and 70's.</i>	
SUBGROUPS (tertiary)	<i>are not as well defined</i>	

SUBGROUPS (tertiary)	<i>stereotypical cardboard cutouts</i>	
Sentences related to the subgrounds	<i>(19) The people in the book <u>are not as well defined</u> and are really just kind of <u>stereotypical cardboard cutouts</u>; mom corrects your grammar and makes PB&J cut into triangles, dad was a tough guy who told you to "buck up", and he played baseball, and so on.</i>	

Table 50. 'For one more day' (Hardcover) by Mitch Albom (positive)

Argumentative component	Evaluation marker	Modality marker
CLAIM(primary)	<i>liked this book</i>	
Sentences related to the claim	<i>(2) I especially <u>liked</u> this book because it was and wasn't what I expected.</i>	
SUBCLAIM(secondary): Ground 1	<i>enjoy reading</i>	
Sentences related to the subclaim	<i>(1) I always <u>enjoy</u> reading Mitch Albom's books...</i>	
SUBCLAIM(secondary): Ground 2	<i>loved the story</i>	
Sentences related to the subclaim	<i>(11) I <u>loved</u> the story.</i>	
SUBCLAIMS (tertiary) (from ground 2): Subground	<i>The story was <u>real</u></i>	
SUBGROUPS (secondary)	<i>we all get self-centered</i>	
SUBGROUPS (secondary)	<i>[we all] forget what and who really matter in our lives</i>	
SUBGROUPS (secondary): Subground 3	<i>things we regret</i>	
Sentences related to the subgrounds	<i>(13) The story was <u>real</u> in the way that <u>we all get self-centered</u> and <u>forget what and who really matter in our lives</u>. And we all do things we <u>regret</u>, but we sometimes get the opportunity to fix them.</i>	
SUBGROUPS (secondary): Subground 1	<i>eliminates a lot of the fluff</i>	
SUBGROUPS (secondary): Subground 2	<i>gets to the point.</i>	
Sentences related to the subgrounds	<i>(1) ... he <u>eliminates a lot of the fluff</u> and <u>gets to the point</u>.</i>	

Table 51. 'Harry Potter' a general review (by Tom Cordeaux)

Argumentative component	Evaluation marker	Modality marker
CLAIM(primary)	<i>slightly disappointed</i>	
	<i>it was missing something</i>	
Sentences related to the claim	<i>(26) Though I loved it,[the story continually grows and fits with the way the others have been written], I was <u>slightly disappointed</u>. I expected something more, I do not know exactly what but it was <u>missing something</u>...</i>	
SUBCLAIM: Ground 1 (secondary)	<i>hooked from almost the first page</i>	
Sentences related to the subclaim	<i>(4) Anyway I started on the first book Harry Potter and the Philosopher's Stone and was <u>hooked</u> from almost the first page.</i>	
SUBCLAIM: Ground 2 (secondary)		<i>maybe</i>
Sentences related to the subclaim	<i>(27) ... but it was missing something, <u>maybe</u> the heavy emphasis on the "bad guy" Voldemort...</i>	
SUBCLAIM: Ground 4 (secondary)	<i>excessive greed</i>	
Sentences related to the subclaim	<i>(23) There is so much of the world that has not been revealed [that each new book is able to explore the myths of our world and lay it next door to the mundane universe.] The latest book Goblet of Fire was devoured with <u>excessive greed</u>.</i>	
SUBCLAIMS(tertiary) (from ground 1): Subground 1	<i>children were never treated as extraordinary</i>	
SUBCLAIMS(tertiary)/ Subground 2	<i>clever</i>	
	<i>eminently gripping</i>	
Sentences related to the subclaims	<i>(6) The characters though children were never treated <u>as extraordinary</u>, magic was normal. [They were also still children not adult characters in a children's environment.] The plot was <u>clever and eminently gripping</u>.</i>	
SUBGROUPS (secondary)		<i>is able to explore</i>
Sentences related to the subgroup	<i>(23) each new book <u>is able to explore</u> the myths of our world and lay it next door to the mundane universe</i>	
SUBGROUPS (secondary) : Subground 2	<i>a new world where children were still children</i>	<i>must not be named</i>
	<i>extraordinary history</i>	
Sentences related to the subgroup	<i>(11) The first book Harry Potter and the Philosopher's Stone introduced Harry to <u>a new world where children were still children</u> even though their world involved flying on broom sticks, learning and making potions and casting spells. Around all this was <u>Harrys' extraordinary history</u> as the one who survived and somehow defeated "the one who <u>must not be named</u>" Voldemort.</i>	
SUBGROUPS (tertiary) : Subground 1		<i>would recognise</i>
Sentences related to the subgroup	<i>(8) Harry had many characteristics that most men <u>would recognise</u> from their own childhood.</i>	
SUBGROUPS (tertiary) : Subground 2	<i>never fell into ridding the story of nasty characters</i>	
Sentences related to the subgroup	<i>(8) [Harry had many characteristics that most men <u>would recognise</u> from their own childhood] and the <u>story never fell into ridding the story of nasty characters</u>.</i>	

6.6.4. ADVERTORIALS

Table 52. 'New soy shake launched'

Argumentative component	Evaluation marker	Modality marker
CLAIM(primary)	<i>quality</i>	
Sentences related to the claim	<i>(1) Good Hope International Beverages (GHIB) have just introduced SoyShake, the latest addition to their family of <u>quality</u> soy products</i>	
SUBCLAIM(secondary):Ground 1	<i>wealth of nutritional benefits</i>	
	<i>more popular</i>	
Sentence(s) related to the subclaim	<i>(4) Due to its <u>wealth of nutritional benefits</u>, soybean products have become <u>more</u> and <u>more popular</u> among consumers around the globe</i>	
SUBCLAIM (secondary):Ground 2	<i>Only the highest quality</i>	
Sentence(s) related to the subclaim	<i>(11) <u>Only the highest quality</u>, natural grown soybeans are used to produce the new SoyShake range...(12) GHIB is the <u>only</u> soy product manufacturer that...</i>	
SUBCLAIM(tertiary):Subground 2	<i>great taste</i>	
	<i>Unbelievable nutrition</i>	
Sentence(s) related to the subclaim	<i>(14)The combination of <u>great</u> taste and <u>unbelievable</u> nutrition in the SoyShake...</i>	
SUBGROUND 1 (secondary)	<i>high quality</i>	
Sentence(s) related to the subground	<i>(5) Soybeans are the <u>only</u> beans that provide <u>high quality</u> protein...</i>	
SUBGROUND 4 (secondary)	<i>Lower the risk</i>	
Sentence(s) related to the ground	<i>(9) Recent research has also shown that soy foods <u>lower the risk</u> of breast, lung, colon and prostate cancers</i>	
SUBGROUND 6 (secondary)	<i>great tasting</i>	
Sentence(s) related to the subground	<i>(17) Even though these <u>great tasting</u> shakes contain no form of preservatives, they have an ambient shelf life of 12 months.</i>	
SUBGROUND (tertiary)	<i>perfect</i>	
	<i>easy</i>	
	<i>perfect</i>	
	<i>a complete meal on its own</i>	
Sentence(s) related to the subground	<i>(14) the SoyShake range is the <u>perfect</u>, <u>easy</u> way to incorporate soy into one's daily diet...(20) <u>perfect</u> for a lunch box treat or <u>a complete meal on its own</u></i>	

Table 53. 'New Johnson's baby oil gel with camomile: protects and nourishes'

Argumentative component	Evaluation marker	Modality marker
CLAIM(primary)	<i>help protect your skin.</i>	
	<i>help nourish your skin.</i>	
Sentences related to the claim	<i>(16) Johnson's Baby Oil Gel with Camomile provides day-long moisturising to <u>help</u> protect and <u>nourish</u> your skin.</i>	

SUBCLAIM (secondary): Ground 3	<i>good moisturiser.</i>	<i>can help</i>
Sentence(s) related to the subclaim	<i>(13) You <u>can also help</u> keep minor skin irritations, such as itchy, overstretched skin, at bay by regularly applying a <u>good</u> moisturiser.</i>	
SUBCLAIM(tertiary)/ Subground (from ground 3)	<i>gentle</i>	
	<i>effective</i>	
Sentence(s) related to the subclaim	<i>(15) A <u>gentle effective</u> moisturiser from Johnson's baby</i>	
GROUNDS: Ground 1 (primary)	<i>lucky women</i>	<i>are likely to experience</i>
	<i>softer</i>	<i>can bring</i>
	<i>more peachy</i>	
	<i>unwelcome skin changes</i>	
	<i>important</i>	
GROUNDS: Ground 2 (primary)		<i>can happen</i>
		<i>will affect</i>
Sentence(s) related to the grounds	<i>(3) Some of the commonest physical changes you <u>are likely to experience</u> in pregnancy are <u>changes to your skin</u>. Some <u>lucky women</u> find they 'bloom' in pregnancy leaving their <u>skin softer</u> and <u>more peachy than ever</u>. But, for many of us, <u>pregnancy can bring a variety of unwelcome skin changes</u>, including chafing, itchiness, discolouration and stretch marks... (7) Here at BabyCentre we know that <u>looking after your skin is important</u> to you during pregnancy, and we have plenty of advice to help you cope with the normal changes that <u>can happen</u>. Whether you are wondering how pregnancy <u>will affect</u> a chronic skin condition or whether it's safe to sunbathe when you're expecting, our experts have all the information you need.</i>	
SUBGROUNDS (secondary) : Subground 1	<i>mild enough</i>	
	<i>perfect</i>	
Sentence(s) related to the ground	<i>(17) Like all Johnson's Baby products, Johnson's Baby Oil Gel with Camomile is <u>mild enough</u> to use on babies' skin, making it <u>perfect</u> for all adult skin types.</i>	
SUBGROUNDS (secondary) : Subground 2	<i>without any preservatives to irritate your skin.</i>	
SUBGROUNDS (secondary) : Subground 3	<i>well known for their soothing qualities</i>	
Sentence(s) related to the ground	<i>(21) Johnson's Baby Oil Gel with Camomile has a <u>water-free formulation without any preservatives to irritate your skin</u>. It also contains natural camomile extracts, which are <u>well known for their soothing qualities</u>.</i>	
SUBGROUND 6 (secondary)	<i>feeling soft</i>	
	<i>comfortable</i>	
Sentence(s) related to the subground	<i>(18) Applied to wet skin, the unique gel format locks in 10 times more moisture than many other lotions, leaving your skin <u>feeling soft and comfortable</u> throughout the day.</i>	

Tabla 54. 'Keeping the best teachers in the profession'

Argumentative component	Evaluation marker	Modality marker
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CLAIM(primary)	<i>exciting new to help educators</i>	
Sentences related to the claim	<i>(29) On the mentoring front, Phi Delta Kappa International and the Wal-Mart Foundation recently paired for an <u>exciting new</u> initiative <u>to help educators</u>.</i>	
SUBCLAIM (secondary):Ground 3	<i>good</i>	
Sentence(s) related to the subclaim	<i>(15) Education leaders know what it takes to keep <u>good</u> teachers in the classroom.</i>	
SUBCLAIM(tertiary) from subgroup 4	<i>High teacher negatively affects the quality of education</i>	
Sentence(s) related to the subclaim	<i>(12) <u>High teacher</u> turnover also <u>negatively affects the quality of education</u></i>	
GROUPS (primary) Ground 2	<i>committed to providing leadership PDK is there to help</i>	
Sentence(s) related to the ground	<i>(37) As schools continue to tackle retention issues, <u>PDK is there to help</u>... (38) For nearly a century our association has been <u>committed to providing leadership, research, and service in education</u></i>	
SUBGROUPS 1 (secondary)	<i>Supportive</i>	
Sentence(s) related to the subgroup	<i>(4) according to the National Commission on Teaching and America's Future report, No Dream Denied. A 2004 report by the Charlotte Advocates for Education particularizes the problem. The report, titled Role of Principal Leadership in Increasing Teacher Retention: Creating a <u>Supportive</u> Environment, notes that between 15% and 20% of teachers in the Charlotte-Mecklenburg Schools in North Carolina leave each year...</i>	
SUBGROUND1 (secondary)	<i>realistic tough</i>	
Sentence(s) related to the subgroup	<i>(15) It takes, among other things, making <u>realistic</u> assignments for new teachers, rather than giving them the <u>tough</u> challenges that no one else wants.</i>	
SUBGROUND2 (secondary)	<i>high-performance</i>	
Sentence(s) related to the subgroup	<i>(18) And it takes school leaders who create what Dennis Sparks calls "a <u>high-performance</u> culture," based on focused professional development.</i>	
SUBGROUND3 (secondary)	<i>mentoring so that new teachers feel connected</i>	
Sentence(s) related to the subgroup	<i>(17) It takes providing sound <u>mentoring so that new teachers feel connected</u> even when they close the classroom door</i>	
SUBGROUND 1 (tertiary)	<i>disrupts</i>	
Sentence(s) related to the subgroup	<i>(13)<u>disrupts</u> the continuity of school programs</i>	
SUBGROUND 2 (tertiary)	<i>stunts</i>	
Sentence(s) related to the subgroup	<i>(13) <u>stunts</u> school reform efforts</i>	

6.6.5. EULOGIES

Table 55. John F. Kennedy funeral eulogy by Senator Jacob Javits

Argumentative component	Evaluation marker	Modality marker
CLAIM(primary)	<i>intellectual</i>	<i>would</i>
	<i>vigorous</i>	
	<i>young</i>	
	<i>expressing the very essence of the youthfulness of our nation</i>	
	<i>symbol of the youth of our country</i>	
Sentences related to the claim	<i>(7) the president -- this <u>intellectual, vigorous young</u> man -- and he <u>would</u> have been that if he were eighty -- <u>expressing the very essence of the youthfulness of our nation...</u>(44) made him so much the <u>symbol of the youth of our country</u></i>	
SUBCLAIM(secondary): Ground 1	<i>an inspiration to the youth of our nation.</i>	
Sentence(s) related to the subclaim	<i>(15) <u>an inspiration to the youth of our nation...</u></i>	
SUBCLAIM(secondary):Ground 2	<i>filled with the joy of living</i>	
Sentence(s) related to the subclaim	<i>(16) He was a man <u>filled with the joy of living</u></i>	
SUBCLAIM(secondary): Ground 3	<i>This concern for the unfortunate</i>	<i>allows</i>
Sentence(s) related to the subclaim	<i>(41) This <u>concern for the unfortunate</u> by a many with all of the social graces and all the social status and as much power as America <u>allows</u> one man</i>	
SUBCLAIM(secondary): Ground 4	<i>youthful freshness</i>	<i>will</i>
Sentence(s) related to the subclaim	<i>(54) In reality it <u>will</u> be John F. Kennedy's <u>youthful freshness</u> in his aspirations for our country that <u>will</u> keep his memory fresh.</i>	
SUBCLAIM(tertiary):subground from ground 3/subclaim	<i>complete human being</i>	
	<i>concerned about other human beings</i>	
Sentence(s) related to the subclaim	<i>(38) a <u>complete human being, concerned about other human beings</u> who were no longer as vigorous and not quite as healthy as they used to be.</i>	
SUBGROUND 1 (secondary)	<i>understood</i>	
Sentence(s) related to the subground	<i>(13) a president who <u>understood</u> the institution of the presidency</i>	
SUBGROUND 2 (secondary)	<i>gloried in its overwhelming responsibilities</i>	
Sentence(s) related to the subground	<i>(14) <u>gloried in its overwhelming responsibilities...</u></i>	
SUBGROUND 3 (tertiary)	<i>discharged his duties with dash and joy</i>	
Sentence(s) related to the subground	<i>(14) <u>discharged his duties with dash and joy...</u></i>	
SUBGROUND 2 (tertiary)	<i>encouragement</i>	
	<i>help</i>	

Sentence(s) related to the subground	<i>(37) issued a statement offering <u>encouragement and help...</u></i>	
SUBGROUND 2 (tertiary)	<i>the most appropriate memorials be created in his honor</i>	
Sentence(s) related to the subground	<i>(51) I have joined in a bill establishing a commission to ensure that only <u>the most appropriate memorials be created in his honor...</u></i>	

Table 56. Stanley Kubrick funeral eulogy by Edward Champion

Argumentative component	Evaluation marker	Modality marker
CLAIM(primary)	<i>changed the rules of filmmaking</i>	
Sentences related to the claim	<i>(2) man who <u>changed the rules of filmmaking</u></i>	
SUBCLAIM(secondary): Ground 2	<i>amazed</i>	<i>could</i>
Sentence(s) related to the subclaim	<i>(17) I was <u>amazed</u> that the man <u>could</u> move seamlessly from one genre to another.</i>	
SUBCLAIM(secondary): Ground 3		
Sentence(s) related to the subclaim	<i>(20) I collected an arsenal of magazine articles and clippings and learned that he had moved to England to maintain control of his films</i>	
SUBCLAIM(secondary): Ground 4	<i>uncompromising</i>	
	<i>giant</i>	
	<i>tackle controversial issues</i>	
Sentence(s) related to the subclaim	<i>(40) He was an <u>uncompromising giant</u> <u>unafraid to tackle controversial issues</u></i>	
SUBCLAIM(secondary): Ground 5	<i>relentless</i>	
	<i>for nearly every</i>	
Sentence(s) related to the subclaim	<i>(34) He shot a <u>relentless number of takes</u> <u>for nearly every shot</u></i>	
Ground 1(primary)	<i>independent</i>	<i>may</i>
	<i>in a way that no other filmmaker has managed to accomplish</i>	
	<i>genius</i>	
	<i>never succeed at doing again</i>	
Sentence(s) related to the ground	<i>(3) Kubrick merged the artistic film with the commercial, melding his <u>independent vision with the coffers of Hollywood in a way that no other filmmaking genius has managed to accomplish and may never succeed at doing again.</u></i>	
SUBGROUND (secondary)	<i>giddy</i>	
	<i>evolutionary</i>	
	<i>moral</i>	
Sentence(s) related to the subground	<i>(16) The <u>giddy</u> lunacy of Dr. Strangelove, the <u>evolutionary</u> epic of 2001: A Space Odyssey, and the <u>moral</u> philosophizing of A Clockwork Orange</i>	
SUBGROUND (secondary)	<i>disappointed</i>	
Sentence(s) related to the subground	<i>(21) he had become <u>disappointed</u> with the way Hollywood had attempted to wrestle control of Spartacus away from him</i>	
SUBGROUND1 (tertiary)	<i>engrossed</i>	

Sentence(s) related to the subground	(10) As I became <u>engrossed</u> with the moral disintegration of Private Gomer Pyle	
SUBGROUND 2 (tertiary)	<i>without remorse or morality</i>	
Sentence(s) related to the subground	(11) I watched raw recruits turn into seasoned veterans <u>without remorse or morality</u>	

Table 57. Marilyn Monroe eulogy by Lee Strasberg

Argumentative component	Evaluation marker	Modality marker
CLAIM(primary)	<i>the myth and the legend</i> <i>warm human being</i>	
Sentences related to the claim	(3) But I have no words to describe <u>the myth and the legend</u> . I did not know this Marilyn Monroe. We gathered here today, knew only Marilyn - a <u>warm human being</u> , [impulsive and shy, sensitive and in fear of rejection, yet ever avid for life and reaching out for fulfillment.]	
SUBCLAIM(secondary)/ Ground 1	<i>impulsive</i> <i>shy</i> <i>sensitive</i> <i>in fear of rejection</i> <i>avid for life</i> <i>reaching out for fulfillment</i>	
Sentence(s) related to the subclaim	(4) ...a <u>warm human being, impulsive and shy, sensitive and in fear of rejection, yet ever avid for life and reaching out for fulfillment.</u>	
SUBCLAIM(secondary)/Ground 2	<i>sensitive artist</i> <i>who brought joy(to the world)</i> <i>(who brought) pleasure (to the world)</i>	<i>will stir</i>
Sentence(s) related to the subclaim	(27) I hope her death <u>will stir sympathy</u> and understanding for a <u>sensitive artist</u> and a woman <u>who brought joy and pleasure to the world.</u>	
SUBCLAIM(secondary): Ground 5	<i>fresh</i> <i>undimmed</i>	
Sentence(s) related to the subclaim	(15) When she first came to me [I was amazed at the startling sensitivity which she possessed] and which had remained <u>fresh</u> and <u>undimmed</u> , struggling to express itself despite the life to which she had been subjected.	
GROUNDS: Ground 3 (primary)	<i>not only a shadow on the screen</i> <i>glamorous personality</i>	<i>will not insult</i>
Sentence(s) related to the ground	(5) I <u>will not insult</u> the privacy of your memory of her - a privacy she sought and treasured - by trying to describe her whom you knew to you who knew her. In our memories of her she remains alive, <u>not only a shadow on the screen</u> or a <u>glamorous personality.</u>	
Ground 6 (primary)	<i>luminous quality</i> <i>wistfulness</i> <i>radiance</i> <i>yearning</i> <i>childish way</i> <i>so shy</i> <i>so vibrant</i> <i>more evident</i>	

Sentence(s) related to the ground	(20) She had a <u>luminous quality</u> - a combination of <u>wistfulness</u> , <u>radiance</u> , <u>yearning</u> - to set her apart and yet make everyone wish to be a part of it, to share in the <u>childish way</u> which was <u>so shy</u> and yet <u>so vibrant</u> . (23) This quality was even <u>more evident</u> when she was in the stage.	
SUBGROUPS (secondary)	<i>devoted</i>	
	<i>loyal</i>	
	<i>constantly reaching for perfection.</i>	
Sentence(s) related to the subground	(9) For us Marilyn was a <u>devoted</u> and <u>loyal</u> friend, a colleague <u>constantly reaching for perfection.</u>	
SUBGROUPS (secondary)	<i>exciting</i>	
Sentence(s) related to the subground	(13) ...she was looking forward to participating in the many <u>exciting things</u> which she planned.	
SUBGROUPS (secondary) Subground 1	<i>amazed</i>	
	<i>startling sensitivity</i>	
Sentence(s) related to the subground	(15) [When she first came to me] I was <u>amazed</u> at the <u>startling sensitivity</u> which she possessed	

7. PRESENTATION AND DISCUSSION OF RESULTS

In this section, a general account and a brief discussion will be offered of the results obtained from the analysis of modality and evaluation markers carried out in the present study. The results will be first displayed in the tables and charts below.

7.1 ANALYSIS OF EVALUATION

7.1.1 Analysis of evaluation in editorials

7.1.1.1 Tables 58a and 58b: 'A sudden taste for the law'

Table 58a

CATEGORY	OCCURRENCES
Attitude	25
Graduation	9

Table 58b

VALUE	OCCURRENCES
Positive	0
Negative	25
TOTAL	34

7.1.1.2 Tables 59a and 59b: 'Abortion ruling in Colombia'

Table 59a

CATEGORY	OCCURRENCES
Attitude	17
Graduation	4

Table 59b

VALUE	OCCURRENCES
Positive	4
Negative	13
TOTAL	21

7.1.1.3 Tables 60a and 60b: 'Tobacco racketeers get off easy'

Table 60a

CATEGORY	OCCURRENCES
Attitude	23
Graduation	6

Table 60b

VALUE	OCCURRENCES
Positive	2
Negative	21
TOTAL	29

7.1.2 Analysis of evaluation in film reviews

7.1.2.1 Tables 61a and 61b: 'A 'Da Vinci Code' that takes longer to watch than read'

Table 61a

CATEGORY	OCCURRENCES
Attitude	55
Graduation	11

Table 61b

VALUE	OCCURRENCES
Positive	8
Negative	46
(+/-) ⁵	1
TOTAL	66

7.1.2.2 Tables 62a and 62b: 'Addicted to drugs and drug rituals'

Table 62a

CATEGORY	OCCURRENCES
Attitude	32
Graduation	12

Table 62b

VALUE	OCCURRENCES
Positive	17
Negative	10
(+/-)	2
Neutral	3
TOTAL	44

⁵ Instances of a negative term being used with a positive connotation and viceversa.

7.1.2.3 Tables 63a and 63b: 'Superman returns' to save mankind from its sins'

Table 63a

CATEGORY	OCCURRENCES
Attitude	19
Graduation	11

Table 63b

VALUE	OCCURRENCES
Positive	4
Negative	15
TOTAL	30

7.1.3 Analysis of evaluation in book reviews

7.1.3.1 Tables 64a and 64b: 'For one more day' (Hardcover) by Mitch Albom

Table 64a

CATEGORY	OCCURRENCES
Attitude	26
Graduation	6

Table 64b

VALUE	OCCURRENCES
Positive	2
Negative	24
TOTAL	32

7.1.3.2 Tables 65a and 65b: 'For one more day' (Hardcover) by Mitch Albom⁶

Table 65a

CATEGORY	OCCURRENCES
Attitude	11
Graduation	0

Table 65b

VALUE	OCCURRENCES
Positive	10
Negative	0
Neutral	1
TOTAL	11

7.1.3.3. Tables 66a and 66b: 'Harry Potter'. A general review

Table 66a

CATEGORY	OCCURRENCES
Attitude	15
Graduation	4

Table 66b

VALUE	OCCURRENCES
Positive	10
Negative	4
Neutral	1
TOTAL	19

⁶ Two different reviews on the same book.

7.1.4 Analysis of evaluation in advertorials

7.1.4.1 Table 67a and 67b: 'New soy shake launched'

Table 67a

CATEGORY	OCCURRENCES
Attitude	15
Graduation	10

Table 67b

VALUE	OCCURRENCES
Positive	15
Negative	0
TOTAL	25

7.1.4.2 Table 68a and 68b: 'New Johnson's baby oil gel with camomile: protects and nourishes'

Table 68a

CATEGORY	OCCURRENCES
Attitude	20
Graduation	2

Table 68b

VALUE	OCCURRENCES
Positive	19
Negative	1
TOTAL	22

7.1.4.3 Table 69a and 69b: 'Keeping the best teachers in the profession'

Table 69a

CATEGORY	OCCURRENCES
Attitude	24
Graduation	6

Table 69b

VALUE	OCCURRENCES
Positive	17
Negative	7
TOTAL	30

7.1.5 Analysis of evaluation in eulogies

7.1.5.1 Table 70a and 70b: John F. Kennedy funeral eulogy

Table 70a

CATEGORY	OCCURRENCES
Attitude	49
Graduation	10

Table 70b

VALUE	OCCURRENCES
Positive	36
Negative	12
Neutral	1
TOTAL	59

7.1.5.2 Table 71a and 71b: Stanley Kubrick funeral eulogy

Table 71a

CATEGORY	OCCURRENCES
Attitude	42
Graduation	17

Table 71b

VALUE	OCCURRENCES
Positive	29
Negative	11
Neutral	2
TOTAL	59

7.1.5.3 Table 72a and 72b: Marilyn Monroe eulogy. By Lee Strasberg

Table 72a

CATEGORY	OCCURRENCES
Attitude	37
Graduation	5

Table 72b

VALUE	OCCURRENCES
Positive	29
Negative	7
Neutral	1
TOTAL	42

The tables above show that in all the text classes analysed in the present study the category attitude occurs much more frequently than graduation (For instance, 37 total occurrences versus 5, respectively. See Table 72a). A tentative explanation of this phenomenon is that, basically, graduation reflects the strength and constraints of attitude markers. As such, it does not enjoy the same status as attitude. This view is contrary to what Martin and White (2005) propose in their appraisal model. Taking into consideration the small number of occurrences of the former category in relation to the latter, we dare say that graduation and attitude do not stand at the same level as evaluation categories. Instead, we feel inclined to suggest that graduation acts at the service of attitude, at least in the texts analysed in this study.

Regarding the value of attitude markers, the highest occurrence of negative evaluation is found in the film reviews and editorials, each totalling 71 and 59 occurrences, correspondingly. On the other hand, the highest occurrence of positive evaluation occurs in eulogies, advertorials, and book reviews, each totalling 94, 48, and 22 occurrences, respectively. Concerning art reviews, we do not regard the results obtained as being significant, due to the fact that the occurrence of positive and negative evaluation markers depends on the writers' personal preferences. On the other hand, such evaluation markers seem to be significant in editorials and advertorials. Editorials deal with controversial issues whose evaluation is based on social values, i.e. moral assessments of human behaviour. Negative evaluation in editorials is used as a means for conveying criticism. Advertorials, on the other hand, deal with the aesthetic evaluation, i.e. appreciation of material objects advertised by the writers. Therefore, their assessment of such products is necessarily positive.

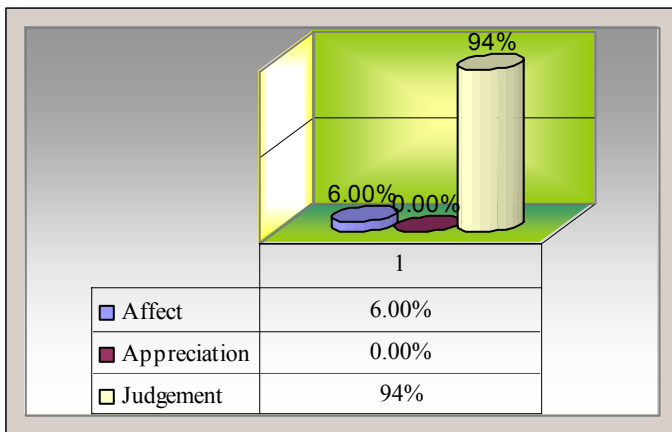
When comparing the occurrence of attitudinal markers in these five text classes, the results demonstrate that the category judgement predominates in editorials. As already explained, in the editorials under analysis, the writers convey evaluations of social behaviour, which are mainly based on ideological, political or religious beliefs.

Regarding art reviews and advertorials, the attitude expressions which are predominant therein are those of appreciation. As stated above, these text classes deal with the evaluation of artefacts. In art reviews and advertorials, the writers evaluate the main features and/or the technical aspects of a film or book - or any other artistic artefact - or a certain product. As for eulogies, the predominant category is affect. This finding can be explained by taking into account the fact that eulogies are intended to convey the writer's personal feelings towards the deceased.

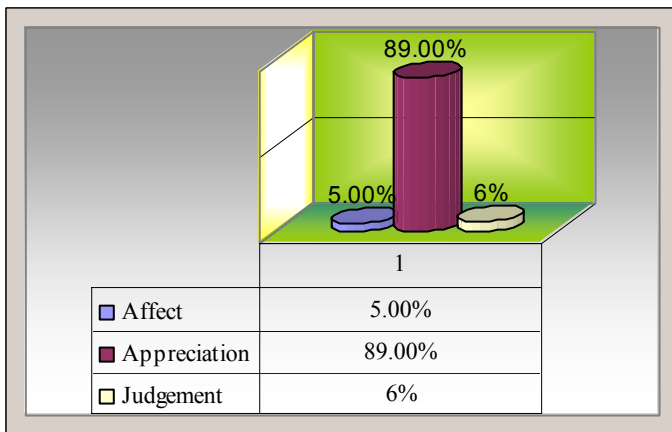
The charts below lay out the percentages of occurrence of the attitude markers in the different text classes under analysis:

7.1.6 Charts of attitude markers

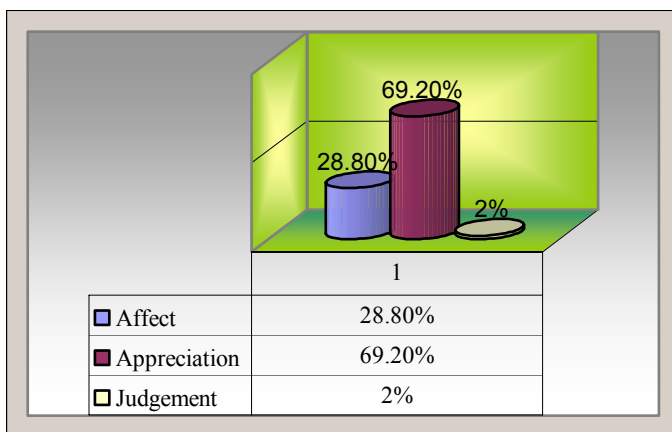
7.1.6.1. Chart 1: Attitude markers in editorials



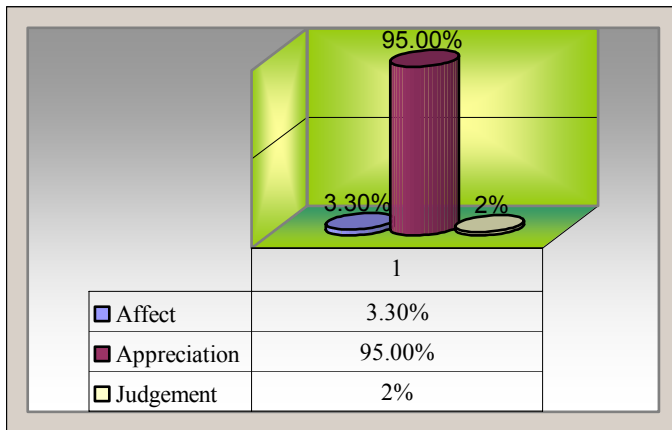
7.1.6.2 Chart 2: Attitude markers in film reviews



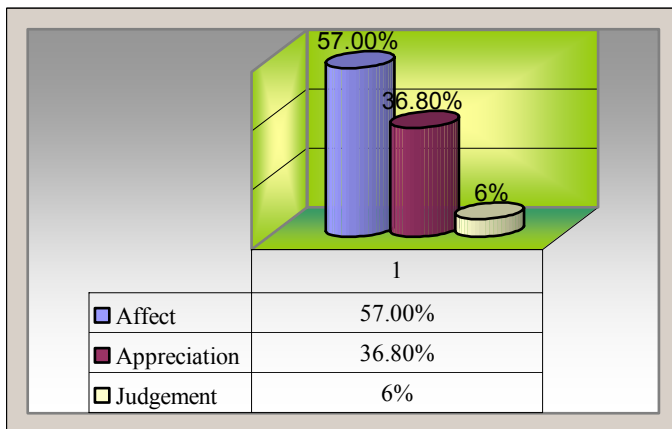
7.1.6.3 Chart 3: Attitude markers in book reviews



7.1.6.4. Chart 4: Attitude markers in advertorials



7.1.6.5. Chart 5: Attitude markers in eulogies



7.2 Analysis of modality

7.2.1 Analysis of modality in editorials

7.2.1.1 Table 73: 'A sudden taste for the law'

CATEGORY	OCCURRENCES
Epistemic	10
Deontic	2
TOTAL	12

7.2.1.2 Table 74: 'Abortion ruling in Colombia'

CATEGORY	OCCURRENCES
Epistemic	1
Deontic	4
TOTAL	5

7.2.1.3 Table 75: 'Tobacco racketeers get off easy'

CATEGORY	OCCURRENCES
Epistemic	6
Deontic	2
TOTAL	8

7.2.2 Analysis of modality in film reviews

7.2.2.1 Table 76: 'A 'Da Vinci Code' that takes longer to watch than read'

CATEGORY	OCCURRENCES
Epistemic	17
Deontic	3
TOTAL	20

7.2.2.2 Table 77: 'Addicted to drugs and drug rituals'

CATEGORY	OCCURRENCES
Epistemic	17
Deontic	0
TOTAL	17

7.2.2.3 Table 78: 'Superman Returns' to save mankind from its sins'

CATEGORY	OCCURRENCES
Epistemic	5
Deontic	0
TOTAL	5

7.2.3 Analysis of modality in book reviews

7.2.3.1 Table 79: 'For one more day' (Hardcover) by Mitch Albom (negative)

CATEGORY	OCCURRENCES
Epistemic	5
Deontic	0
TOTAL	5

7.2.3.2 Table 80: 'For one more day' (Hardcover) by Mitch Albom (positive)

CATEGORY	OCCURRENCES
Epistemic	3
Deontic	1
TOTAL	4

7.2.3.3. Table 81: ‘Harry Potter’ a general review

CATEGORY	OCCURRENCES
Epistemic	5
Deontic	2
TOTAL	7

7.2.4 Analysis of modality in advertorials

7.2.4.1 Table 82: ‘New soy shake launched’

CATEGORY	OCCURRENCES
Epistemic	0
Deontic	0
TOTAL	0

7.2.4.2 Table 83: ‘New Johnson's baby oil gel with camomile: protects and nourishes’

CATEGORY	OCCURRENCES
Epistemic	4
Deontic	1
TOTAL	5

7.2.4.3 Table 84: ‘Keeping the best teachers in the profession’

CATEGORY	OCCURRENCES
Epistemic	1
Deontic	2
TOTAL	3

7.2.5 Analysis of modality in eulogies

7.2.5.1 Table 85: John F. Kennedy funeral eulogy

CATEGORY	OCCURRENCES
Epistemic	11
Deontic	5
TOTAL	16

7.2.5.2 Table 86: Stanley Kubrick funeral eulogy

CATEGORY	OCCURRENCES
Epistemic	5
Deontic	1
TOTAL	6

7.2.5.3 Table 87: Marilyn Monroe eulogy, by Lee Strasberg

CATEGORY	OCCURRENCES
Epistemic	5
Deontic	3
TOTAL	8

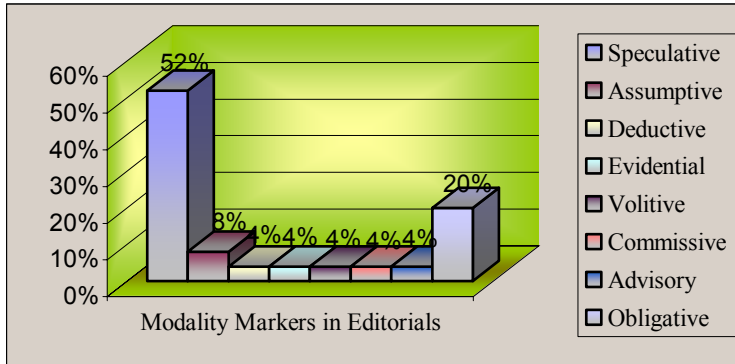
On the basis of the results obtained from the analysis, it can be stated that the most frequent type of modality found in the texts analysed is epistemic modality. Such results meet our original expectations. As an explanation of this finding, we may state that most of the texts analysed deal with issues that involve, essentially, expressing personal opinions rather than stating facts. As for advertorials, however, we had expected contemplating a different outcome, since by means of this text class, writers try to persuade readers to buy a particular product. Fulfilling this persuasive function seems to involve the operation of deontic modality markers. In this respect, we should also point out that the number of modality markers found was considerably low in the three advertorials analysed (only 9% in total).

As regards the categories within epistemic modality, in all the five text classes examined, we found a predominating number of expressions conveying speculative modality. This high frequency of occurrence may have to do with the fact that the expression of personal viewpoints is inherent to such texts as editorials, art reviews, advertorials and eulogies, where writers give possible explanations or make tentative

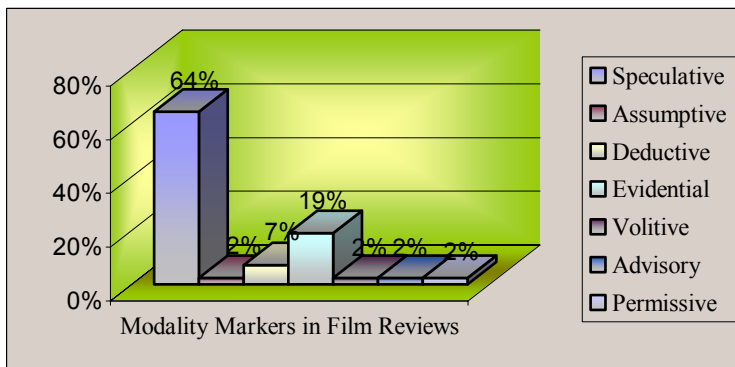
statements regarding a specific subject, event, artefact, person, etc. The charts below present the relative frequency of occurrence of the modality categories operating in the texts analysed.

7.2.6 Frequency of occurrence of modality expressions.

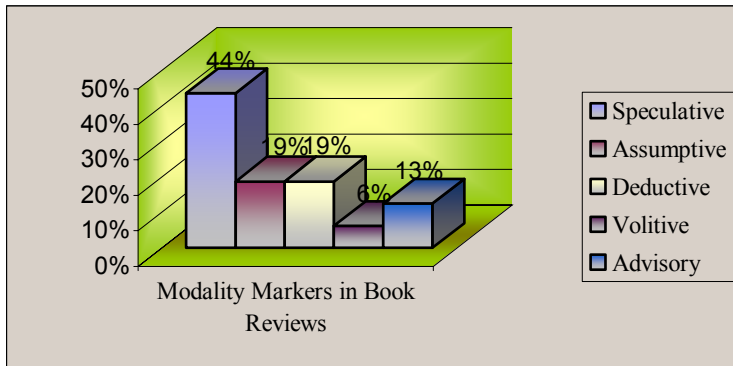
7.2.6.1. Chart 6: Modality markers in editorials



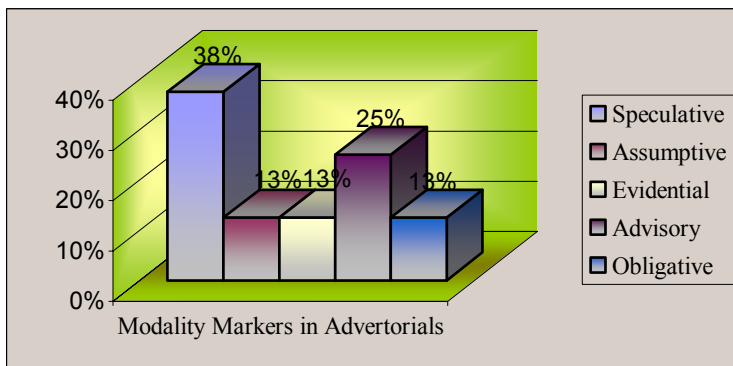
7.2.6.2 Chart 7: Modality markers in film reviews



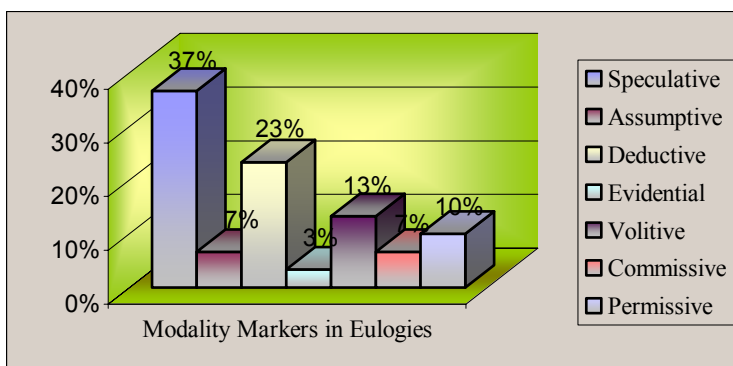
7.2.6.3 Chart 8: Modality markers in book reviews



7.2.6.4. Chart 9: Modality markers in advertorials



7.2.6.5. Chart 10: Modality markers in eulogies



7.3 GENERAL RESULTS

7.3.1 Summary of evaluative and modal items

The following tables summarise the occurrence of the two types of subjective markers found in the five text classes analysed.

7.3.1.1 Table 88: Editorials

EDITORIALS	EVALUATIVE ITEMS	MODAL ITEMS	TOTAL
A sudden taste for the law	34	12	46
Abortion ruling in Colombia	21	5	26
Tobacco racketeers get off easy	29	8	37
TOTAL	84	25	109

7.3.1.2 Table 89: Film reviews

FILM REVIEWS	EVALUATIVE ITEMS	MODAL ITEMS	TOTAL
A 'Da Vinci Code' that takes longer to watch than read	65	20	85
Addicted to drugs and drug rituals	44	17	61
'Superman returns' to save mankind from its sins	30	5	35
TOTAL	139	42	181

7.3.1.3 Table 90: Book reviews

BOOK REVIEWS	EVALUATIVE ITEMS	MODAL ITEMS	TOTAL
For one more day (Hardcover) by Mitch Albom 1(negative)	32	5	37
For one more day (Hardcover) by Mitch Albom 2 (positive)	11	4	15
Harry Potter a general review	19	7	26
TOTAL	62	16	78

7.3.1.4 Table 91: Advertorials

ADVERTORIALS	EVALUATIVE ITEMS	MODAL ITEMS	TOTAL
New soy shake launched	25	0	25
New Johnson's baby oil gel with camomile: protects and nourishes	22	5	27
Keeping the best teachers in the profession	30	3	33
TOTAL	77	8	85

7.3.1.5 Table 92 Eulogies

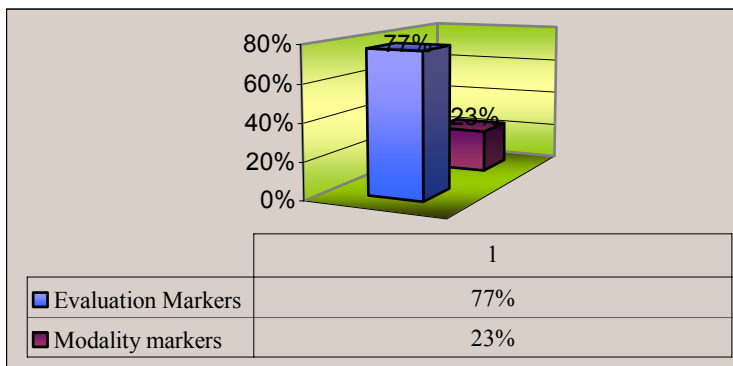
EULOGIES	EVALUATIVE ITEMS	MODAL ITEMS	TOTAL
John F. Kennedy funeral eulogy	59	16	75

Stanley Kubrick funeral eulogy	59	6	65
Marilyn Monroe eulogy by Lee Strasberg	42	8	50
TOTAL	160	30	190

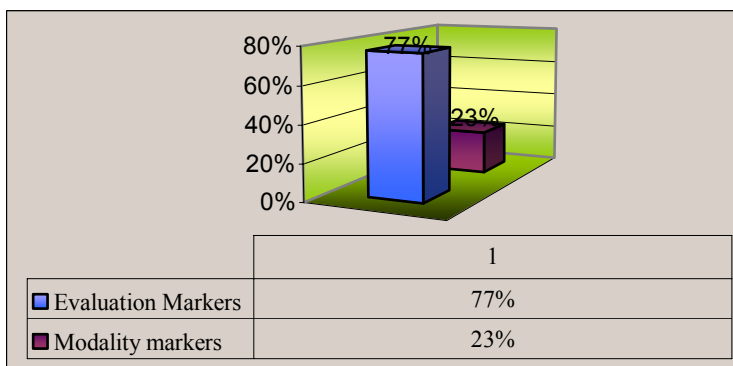
7.4 CHARTS OF GENERAL RESULTS

7.4.2. Charts of modality and evaluation markers

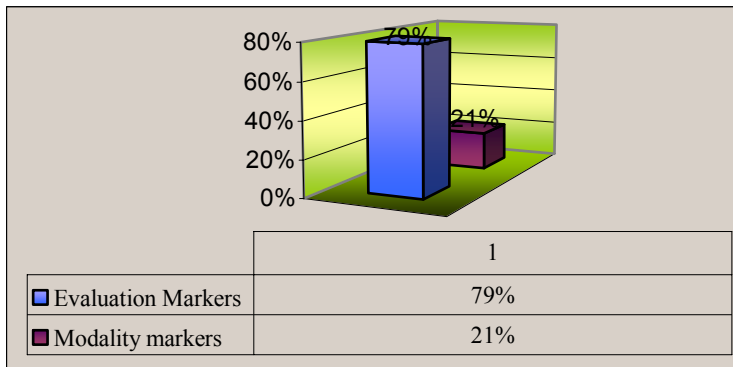
7.4.2.1. Chart 11: Evaluation and modality markers in editorials



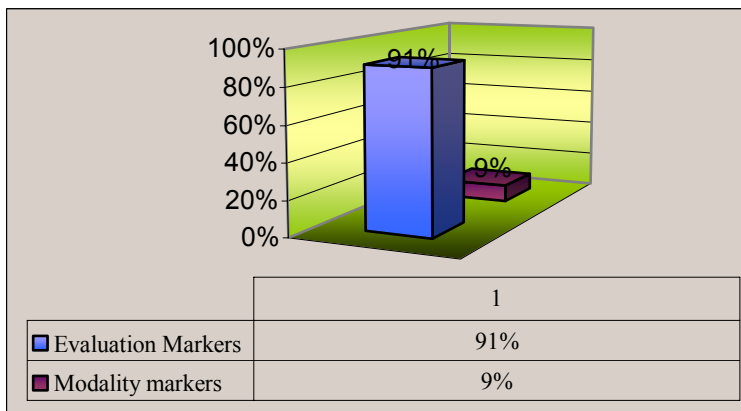
7.4.2.2. Chart12: Evaluation and modality markers in film reviews



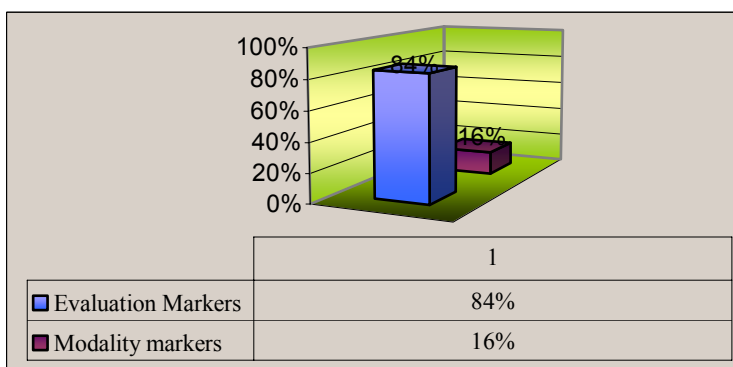
7.4.2.2. Chart 13: Evaluation and modality markers in book reviews



7.4.2.3. Chart 14: Evaluation and modality markers in advertorials



7.4.2.5. Chart 15: Evaluation and modality markers in eulogies



7.4.3 Total number of occurrences of evaluation and modality within argumentative structures

7.4.3.1 Table 93

Editorials

Argumentative component		Evaluation markers	Modality markers
CLAIM (primary)		14	5
GROUNDS (primary)		6	2
SUBCLAIM(S)	secondary	8	3
	tertiary	1	1
SUBGROUNDS	secondary	15	3
	tertiary	0	0
TOTAL		44	14

7.4.3.2 Table 94

Film reviews

Argumentative component		Evaluation markers	Modality markers
CLAIM (primary)		13	1
GROUNDS (primary)		3	1
SUBCLAIM(S)	secondary	12	3
	tertiary	4	0
SUBGROUNDS	secondary	4	3
	tertiary	3	2
TOTAL		39	10

7.4.3.3 Table 95

Book reviews

Argumentative component		Evaluation markers	Modality markers
CLAIM(primary)		4	1
GROUNDS(primary)		3	0
SUBCLAIM(S)	secondary	7	1
	tertiary	4	1
SUBGROUNDS	secondary	12	2
	tertiary	3	1
TOTAL		33	6

7.4.3.4 Table 96

Advertorials

Argumentative component		Evaluation markers	Modality markers
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CLAIM(primary)		5	0
GROUND(S)(primary)		7	2
SUBCLAIM(S)	secondary	5	1
	tertiary	6	0
SUBGROUND(S)	secondary	14	0
	tertiary	6	0
TOTAL		43	3

7.4.3.5 Table 97

Eulogies

Argumentative component		Evaluation markers	Modality markers
CLAIM(primary)		8	1
GROUND(S)(primary)		19	3
SUBCLAIM(S)	secondary	20	4
	tertiary	2	0
SUBGROUND(S)	secondary	11	0
	tertiary	6	0
TOTAL		66	8

7.4.4. Percentage of evaluation and modality markers in the argumentative structure of the text classes under analysis.

Chart 16: Evaluation

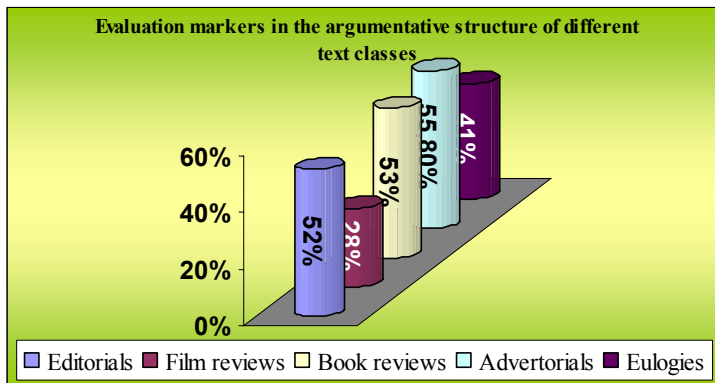
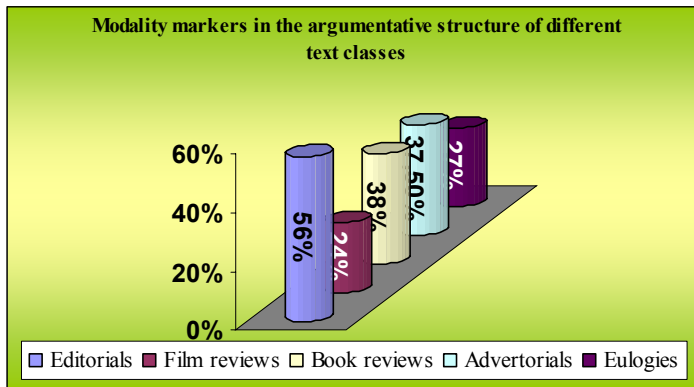


Chart 17: Modality



7.5. FINAL DISCUSSION OF THE GENERAL RESULTS

On the basis of an overall view of the data under analysis, some final observations can be made. The total number of modality and evaluation markers found in each text class under analysis in this research was clearly different from one another. Thus, for example, 190 subjective items were found in eulogies, while only 78 were found in book reviews. However, when we examined the internal argumentative structure of each text, these numbers decreased significantly: out of 190 subjective items present in eulogies, only 74 were found in their argumentative structure, whereas in book reviews the total number of subjective markers decreased to 39. In broad terms, only half (or less) of the subjective markers found in each text class, either conveying evaluation or modality, appear within their corresponding argumentative structure. The argumentative structures of editorials, book reviews and advertorials displayed a higher number of occurrences of evaluation markers (52%, 53% and 55%, correspondingly) compared to that appearing in film reviews and eulogies (28% and 41%, respectively). On the other hand, the number of occurrences of modality markers is much higher in the argumentative

structure of editorials than in the rest of the text classes under study (56%). Also, contrary to some expectations, the argumentative structure of film reviews presents the lowest occurrence of both evaluation and modality markers (28% and 24%, respectively).

As regards editorials, the highest number of evaluative markers was found within the (primary) claim⁷ and the (secondary) subgrounds supporting the (secondary) subclaims. As for film reviews, the evaluative markers were present, principally, in the (primary) claims and (secondary) subclaim, i.e. the grounds supporting each (primary) claim. Concerning book reviews and advertorials, the evaluation markers were present, mainly, as part of the (secondary) subgrounds supporting the (secondary) subclaims. Finally, in eulogies, the most significant number of evaluative occurrences appeared within the (primary) grounds, as well as in the (secondary) subclaims.

⁷ Henceforth, for the sake of clarity of exposition, in this section we will, occasionally, rename each of the following terms: the claim will now be called '(primary) claim', the grounds will be renamed '(primary) grounds', the grounds

8. CONCLUSIONS

As a final interpretation of the general results obtained, we will state that in the three editorials analysed, the writers express an opinion, that is, state a claim aimed at appraising a given state of affairs, mainly concerning governmental issues, as being, mainly, of a negative kind. Then they proceed to present 'objective' facts which act as arguments, i.e. grounds, supporting their points of view. This appeal to 'objectivity' is made manifest by the observation of the low number of evaluative items present within the grounds supporting the claim. However, as leader writers advance in the formulation of their argumentative process, both the subclaims and the subgrounds gradually become less objective. Thus, the highest number of occurrences of evaluation items cluster within the secondary subgrounds -exception made of those which simultaneously function as (tertiary) subclaims and which are, therefore, supported by (tertiary) subgrounds. Tentatively, we may state that in spite of having, apparently, 'exhausted' their objective arguments, the writers continue to build up an argumentative structure. However, this is progressively based, as they advance towards the lower levels of the hierarchical argumentative tree diagram, rather on subjective reasoning than objective one.

As far as film reviews are concerned, the examination of their argumentative structure demonstrates that they are mainly evaluative at the top levels of the corresponding hierarchical structure. That is, the (primary) claim and (secondary) subclaims display the highest number of evaluation markers. However, the (secondary) subgrounds supporting the (secondary) subclaims seem to be more objective; this observation being supported, again, on the absence of such markers within them.

which become subclaims are to be called '(secondary) subclaims', while the subgrounds which support the secondary subclaims are to be called '(secondary) subgrounds', the (secondary) subgrounds which become subclaims will be

Contrary to our expectations, in book reviews and advertorials, the (primary) claim and (primary) grounds (some of which are in fact made into secondary subclaims) seem to be relatively more objective than the (secondary) subgrounds. That is to say, the higher levels of the argumentative structure display a higher degree of objective reasoning than the lower ones (which, in turn, demonstrate a higher level of subjective reasoning). This observation may be indicative of a less solid argumentative structure. Another possible interpretation may be that in the texts analysed in this research, the claim is stated in a single utterance where few instances of evaluation occur. As previously explained, quite the opposite situation occurred both in editorials and film reviews, where the number of utterances making explicit the claim was much greater.

As originally predicted, eulogies were the most subjective text class. In them, the (primary) claim is supported on subjective (primary) grounds and on subjective (secondary) subclaims. Nevertheless, the number of evaluative items decreased considerably in the (tertiary) subclaims and (tertiary) subgrounds that support them.

As for modality markers, there is a similar distribution throughout the argumentative structure of each one of the texts analysed. This finding seems to demonstrate that, in discursal text construction, the modality component plays a secondary role with respect to evaluation, the latter then being a more relevant element in text argumentative structure. This may be due to the fact that evaluative devices play a prominent role in the expression of a personal viewpoint, which becomes a claim within an argumentative structure.

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10. APPENDICES

10.1 EDITORIAL

10.1.1

May 24, 2006

The New York Times
nytimes.com

A Sudden Taste for the Law

(1) "It's hard to say which was more bizarre about Attorney General Alberto Gonzales's threat to prosecute The Times for revealing President Bush's domestic spying program: his claim that a century-old espionage law could be used to muzzle the press or his assertion that the administration cares about enforcing laws the way Congress intended.

(5) Mr. Gonzales said on Sunday that a careful reading of some statutes "would seem to indicate" that it was possible to prosecute journalists for publishing classified material. He called it "a policy judgment by Congress in passing that kind of legislation," which the executive is obliged to obey.

(9) Mr. Gonzales seemed to be talking about a law that dates to World War I and bans, in some circumstances, the unauthorized possession and publication of information related to national defense. It has long been understood that this overly broad and little used law applies to government officials who swear to protect such secrets, and not to journalists.

(13) But in any case, Mr. Gonzales and Mr. Bush have not shown the slightest interest in upholding constitutional principles or following legislative guidelines that they do not find ideologically or politically expedient.

(16) Mr. Gonzales served as White House counsel and as attorney general during the period Mr. Bush concocted more than 750 statements indicating that the president would not obey laws he didn't like, or honor the recorded intent of those who passed them. Among the most outrageous was Mr. Bush's statement that he did not consider himself bound by a ban on torturing prisoners. Mr. Gonzales was part of the team that came up with the rationalization for torture, as well as for the warrantless eavesdropping on Americans' e-mail and phone calls.

(22) If Mr. Gonzales has developed a respect for legislative intent or a commitment to law enforcement, he could start by using his department's power to enforce the Voting Rights Act to protect Americans, rather than challenging minority voting rights and endorsing such obviously discriminatory practices as the gerrymandering in Texas or the Georgia voter ID program. He could enforce workplace safety laws, like those so tragically unenforced at the nation's coal mines, instead of protecting polluters and gun traffickers.

(28) He could uphold the Geneva Conventions and the U.N. Convention Against Torture, instead of coming up with cynical justifications for violating them. He could repudiate the disgraceful fiction known as "unlawful enemy combatant," which the administration cooked up after 9/11 to deny legal rights to certain prisoners.

(32) And he could suggest that the administration follow Congress's clear and specific intent for the 1978 Foreign Intelligence Surveillance Act: outlawing wiretaps of Americans without warrants".

10.1.2

May 24, 2006

Abortion Ruling in Colombia

The New York Times
nytimes.com

(1) “Colombia, which until May 10 had completely banned abortion, has now legalized it under some circumstances. The country's Constitutional Court permitted the procedure in cases when the pregnancy endangers the life or health of the mother, or results from rape or incest, or if the fetus is unlikely to survive.

(5) Along with El Salvador and Chile, Colombia had been one of three countries in Latin America where abortion was completely prohibited. The decision is very important for Colombian women, who will no longer have to contend with a legal system that privileges a fetus's life over that of the mother. It also adds to a string of legal rulings relaxing abortion rules in Latin America, and will encourage abortion-rights advocates elsewhere.

(10) Almost as important as the ruling itself, however, are the reasons behind it. In the United States, the right to abortion rests on a woman's right to privacy. The Colombian court, in contrast, based its ruling on a woman's right to health, life and equality.

(13) This reasoning reflects the fact that illegal abortion in Colombia, as in most of Latin America, is a huge public health problem. It is shockingly common, ending one in four pregnancies in Colombia. Women there average more than one abortion over their fertile years. By the government's rough estimate, unsafe abortion is the third leading cause of maternal mortality. The health dangers are not shared equally, as wealthier women can pay competent doctors, while poor ones must resort to unsafe clinics or, worse, do it themselves.

(19) Catholic Church leaders have threatened to excommunicate the judges, along with women who undergo abortions and doctors who perform them. But most of Colombia's politicians who have spoken out, including the conservative president, Álvaro Uribe, say they respect the court ruling. Colombia must now overcome local pressure from the church and ensure that abortion is truly available to poor women in public hospitals. It should also address the lack of sex education and high rates of rape that have made abortion so tragically common”.

10.1.3

August 20, 2006

Tobacco Racketeers Get Off Easy

The New York Times
nytimes.com

(1) If only a public shaming were enough to punish the tobacco industry for its half-century of deception in promoting a product so damaging to the nation's health. There are plenty of shameful acts depicted in a voluminous court opinion issued last week that found that five big tobacco companies had violated civil racketeering laws. But there is apparently nothing that can be done to force them to disgorge their ill-gotten profits or punish them for past mendacities.

(6) Last week's ruling by Judge Gladys Kessler in the Federal District Court for the District of Columbia amounted to a moral victory for prosecutors in a case they had originally

hoped would impose huge financial penalties. The 1,742-page opinion lays out in painstaking detail how the industry has obfuscated the health consequences of smoking, duped people into thinking that low-tar and low-nicotine cigarettes might be less harmful, manipulated cigarette design to ensure an addictive dose of nicotine, downplayed the adverse effects of secondhand smoke and seduced young people into taking up smoking while denying that it was doing any such thing. To hide its tracks, the industry, abetted by its lawyers, suppressed research and destroyed documents.

(14)The judge was clearly appalled that the companies marketed and sold their products “with zeal, with deception, with a single-minded focus on their financial success and without regard for the human tragedy or social costs that success exacted.” But she felt hemmed in by an appeals court decision, which held that under the civil racketeering statute, no damages could be imposed for past misdeeds, only remedies to restrain future misconduct.

(19)That not only ruled out the huge \$280 billion penalty originally sought when the suit was filed in 1999, but even, the judge concluded, the modest billions sought by prosecutors last year to help people quit smoking and reduce the incidence of youth smoking. All the judge felt she could do was to order the companies to mount an advertising campaign to correct years of misrepresentations and to stop using such misleading terms as “light” or “low tar” or “mild” to imply health benefits.

(25) Even these remedies may be appealed by the companies. The prospects for reining in this rogue industry seem limited unless Congress finds the gumption to crack down — or top tobacco executives develop a conscience and decide to get out of the death-dealing business.

10.2 FILM REVIEWS

10.2.1

May 18, 2006

A 'Da Vinci Code' That Takes Longer to Watch Than Read

By A. O. SCOTT

The New York Times
nytimes.com

(1) CANNES, France, May 17 — It seems you can't open a movie these days without provoking some kind of culture war skirmish, at least in the conflict-hungry media. Recent history — "The Passion of the Christ," "The Chronicles of Narnia" — suggests that such controversy, especially if religion is involved, can be very good business. "The Da Vinci Code," Ron Howard's adaptation of Dan Brown's best-selling primer on how not to write an English sentence, arrives trailing more than its share of theological and historical disputation.

(7) The arguments about the movie and the book that inspired it have not been going on for millennia — it only feels that way — but part of Columbia Pictures' ingenious marketing strategy has been to encourage months of debate and speculation while not allowing anyone to see the picture until the very last minute. Thus we have had a flood of think pieces on everything from Jesus and Mary Magdalene's prenuptial agreement to the secret recipes of

Opus Dei, and vexed, urgent questions have been raised: Is Christianity a conspiracy? Is "The Da Vinci Code" a dangerous, anti-Christian hoax? What's up with Tom Hanks's hair?

(14) Luckily I lack the learning to address the first two questions. As for the third, well, it's long, and so is the movie. "The Da Vinci Code," which opened the Cannes Film Festival on Wednesday, is one of the few screen versions of a book that may take longer to watch than to read. (Curiously enough Mr. Howard accomplished a similar feat with "How the Grinch Stole Christmas" a few years back.)

(19) To their credit the director and his screenwriter, Akiva Goldsman (who collaborated with Mr. Howard on "Cinderella Man" and "A Beautiful Mind"), have streamlined Mr. Brown's story and refrained from trying to capture his, um, prose style. "Almost inconceivably, the gun into which she was now staring was clutched in the pale hand of an enormous albino with long white hair." Such language — note the exquisite "almost" and the fastidious tucking of the "which" after the preposition — can live only on the page.

(25) To be fair, though, Mr. Goldsman conjures up some pretty ripe dialogue all on his own. "Your God does not forgive murderers," Audrey Tautou hisses to Paul Bettany (who plays a less than enormous, short-haired albino). "He burns them!"

(28) Theology aside, this remark can serve as a reminder that "The Da Vinci Code" is above all a murder mystery. And as such, once it gets going, Mr. Howard's movie has its pleasures. He and Mr. Goldsman have deftly rearranged some elements of the plot (I'm going to be careful here not to spoil anything), unkinking a few over-elaborate twists and introducing others that keep the action moving along.

(33) Hans Zimmer's appropriately overwrought score, pop-romantic with some liturgical decoration, glides us through scenes that might otherwise be talky and inert. The movie does, however, take a while to accelerate, popping the clutch and leaving rubber on the road as it tries to establish who is who, what they're doing and why.

(37) Briefly stated: An old man (Jean-Pierre Marielle) is killed after hours in the Louvre, shot in the stomach, almost inconceivably, by a hooded assailant. Meanwhile Robert Langdon (Mr. Hanks), a professor of religious symbology at Harvard, is delivering a lecture and signing books for fans. He is summoned to the crime scene by Bezu Fache (Jean Reno), a French policeman who seems very grouchy, perhaps because his department has cut back on its shaving cream budget.

(43) Soon Langdon is joined by Sophie Neveu, a police cryptographer and also — Bezu Fache! — the murder victim's granddaughter. Grandpa, it seems, knew some very important secrets, which if they were ever revealed might shake the foundations of Western Christianity, in particular the Roman Catholic Church, one of whose bishops, the portly Aringarosa (Alfred Molina) is at this very moment flying on an airplane. Meanwhile the albino monk, whose name is Silas and who may be the first character in the history of motion pictures to speak Latin into a cellphone, flagellates himself, smashes the floor of a church and kills a nun.

(50) A chase, as Bezu's American colleagues might put it, ensues. It skids through the nighttime streets of Paris and eventually to London the next morning, with side trips to a

Roman castle and a chateau in the French countryside. Along the way the film pauses to admire various knickknacks and art works, and to flash back, in desaturated color, to traumatic events in the childhoods of various characters (Langdon falls down a well; Sophie's parents are killed in a car accident; Silas stabs his abusive father).

(56) There are also glances further back into history, to Constantine's conversion, to the suppression of the Knights Templar and to that time in London when people walked around wearing powdered wigs.

(59) Through it all Mr. Hanks and Ms. Tautou stand around looking puzzled, leaving their reservoirs of charm scrupulously untapped. Mr. Hanks twists his mouth in what appears to be an expression of professorial skepticism and otherwise coasts on his easy, subdued geniality. Ms. Tautou, determined to ensure that her name will never again come up in an Internet search for the word "gamine," affects a look of worried fatigue.

(64) In spite of some talk (a good deal less than in the book) about the divine feminine, chalices and blades, and the spiritual power of sexual connection, not even a glimmer of eroticism flickers between the two stars. Perhaps it's just as well. When a cryptographer and a symbologist get together, it usually ends in tears.

(68) But thank the deity of your choice for Ian McKellen, who shows up just in time to give "The Da Vinci Code" a jolt of mischievous life. He plays a wealthy and eccentric British scholar named Leigh Teabing. (I will give Mr. Brown this much: he's good at names. If I ever have twins or French poodles, I'm calling them Bezu and Teabing for sure.)

(72) Hobbling around on two canes, growling at his manservant, Remy (Jean-Yves Berteloot), Teabing is twinkly and avuncular one moment, barking mad the next. Sir Ian, rattling on about Italian paintings and medieval statues, seems to be having the time of his life, and his high spirits serve as something of a rebuke to the filmmakers, who should be having and providing a lot more fun.

(77) Teabing, who strolls out of English detective fiction by way of a Tintin comic, is a marvelously absurd creature, and Sir Ian, in the best tradition of British actors slumming and hamming through American movies, gives a performance in which high conviction is indistinguishable from high camp. A little more of this — a more acute sense of its own ridiculousness — would have given "The Da Vinci Code" some of the lightness of an old-fashioned, jet-setting Euro-thriller.

(83) But of course movies of that ilk rarely deal with issues like the divinity of Jesus or the search for the Holy Grail. In the cinema such matters are best left to Monty Python. In any case Mr. Howard and Mr. Goldsman handle the supposedly provocative material in Mr. Brown's book with kid gloves, settling on an utterly safe set of conclusions about faith and its history, presented with the usual dull sententiousness.

(88) So I certainly can't support any calls for boycotting or protesting this busy, trivial, inoffensive film. Which is not to say I'm recommending you go see it.

(90) "The Da Vinci Code" is rated PG-13 (Parents strongly cautioned). It has some violent killings and a few profanities.

10.2.2

Addicted to Drugs and Drug Rituals

The New York Times
nytimes.com

By ELVIS MITCHELL

Published: October 6, 2000, Friday

(1) In "Requiem for a Dream," the director Darren Aronofsky's adaptation of Hubert Selby Jr.'s lower-depths novel, Jared Leto has lost so much weight he looks like another person altogether. As the junkie Harry, a wasted pretty boy, he seems kept aloft by his eyelashes, the only substantial thing on his frame. Superficially, it might be easy to confuse the protagonists of "Requiem" with the models in a Calvin Klein Jeans ad of a few years ago. But make no mistake: there is plenty of meat on its bones.

(7) The filmmaker's effrontery is effectively a personal statement, a brand of dynamism that isn't just technique for its own explosive ends but rather is integral to the storytelling. The book is unremittingly grim, and the flashes of visual wit supplied by Mr. Aronofsky, who wrote the screenplay with Mr. Selby, are offputting because he is infatuated with the rot. By the end, he has made the movie bleaker than the original material. People may find it infuriating precisely because it's so intimidating, and it may leave you shaken. Be warned: it's a downer, and a knockout.

(14) "Requiem" interweaves the stories of four drug addicts -- Harry; his mother, Sara (Ellen Burstyn); his girlfriend, Marion (Jennifer Connelly); and his buddy, Tyrone (Marlon Wayans) -- in their pursuit of a reality-blurring high. Still, the picture holds close to the theme of the novel: the real drug we're all hooked on is the American Dream, with its promises of big cash paydays and fame and eventually happiness, which can all no doubt be found around that same corner where prosperity is said to lurk. Mr. Aronofsky starts with Mr. Selby's thesis, which in the wrong hands could be corny and grating, and vaults right past it. He is pixilated on his own fairy dust, and the trail of grace notes that verge on the hyperbolic are his shout out to sanity; he's clearing his head and his lungs.

(23) When the picture starts, Harry is dropping in on his mother for his regular appointment to steal and pawn her television set. Soon, though, he is coming by to bring her a gift: a brand new one. And in a tragic role reversal, Harry has become the adult. He recognizes his mother's involuntary teeth grinding as an amphetamine addict's behavior; she is hooked on the pills so she can get her weight down to go on her favorite television segment, a raise-the-roof weight-loss infomercial with a predatory host (Christopher McDonald). The tawdriness is another detail that Mr. Aronofsky gets right.

(30) The story involves the characters' dream-chasing. Harry wants to be rich, his mother wants him to be married and happy, and Marion wants to be a part of his life. He talks her into dating her former therapist (Sean Gullette, the star of Mr. Aronofsky's "Pi") so she can get some money to keep Harry's drug business going. Her revulsion is so visceral you can almost feel her nerve endings recoiling.

(35) Ms. Connelly, too, whittled herself down to a new weight class, and it's her performance that gives the movie weight, since her fall is the most precipitous. By the end, when she curls into a happy fetal ball with a furtive smile on her face, she has come to love her debasement (including an exhibitionistic sex scene that is the reason "Requiem," which opens today at the U.A. Union Square 14, is being released without a rating). Her dank realization is more disturbing than anything in the novel, and Ms. Connelly has never before done anything to prepare us for how good she is here.

(42) Mr. Aronofsky draws astonishing performances from his actors. Probably the biggest surprise is Mr. Wayans, whose overstimulated comic work can border on hilarity and make you cringe at the same time. His hyperactivity conveys a desperate need for attention, which is frightening from someone who has so much presence. You can't take your eyes off him even though you can sometimes barely stand to look at him.

(47) Here, as Harry's dreamy running buddy, he lets the charisma do the work for him and lets go of all the tension that tightens his lower jaw muscle. For a moment, you may be unsure if this is Marlon Wayans. It is, though, and his face isn't slack from relaxation; the looseness born of suppression keeps him alert and wired. He is connecting with Mr. Leto, and the two of them make an incredibly real and believable pair. They're looking to score the easy money by selling heroin on the streets.

(53) After the young director's phenomenal debut with the barely budgeted "Pi," which was like watching a middleweight boxer win a fight purely on reflexes, he comes back with a picture that shows maturation. He has skills, and what works both for him and against him is that he is in as much of a jittery delirium as his characters. It's obvious to say that moviemaking is his high, but it's also undeniable. He doesn't put a gloss on his characters' problems. Their drug gobbling is highlighted, accompanied by slurps, gulps and other loud noises that infantilize their appetites. For them, it's all sensation-seeking, and to a lesser extent it's the case with the movie as well.

(61) Instead of falling back on the cliché of junkies' vegetative states, Mr. Aronofsky races through their buzzes because he wants to show how quickly the time passes when they're high. And it explains why their lives are so empty when they're not consuming, which drug movies haven't made so clear before. By rushing the addicts' temporary nirvana, "Requiem" puts a premium on the valuable drug time.

(66) "Requiem" also wants to make the bigger point that addicts are as hooked on the rituals of getting high as they are on the manufactured endorphin rush itself. Mr. Aronofsky has his brilliant cinematographer, Matthew Libatique, shoot these sequences so painstakingly that there is a danger some people will think the film glamorizes the awful habits. It doesn't, and the plunge into the nightmare of continued degradation is rendered as vividly as the ingesting of heroin, cocaine and coffee. And the picture itself looks diseased from the inside, externalizing the sickness of the characters. Often, there is a slightly greenish and bleached tinge that suggests spiritual gangrene.

(74) The 1970's brought a streak of loser druggie movies, like "Born to Win," "Panic in Needle Park" and the festering pallor of "The Night of the Following Day," which could be the spiritual ancestor of "Requiem." These movies floated through the grimy, nothing days

of their casts, who tried to hold up their nodding heads long enough to get through a normal day. "Requiem" goes a step further; it couldn't be less like a draggy heroin movie. Its full-on assault blazes through the central nervous system faster than any over-the-counter cold medicine, and the relief is instantaneous.

(81) "Requiem" is like a Chuck Jones video starring Cool Herk, in which the scratch rhythms on the soundtrack are mirrored by editing so nimble and fast it's like old-school turntable scratching. Refrigerators sprout ravenous jaws, and the view through a filthy window onto a rainy, dark street suddenly becomes sun-kissed and luminous. The people in "Requiem for a Dream" can't see anything in front of them, and can't really trust their senses until it's far too late.

(86) Mr. Aronosfky and Mr. Selby keep snatches of old dialogue -- some of which comes right out of the book -- with its old-fashioned references to "dope fiends," so we can't exactly trust our senses, either. It's never clear when the movie is set, but its Brighton Beach isn't pretty.

(89) Mr. Aronofsky's style could probably best be described as cyberpulp, a tangle of images with comic panel acuity that he is downloading from his subconscious. To paraphrase a line from a Celine Dion song that might be from the time when this movie was set, the director pushed his accelerator all the way to the Equator.

10.2.3

More on 'Superman Returns'

'Superman Returns' to Save Mankind From Its Sins

By Manohla Dargis

The New York Times
nytimes.com

(1) Mr. Singer's Superman, played by Brandon Routh, is a hero of rather different emotional colors, most muted. Like Christopher Nolan's "Batman Begins," Mr. Singer's effort reworks the legend against a vaguely modern, timeless backdrop that blends the thematically old with the technologically new.

(5)The story opens with some necrophiliac wizardry and Brando newly arisen as Superman's extraterrestrial father. Well represented even from beyond, the dead actor receives billing for his spectral turn, squeezed between Eva Marie Saint, who plays Superman's earth mother, and Tristan Lake Leabu, who plays Lois Lane's young son. The Daily Planet's star reporter is in turn played by Kate Bosworth, whose glum mien and curtain of brown hair suggests that blondes really do have more fun. Lois, however, doesn't enter the picture until after the filmmakers have (11)laid the story's Oedipal foundation, which finds two men saying goodbye to the much older women who will, intentionally or not, shape their destinies. In one corner, Lex Luthor (Kevin Spacey taking up the role played by Mr. Hackman) bids cold adieu to the crone who will make him fantastically rich; in another, Superman again digs a fiery trough into the Kent family farm upon crash landing. This time, it's the grown man who brings tears to his mother's eyes and who stares at the sinking Kansas (actually Australian) sun, weighing his responsibility to humankind after a five-year hiatus crossing the galaxies to visit his original home.

(18) It's too bad that Mr. Singer and his colleagues don't really do anything substantial with the good-guy-bad-guy routine. Superman may be a super-creation, but it's his villains rather

than his dual identity that have usually given him a kick. Unlike his brooding and angst-ridden rivals in the superhero game, his alter ego is only as interesting as the comic book artist or the actor adding shades of gray to Clark Kent's business suit. Part of the charm of Mr. Reeve's interpretation was that a guy this impossibly handsome, who literally towers over everyone in the office, could hide behind a slouch and oversized eyeglasses. It was absurd, but then so too was the idea that a powerful extraterrestrial would hang around Earth to take the kind of abuse perennially heaped on his human half.

(27) That identity allowed Superman to walk among us, but mostly it allowed him and, by proxy, generations of geeks both creating and consuming the character, to engage ritualistically in a sadomasochistic relationship with Lois Lane. A variation on the high school homecoming queen who sails past the shy guy in glasses on her way to a back-seat tumble with the captain of the football team, this trouble-seeking reporter has always brought out what is most human, vulnerable and identifiable in Superman. He gives her headlines; she gives him a broken, or at least bruised, heart. In "Superman II," which was directed by Richard Lester (and an uncredited Mr. Donner), she gave him a bit more, too, thereby transforming the world's most powerful virgin into a one-night stud.

(36) Near the end of the second film, Superman, realizing that he and Lois have no future, wipes away their boudoir encounter with an amnesia-producing kiss. Mr. Singer expends much more time and many more resources to do pretty much the same, erasing part of the past to create what is essentially a new and considerably more sober sequel to the first two films, one that shakes the earthiness off Superman and returns him to the status of a savior.

(41) There's always been a hint of Jesus (and Moses) to the character, from the omnipotence of his father to a costume that, with its swaths of red and blue, evokes the colors worn by the Virgin Mary in numerous Renaissance paintings. It's a hint that proves impossible not to take.

(44) Intentionally or not, the Jesus angle also helps deflect speculation about just how straight this Superman flies. Given how securely Lois remains out of the romantic picture in "Superman Returns," now saddled with both a kid and a fiancé (James Marsden), it's no surprise that some have speculated that Superman is gay. The speculation speaks more to our social panic than anything in the film, which, much like the overwhelming majority of American action movies produced since the 1980's, mostly involves what academics call homosocial relations. In other words, when it comes to Hollywood, boys will be boys and play with their toys, whether they're sleeping with one another or not, leaving women to weep, worry and wait to be rescued.

(52) Every era gets the superhero it deserves, or at least the one filmmakers think we want. For Mr. Singer that means a Superman who fights his foes in a scene that visually echoes the garden betrayal in "The Passion of the Christ" and even hangs in the air much as Jesus did on the cross. It's hard to see what the point is beyond the usual grandiosity that comes whenever B-movie material is pumped up with ambition and money. As he proved with his first two installments of "The X-Men" franchise, Mr. Singer likes to make important pop entertainments that trumpet their seriousness as loudly as they deploy their bangs. It's hard not to think that Superman isn't the only one here with a savior complex.

10.3 BOOK REVIEWS

10.3.1.

For One More Day (Hardcover) by Mitch Albom (negative)

(1) This was my first foray into Mitch Albom's works, I have heard of him of course and I wanted to read something different so I gave this a shot. It's not a very lengthy book; you could finish it in an afternoon if you wanted to. The length is its saving grace; there just wasn't enough substance there to maintain its present length, let alone anything else.

(5) Basically, the story is about a man who becomes alienated from his family and tries to commit suicide, and in doing so, encounters the "spirit" of his deceased mother. I found the premise interesting...what would you do if you had another day with a loved one? But it just wasn't developed, and I really felt no emotional attachment to any of the characters.

(9) Everyone in the book is an addictive, self-centered, and not very likeable person and as such it was hard to feel any sympathy towards any of them. The main character had the chance of a lifetime spending one more day with mom, but they don't really DO anything. I was waiting around for that one 'special' moment to happen for the whole book, and when that moment finally happens, it lasts all of about 10 seconds and then the book soon ends.

(14) You will find yourself asking "is THAT what I was waiting for?" Don't get me wrong, I didn't hate it, but it could have been much more than it was, and it was hardly inspirational. In fact, I found this to more nostalgic than inspirational, as the details seem to focus more on painting a picture of the era the story takes place in rather than the people.

(18) There's an annoying amount of references to brand names and other items belonging to the 50's 60's and 70's. The people in the book are not as well defined and are really just kind of stereotypical cardboard cutouts; mom corrects your grammar and makes PB&J cut into triangles, dad was a tough guy who told you to "buck up", and he played baseball, and so on. On the whole I just found it to be sappy, trite, predictable, preachy and quite honestly, dull. The only thing it inspired me to do was check out a copy of Tuesdays With Morrie.

(24) This guy may have some good books in him but this aint one of them. This book is more like a 200 page Hallmark card.

10.3.2

For One More Day (Hardcover) by Mitch Albom (positive)

(1) I always enjoy reading Mitch Albom's books because he eliminates a lot of the fluff and gets to the point. I especially liked this book because it was and wasn't what I expected. He tells the story of a man who is torn between being his father's son or his mother's boy. He shouldn't have had to make that decision anyway, but he chooses his father and has to settle for his mother after his father leaves.

(6) He made a lot of bad decisions mostly to please his father. It would seem that when Chick, the main character, had his one last day with his mother, he didn't really do anything. But that couldn't be farther from the truth. He found out who she was, what she sacrificed for him, and why she did it. He found out more in that one day, by just following her around, than he knew about her in all the years they were together.

(11) I loved the story. The marriage "notice" that he got from his daughter was a wake-up call, telling him that if he continued on his current path, he was going to end up alone. His day with his mother helped him understand that it didn't have to be that way. The story was

real in the way that we all get self-centered and forget what and who really matter in our lives. And we all do things we regret, but we sometimes get the opportunity to fix them.

10.3.3

Harry Potter a general review (by Tom Cordeaux)

(1) I succumbed to the lure of Harry Potter when a friend offered to let me read the series, this was before Harry Potter and the Goblet of Fire was published. I was somewhat apprehensive as the majority of the publicity was aimed at the younger readers but so many people had said they were a 'great read'. Anyway I started on the first book Harry Potter and the Philosopher's Stone and was hooked from almost the first page.

(6) The characters though children were never treated as extraordinary, magic was normal. They were also still children not adult characters in a children's environment. The plot was clever and eminently gripping. Harry had many characteristics that most men would recognise from their own childhood and the story never fell into ridding the story of nasty characters. Harry's 'foster' family are still there and you end up feeling sorry that they cannot see beyond their own noses.

(11) The first book Harry Potter and the Philosopher's Stone introduced Harry to a new world where children were still children even though their world involved flying on broom sticks, learning and making potions and casting spells. Around all this was Harry's extraordinary history as the one who survived and somehow defeated "the one who must not be named" Voldemort. Even in this new place there are children and teachers who either do dislike Harry or appear to do so. Harry makes friends and helps prevent a disaster all in his first year and with all this he finds a love of Quidditch - go for it Harry!

(18) Book two Harry Potter and the Chamber of Secrets, back to school and another adventure. Second year students have more to learn and it appears more to be afraid of.

Book three Harry Potter and the Prisoner of Azkaban, another year at Hogwarts and Harry meets his uncle the only other living relative. How do you save someone who everyone thinks is a murderer. Harry and friends succeed and reveal more secrets at the school.

(23) There is so much of the world that has not been revealed that each new book is able to explore the myths of our world and lay it next door to the mundane universe. The latest book Goblet of Fire was devoured with excessive greed.

(26) Though I loved it, the story continually grows and fits with the way the others have been written, I was slightly disappointed. I expected something more, I do not know exactly what but it was missing something, maybe the heavy emphasis on the "bad guy" Voldemort, who though was the main thread through all the books, I was hoping it would explore other areas in more detail. This may just be an opinion from an adult reader, but all the same I still await the next instalment-is there a university for wizards! I need to apply.

10.4 ADVERTORIALS

10.4.1

New soy shake launched

(1) Good Hope International Beverages (GHIB) have just introduced SoyShake, the latest addition to their family of quality soy products. Available in chocolate and strawberry flavours, the new SoyShake range is cholesterol, lactose and preservative free.

The many benefits of soy

(4) Due to its wealth of nutritional benefits, soybean products have become more and more popular among consumers around the globe. Soybeans are the only beans that provide high quality protein and contain all nine essential amino acids.

(7) Soy foods have numerous other health benefits as they contain isoflavones, which effectively guard against degenerative conditions such as heart disease, osteoporosis, diabetes and premature ageing. Recent research has also shown that soy foods lower the risk of breast, lung, colon and prostate cancers.

(11) Only the highest quality, natural grown soybeans are used to produce the new SoyShake range. GHIB is the only soy product manufacturer that uses whole soybeans and not soy isolates to produce their range of healthy products.

An easy way of incorporating soy

(14) “The combination of great taste and unbelievable nutrition in the SoyShake range is the perfect, easy way to incorporate soy into one’s daily diet,” says Deon Wahl, Managing Director of GHIB. They are high in vegetable protein, have added calcium and contain no dairy extracts. Even though these great tasting shakes contain no form of preservatives, they have an ambient shelf life of 12 months.

(19) In response to consumer demand, the shakes are packaged in 1L Tetra Pak for a family feast as well as in the smaller 250 ml pack, perfect for a lunch box treat or a complete meal on its own.

(21) The SoyShakes will be available from November in the long life sections of most supermarket and retail stores nationwide.

10.4.2.

New Johnson's Baby Oil Gel with Camomile:
protects and nourishes

This information is brought to you by Johnson's Baby
Pregnancy skin changes

(1) Pregnancy is a time of change for every woman: changes to your lifestyle, changes to your relationship, your home and, of course, your body.

(3) Some of the commonest physical changes you are likely to experience in pregnancy are changes to your skin. Some lucky women find they 'bloom' in pregnancy leaving their skin softer and more peachy than ever. But, for many of us, pregnancy can bring a variety of unwelcome skin changes, including chafing, itchiness, discolouration and stretch marks.

Tackling skin problems

(7) Here at BabyCentre we know that looking after your skin is important to you during pregnancy, and we have plenty of advice to help you cope with the normal changes that can happen. Whether you are wondering how pregnancy will affect a chronic skin condition or whether it's safe to sunbathe when you're expecting, our experts have all the information you need.

(12) While most pregnancy skin changes are harmless to you and your baby, it's important to report any rash or itching to your doctor or midwife. You can also help keep minor skin

irritations, such as itchy, overstretched skin, at bay by regularly applying a good moisturiser.

A gentle effective moisturiser from Johnson's baby

(16) Johnson's Baby Oil Gel with Camomile provides day-long moisturising to help protect and nourish your skin. Like all Johnson's Baby products, Johnson's Baby Oil Gel with Camomile is mild enough to use on babies' skin, making it perfect for all adult skin types. Applied to wet skin, the unique gel format locks in 10 times more moisture than many other lotions, leaving your skin feeling soft and comfortable throughout the day.

(21) Johnson's Baby Oil Gel with Camomile has a water-free formulation without any preservatives to irritate your skin. It also contains natural camomile extracts, which are well known for their soothing qualities.

(24) The new gel format sinks easily into the skin leaving behind a long-lasting protective layer. It's convenient, no-mess formulation makes Johnson's Baby Oil Gel with Camomile quick and easy to apply. Plus, of course, it's gentle enough to use on your baby's delicate skin, too.

10.4.3.

Keeping the Best Teachers in the Profession

(1) Business and industry have long known that hiring the best people and keeping them is good business. The same philosophy applies to schools. Nurturing new teachers, helping them learn about the community and hone their teaching skills, gets results. The problem in education is not so much recruiting new teachers, but keeping them, according to the National Commission on Teaching and America's Future report, *No Dream Denied*. A 2004 report by the Charlotte Advocates for Education particularizes the problem. The report, titled *Role of Principal Leadership in Increasing Teacher Retention: Creating a Supportive Environment*, notes that between 15% and 20% of teachers in the Charlotte-Mecklenburg Schools in North Carolina leave each year. The percentage is higher for teachers with fewer than three years of (10)experience. The authors of the report estimate that each teacher turnover costs the district \$11,500 in replacement costs. The Charlotte-Mecklenburg figures are not untypical of school districts across the nation, but the dollar costs do not tell the whole story. High teacher turnover also negatively affects the quality of education, disrupts the continuity of school programs, and stunts school reform efforts.

(15) Education leaders know what it takes to keep good teachers in the classroom. It takes, among other things, making realistic assignments for new teachers, rather than giving them the tough challenges that no one else wants. It takes providing sound mentoring so that new teachers feel connected even when they close the classroom door. And it takes school leaders who create what Dennis Sparks, executive director of the National Staff Development Council, calls "a high-performance culture," based on focused professional development.

(21) Knowing and doing are two different things, as any armchair mechanic can attest. Some things simply are beyond the power of educators to change, such as coming up with new money in financially strapped times to reward teachers for performance above and beyond expectations or transforming public opinion about the professionalism of teachers after decades of teacher-bashing. These are issues that must be addressed in other ways.

(26) However, school leaders can and should tackle those retention issues they can affect, such as giving new teachers reasonable assignments, commending a job well done,

providing sound professional development and asking seasoned veterans to mentor newcomers.

(29) On the mentoring front, Phi Delta Kappa International and the Wal-Mart Foundation recently paired for an exciting new initiative to help educators. The two groups are expanding their three-year-old partnership in the well-known Teacher of the Year program to include a “telementoring” system designed to help retain teachers new to the profession.

(33) The telementoring system will electronically link new teachers across the nation to experienced Kappans and recent state and national Teachers of the Year — an initial cadre of some 200 mentors. Groundwork for this new initiative is being done this spring, and the program will be operational later this year. Information will be forthcoming on the PDK website — www.pdkintl.org — as the program develops. As schools continue to tackle retention issues, PDK is there to help. For nearly a century our association has been committed to providing (39) leadership, research, and service in education. The PDK/Wal-Mart telementoring initiative is just the latest embodiment of that commitment.

10.5 EULOGIES

10.5.1.

John F. Kennedy Funeral Eulogy

by Senator Jacob Javits

at a Senate Memorial Service (December 1963)

(1) Mr. President, hundreds of thousands of words have been published, and hundreds of thousands more have been spoken into the microphones of the world since John F. Kennedy was struck down in Dallas, but none of them were really adequate. Words never are in the face of senseless tragedy.

(5) Words cannot describe how the American people felt when they lost their president. Not until the vacuum of disbelief was filled with the horror of comprehension did any of us realize how much we identified ourselves, even apart from personal friendship, with the president -- this intellectual, vigorous young man -- and he would have been that if he were eighty -- expressing the very essence of the youthfulness of our nation. It seems of little consequence now that there were political differences, or objections to this or that legislative product, though as far as I am concerned there was a very large measure of agreement. What matters is that feeling of loss -- that personal sense of emptiness -- that all Americans feel because their president was cut off in the prime of life. As a nation, we have lost a president who understood the institution of the presidency, gloried in its overwhelming responsibilities, and discharged his duties with dash and joy, which were an inspiration to the youth of our nation.

(16) But John F. Kennedy was more than that. He was a man filled with the joy of living. He was a husband, a father -- and my friend.

(18) For myself, I remember coming to Congress the same day he did. We were sworn in together on the same January day in 1947. A photograph on my office wall shows that we two, returning veterans, looked a little uncomfortable at the moment in our civilian clothes. It shows us looking at the Taft-Ellender-Wagner housing bill, and it recalls the first job we did together when we called on the National Veterans Housing Conference of 1947, which we had organized, to back this bill. It was the beginning of an association which extended

throughout our careers in the House and Senate. We collaborated in many bipartisan matters, as is not unusual in the Congress. Indeed, in our service together in the Senate Committee on Labor and Public Welfare, we worked closely -- as did Senator Morse and others -- on the minimum wage bill, the Labor-Management Disclosure Act, and other similar measures which were major aspects of Senator Kennedy's legislative career.

(29) I am a personal witness to the fact that he was resourceful, optimistic, and creative. He became and was my friend, and this is a deep source of gratification to me and to Mrs. Javits and our family.

(32) Mrs. Javits, too, knew President Kennedy well and admired him greatly. She will, I know, always think of the president's graciousness and the warmth of personal friendship which he exuded.

(35) Only a week before his tragic passing, I saw him in the Oval Room at the White House when he accepted the report of the Advisory Committee on Medical Care for the Aged, in which Senator Anderson and I joined, and issued a statement offering encouragement and help.

(38) He was vigorous and healthy and smiling and friendly -- a complete human being, concerned about other human beings who were no longer as vigorous and not quite as healthy as they used to be.

(41) This concern for the unfortunate by a man with all of the social graces and all the social status and as much power as America allows one man was what made him so much the symbol of the youth of our country. His wife, Jacqueline, who has given Americans so much reason to be very proud of her and of all American womanhood as she reflected in it, in these last mournful weeks, in the way she carried herself, has said the most beautiful tribute -- that John F. Kennedy had the "hero idea of history," and that she did not want people to forget John F. Kennedy -- the man -- and replace him with some shadowy figure in the history books.

(48) She need not fear that. There are already thousands upon thousands of people in the world working to keep his memory alive. I have been privileged to join with many others in this body in cosponsoring a bill to rename the National Cultural Center and make it a living, vibrant memorial to this vibrant man who loved the arts. And with Senator Humphrey, I have joined in a bill establishing a commission to ensure that only the most appropriate memorials be created in his honor.

(54) These are well-meaning, deeply sincere tokens -- necessary, but still tokens. In reality it will be John F. Kennedy's youthful freshness in his aspirations for our country that will keep his memory fresh.

(57) In a real sense we, his former colleagues in the Congress, are the only ones with the power to write words which can transform these aspirations into memorials with meaning. We can write legislative acts, like a meaningful civil rights law, which would consecrate and perpetuate John F. Kennedy's love for personal and national dignity. We can exorcise from our country -- and the American people are doing that even now--those extremes of hatred and disbelief in public affairs which create a climate in which terrible acts become much more likely.

(63) Acts such as these will be his final memorials. It is within our power to establish them. Perhaps his noblest memorial is that he would have wanted such memorials almost as no others.

(66) So, in common with my colleagues in this solemn service -- and that is what this is today -- I bespeak for Mrs. Javits and my children -- and I would place their names in the

Record, so that as they read this Record when they grow up, I hope they will read their names in it and see that their father spoke with deep sympathy -- Joy, Joshua, and Carla, to Mrs. Kennedy and the children, and to the president's father and mother and his brothers and sisters and their families our deepest sympathy on this terrible bereavement, for our nation and for all mankind, and in the deep expectation that flowers will grow from his grave for the benefit of man.

10.5.2

Stanley Kubrick funeral eulogy

Text by Edward Champion

(1) Uncompromising. Meticulous. Control freak. Reclusive. These were all words that were attached to Stanley Kubrick throughout his life. But they were also words that described a man who changed the rules of filmmaking. Kubrick merged the artistic film with the commercial, melding his independent vision with the coffers of Hollywood in a way that no other filmmaking genius -- not even Welles -- has managed to accomplish and may never succeed at doing again.

(7) The death of Kubrick came as a shock to me. His legacy -- the twelve films that he created (including the forthcoming *Eyes Wide Shut*) -- impacted me personally and made me see film in a completely different way. In 1987, I saw my first Kubrick film, *Full Metal Jacket*, and discovered that film was more than just a medium that entertained. As I became engrossed with the moral disintegration of *Private Gomer Pyle*, as I watched raw recruits turn into seasoned veterans without remorse or morality, I realized that film had the ability to transcend mere storytelling and become an unforgettable visceral and visual experience.

(14) I soon found myself renting every Kubrick film I could get my hands on, and became captivated with every frame, every character, and every painstakingly crafted allegorical touch that Kubrick embellished his films with. The giddy lunacy of *Dr. Strangelove*, the evolutionary epic of *2001: A Space Odyssey*, and the moral philosophizing of *A Clockwork Orange*. I was amazed that the man could move seamlessly from one genre to another.

(19) I watched these films over and over. Who was the man that created these images? I began to read books. I collected an arsenal of magazine articles and clippings and learned that he had moved to England to maintain control of his films after he had become disappointed with the way Hollywood had attempted to wrestle control of *Spartacus* away from him. Through Kubrick, I learned that directing a film was more than just an artistic challenge. It was, above all, a relentless battle with the people who gave you the money. I soon found myself experimenting with a video camera, hoping to recapture the visual poignancy of *2001's* bone being tossed up into the air and becoming a spaceship, trying to reproduce the visual beauty of *Barry Lyndon's* candlelit imagery. And I soon moved on to Super 8 and 16mm formats, all the while keeping a mental checklist of all the true Kubrickian moments that I remembered.

(30) There were other filmmakers that inspired me, who showed me how to work with the film form in the way in which they executed a scene or accomplished a shot. But it was Kubrick that showed me how the film worked as a whole.

(33) To be fair, Kubrick was frequently tough on his actors. In *A Clockwork Orange*, he kept Malcolm McDowell's eyes open to that horrible metal device for nearly twelve hours straight. He shot a relentless number of takes for nearly every shot, 47 takes for a simple shot of Scatman Crothers crossing the street in *The Shining*. He took years upon years to

create a film just to get it right. But his talent was so enormous, so all-encompassing, so vast, so true to the film form, that somehow all the horror stories seemed justified.

(39) With Kubrick now gone, I wonder if film will ever be the same. He was a Dostoevsky, a Melville and a Tolstoy all rolled up in one. He was an uncompromising giant unafraid to tackle controversial issues and explore the human condition through his unique vision. I can only hope that there will be a filmmaker of equal stature in the years to come.

10.5.3.

Marilyn Monroe Eulogy. By Lee Strasberg

(1) In her own lifetime she created a myth of what a poor girl from a deprived background could attain. For the entire world she became a symbol of the eternal feminine.

(3) But I have no words to describe the myth and the legend. I did not know this Marilyn Monroe.

We gathered here today, knew only Marilyn - a warm human being, impulsive and shy, sensitive and in fear of rejection, yet ever avid for life and reaching out for fulfillment. I will not insult the privacy of your memory of her - a privacy she sought and treasured - by trying to describe her whom you knew to you who knew her. In our memories of her she remains alive, not only a shadow on the screen or a glamorous personality.

(9) For us Marilyn was a devoted and loyal friend, a colleague constantly reaching for perfection. We shared her pain and difficulties and some of her joys. She was a member of our family. It is difficult to accept the fact that her zest for life has been ended by this dreadful accident.

(12) Despite the heights and brilliance she attained on the screen, she was planning for the future; she was looking forward to participating in the many exciting things which she planned. In her eyes and in mine her career was just beginning. The dream of her talent, which she had nurtured as a child, was not a mirage. When she first came to me I was amazed at the startling sensitivity which she possessed and which had remained fresh and undimmed, struggling to express itself despite the life to which she had been subjected.

(18) Others were as physically beautiful as she was, but there was obviously something more in her, something that people saw and recognized in her performances and with which they identified. She had a luminous quality - a combination of wistfulness, radiance, yearning - to set her apart and yet make everyone wish to be a part of it, to share in the childish way which was so shy and yet so vibrant.

(23) This quality was even more evident when she was in the stage. I am truly sorry that the public who loved her did not have the opportunity to see her as we did, in many of the roles that foreshadowed what she would have become. Without a doubt she would have been one of the really great actresses of the stage.

(27) Now it is at an end. I hope her death will stir sympathy and understanding for a sensitive artist and a woman who brought joy and pleasure to the world.

I cannot say goodbye. Marilyn never liked goodbyes, but in the peculiar way she had of turning things around so that they faced reality - I will say au revoir. For the country to which she has gone, we must all someday visit.

10.6 TREE DIAGRAM OF ARGUMENTATION

