

CHAPTER 2: LAYERS AND CONVENTIONS: FRAMES OF COHERENCE

2.1 Introduction

In Don 1997 I proposed that the norms of interaction of an email-mediated group of interactants or *discourse community* (the term I favoured then was derived from Hymes' 1974 notion of *speech community*) could be described using a set of 'frames of coherence', which I saw as cues or signals operating at a variety of discursive levels in the texts produced by this community. Toward this end my approach has been to investigate a number of linguistic means for indicating how texts in a particular discourse community may be "re-contextualised", that is, made coherent to readers. In this chapter I introduce an overall framework for discussing such indicators using the notion of *frames of coherence*. This approach takes account of cues or signals at three different discursive levels or "Layers" of textual organisation in email posts, and the purpose of this chapter is to describe and illustrate the notion of *Layers* which I am using. This notion acts as an organising principle for later descriptions of some of the array of signals that operate to 'frame' coherence in the set of representative texts used in the study. In later chapters I report on analyses using such framing signals which in turn provide an insight into the interactive norms of the discourse community.

2.1.1 The notion of Layer

The term *Layer* in the model outlined below needs to be distinguished from the term as it is sometimes used (e.g. Martin 1994) in SFL to refer to rank scales and constituent structures. In this thesis, the term *Layer* is closer to the concept of framing cues and signals of *footing* in the work of Goffman, e.g. 1981: 128ff:

The bracketing of a 'higher level' phase or episode of interaction is commonly involved, the new *footing* having a liminal role, serving as a buffer between two more substantially sustained episodes..

In this sense, the term Layer functions as a heuristic label rather than to specify the part: whole relationships that obtain between smaller units of a text and the larger units which they comprise. There is, however, a relationship with the term as used by Lemke (1991: 31) who called this type of approach the specification of “a hierarchy of redundancies of redundancies” or a set of “co-patternings”, called *meta-redundancy* as derived from Bateson’s (e.g. 1972) systems theory perspective. Under this perspective, cues or signals at each Layer are conceived of as “overlapping”, and by this means produce redundant information, or “clustering”. Using this notion, cues at 2 or 3 layers at once are seen as highlighting a range of ‘boundary conditions’ or ‘transitional phases’ in text organisation. Information generated by conceiving of Layers in this way may therefore be considered as logico-semantic in orientation since by attending to overlapping signals it is possible to identify units and sub-units (sub-parts) of a text.

I suggest that the notion of overlapping Layers and the framing signals they engender may afford a means for examining the recurrent stages which occur across a set of texts in order to make claims about typical stage sequences, and thus the generic structure potential of other similar texts. In other words, using such framing signals offers a diagnostic for the identification of genre staging, one which attends to signals of coherence at different textual Layers. In the context of email discussion list texts I have proposed three Layers, however, other text-types would require a reworked set of Layers attending to context specific framing.

The approach aims to incorporate both dynamic, unfolding, part: part, serial relationships—such as matching relations and prospective signals—as well as synoptic, intertextual, part: whole, orbital relationships—such as understood references, embedded sequences, and ideational chaining. This is accommodated by each Layer encompassing different aspects of text organisation. At the same time, this framework does not aim to account for, categorise, or provide analysis

of all framing signals, nor to claim a set of diagnostic tools definitive of all stage/unit boundaries, but to provide a theoretical means for accounting for text (post) organisation in email discussion lists through conceiving of separate layers on which signals are identified. The framework suggests an approach for identifying potential generic stage boundaries, based on framing signals overlapping to indicate relations between text units. Therefore, framing signals discussed and exemplified in this and later chapters are illustrative of an approach to this problem of analysis, and cannot be considered as either necessary or sufficient across all text-types or genres. As will be explained in detail below, these Layers are as follows. A layer (Layer 1) by which the analysis attends to the formatted scaffolding that a writer uses as indicators of the main sections of their post, a layer (Layer 2) which attends to indicators writers use to signal a post's relationship to the prior posts with which it is interacting as part of the list's ongoing 'conversation', and a layer (Layer 3) which attends to the organisation (e.g. of any argument, narrative, explanation, etc) of the main turn-units of the post. These layers are not separately written or consciously included by the writers, but are conceived as a way for analysts to tease apart a variety of signals or cues in the texts which might indicate to readers how the text may be understood in context.

The nature of the different aspects of a text referred to by the term Layers will be illustrated below in section 2.3. It is at each of these Layers that a variety of so-called *framing* signals may be noted, signals which collectively indicate how each section of the unfolding of the text may be contextualised, or made relevant, and hence *coherent* for readers.

2.1.2 The notion of Frames of Coherence

The notion of *frames of coherence* is used to subsume all the cues which a community develops or negotiates via interaction over time, a set of conventionalised or meta-stable patterns by which meanings are typically organised or sequenced into unfolding textual structures. This concept has much

in common with what Hasan (1996: 45ff) refers to as a *frame of relevance*, which she likens to a 'context of situation – for interaction', something which is negotiated amongst interactants in a given environment. My interest in looking at the ways in which meanings can be signalled in the local environment of email mediated group activity echoes her stated interest in investigating how these environments may be characterised (1996: 45). She remarks that several modes of meaning may operate at once in the negotiation of the institutionalized processes that constitute such frames of relevance. I suggest that one means of investigating this type of *convergent coding* (1996: 47) in an email list involves examining features at a number of *layers* or tracks of semiotic potential in the texts.

In terms of ideational strategies, these may range from such intra-textual signals of matching relations as the use of conjunctive adjuncts, to the means by which quoted excerpts are signalled, as well as how reference and phoricity contribute to semantic relevance. For example, matching relations such as assessment-basis, purpose-means, problem-response, and hypothetical-real create coherence by signalling a pattern in which an argument or logical point is typically made.

In terms of interpersonal strategies, I believe framing may be activated by the prosodic dispersal of attitude which operates through strategies of invocation (c.f. Mod 2: II) and the amplification of attitude (see for example, Martin & White 2005: 20). Such framing activated by attitudinal 'peaks' may also be realised by lexical items such as epithets which call to attention the attitude the writer has towards the person so named, the addressee or the audience, or by other forms of address and naming practices. The occurrence of overt *addressivity*¹ in email-list contexts makes this type of feature a mode-related means of calling attention to specific parts of the texts.

¹ See Chapter 3 below where Addressivity is again introduced. Briefly, Addressivity refers to those areas in the text where the reader is *interpellated* by various means, such as naming or the use of interrogative or imperative Mood

In terms of textual strategies it attends to the ways that given and new information is signalled and the ways in which sub-units of meaning are related to the overall organisation of a text. Thus, frames of coherence refer to a variety of patternings which can be described in a set of texts with the aim of identifying the typical or recurrent sequences of textual organisation of a selected set of texts—in this study, those of a specific discourse community. Later chapters report on some typical organisational patterns observed in a representative set of texts together with some of the framing signals which help to identify them.

As noted in Chapter 1, these email-list texts were observed to exploit culturally available core-genres, through combinations of recognised generic staging. In other words, the set of texts cannot be said to represent a genre 'type', since their generic staging is not predictable in core-genre terms. They usually feature what Martin (1994) refers to as "part/whole strategies for developing macro-genres", one which he called "layered staging with embedding". *Figure 2.1* below reproduces his representation of this strategy for incorporating ranked and embedded units. This is a strategy which is also found in the organisation of texts in the study.

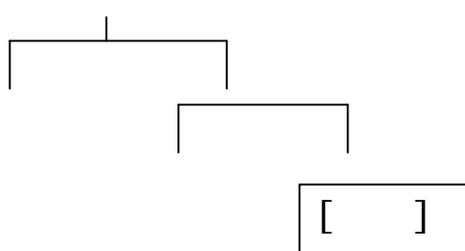


Figure 2.1: Representation of Martin (1994) layered staging with embedding

In this thesis, a slightly different use of the term Layer is employed. The boundaries between units are considered as signalled by framing, which operates via signals or cues at each Layer. These are used by writers to indicate, or by readers/ analysts to interpret, for example, changes in *footing* which may indicate

boundary conditions of the generic stages of a typical contribution to interaction. Shifts in so-called *footing* are therefore one of the means by which unit boundaries may be identified. When such shifts occur in conjunction with other framing signals, it provides further evidence for the identification of a stage boundary.

As indicated above, *framing* refers to Goffman's (1974: 210ff¹) insight that 'directional cues', or *metalinguistic* signals (Hanks 2000: 177), take place in a variety of 'tracks', 'channels' or 'layers' in any text. My approach considers that it is in the complex over-layering of these 'tracks'—which I see as coterminous with 'Layers'—that the framing and hence organisation of argument and positioning of the audience for post/text is accomplished. For this reason, part of the analysis of texts in this study focused on what I have termed "Markers" at Layer Three (see below 2.3.4.1). 'Marker' refers to any element acting to signal conjunction or comment on the unfolding of the discourse in any way. Some of the Markers found to be prevalent in the texts or which have performed an interpersonal as well as textual function, are discussed in chapter/section 3.4.2.

Each group, whether it is conceived of as a community of practice or discourse community, develops its own (not necessarily novel) conventions for framing their contributions at each layer or track of interaction, and participation in a written speech community mediated by email is therefore no different in this respect than in any other mode of interaction. In other words, once text-type (e.g. email message) is held constant, the matter of *speech genre* in Bakhtin's (1986) terms becomes more relevant for determining how the conventions of any group have developed in order to legitimate their practices—and in the process, control identity. In later chapters I discuss the relationship between use of conventional indicators (such as discourse strategies of 'frames of coherence') and the notion of 'textual identity' as developed within an email-mediated written speech community.

¹¹ Derived from Bateson, in Ruesch & Bateson (1951).

2.1.3 Preview of three Layers of the post

The remainder of this chapter firstly examines the nature of 'framing' and its relation to the notion of 'Layers' used to identify 'boundary conditions' in my study. Here, I discuss some of the assumptions and theoretical underpinnings that contribute to the framework which is then presented in the final sections of the chapter where I outline the three Layers in more detail by providing some examples.

Briefly, each Layer focuses on a different aspect of the posts. Layer 1 attends to the gross formatting features that are partly determined by the technological interface of email messages, and partly developed by participants as recognisable signals that sections of text are ending or beginning, such as the lines of white space between paragraphs. Layer 2 attends to those signals of the post that allow readers to place the post in a relevant context, for example with respect to the discussions that have preceded it—both on or off the list. Layer 3 is concerned with the discourse signals normally found within any piece of coherent writing, and attends to any number of discourse markers, argument structures, and cohesive devices that help signal to the reader how the text might be understood. This layer is focused on the organisation of the 'Turn' unit within the post. The fundamental units of the post will be discussed in the next chapter.

2.2 Framing in email posts

2.2.1 Over-layered signalling of boundaries

Identification of text-units, or units of analysis, is one of the fundamental issues in text analysis—and most especially in the texts created in this mode of interaction due mainly to the multilogue nature of the mode of interaction (c.f. Mod 1: I). In this section I offer an overview of how the notion of Layers and associated signalling of 'boundary conditions' has figured in the analysis of staging in the texts. A number of issues pertinent to such analysis are briefly discussed by

reference to the ways in which a variety of signals have been considered indicative of boundary conditions.

Framing here refers to the way that the signalling of (sub)text boundaries are made and hence their internal organisation—as well as their relationship to other texts by means of comparison. For example, argument stages (each comprised usually of a point + evidence) within 'higher level' expository text-units may be formed by logical (*sequence*), and matching relations as outlined in Hoey (2001, referring to Winter's work, see also Hoey 1991), for which *Markers* such as conjunctions, adjuncts, and disjuncts function as cues or signals. Other signals of argument sequence may use a different set of "Markers" such as nominal labels substituting for processes and entire arguments made earlier, deictic reference and semantic collocation. In Chapter 3, some common *Markers*, and *the notion of prospection* are discussed as common resources which help signal both evaluative orientation, and text unit boundaries.

Some of the means for determining stage boundaries at what I am calling 'Layer 1' (c.f. 2.3.3 below) for example, were presented and discussed in Module 2: I. The approach presented here relies on this earlier discussion, in particular the description of 4 fundamental styles of text formatting, and the 3 dimensions of analysis constrained or enabled by the technological mediation of the texts (Mod 2: I, section 3.3). The signals at this Layer are mainly visual cues, such as spacing and positioning of lines of text. In this sense, *framing coherence* can be seen most clearly as functioning to re-present each new contribution to the discussion, realised as a post to the list. Most of the contributions can be considered to be *responses* to previous posts, whether this is overtly indicated or not. The 4 fundamental styles and 5 text-types of response outlined in Module 2 are reproduced and glossed for convenience here:

- ◆ The overtly "interactive" style: simulated turn-taking, incorporating overt formatted interactivity.
- ◆ The "relevance - in" style: a short excerpt of a previous contribution is quoted and commented upon.

- ◆ The “post-appended” (post that motivated me) style: the whole of a previous post is appended to the end of a contribution.
- ◆ The "non-quoted" (I don't need to indicate relevance - you find it) style: there are no overt formatting features in the body of the post to recontextualise the contribution.

In addition, there is one further style of text-type whose defining features need to be defined by reference to a *lack of* features noted at the next Layer (2) 'down'. This text-type is not indicated to be a response to any previous contribution (although in theory all posts are responses to previous contributions) and is classed as:

- ◆ The "announcement" style

As the description suggests, the *announcement* style most often realises a "response" which functions as an *Initiation*, in which new information is presented and no reference to previous contributions is made. In terms of the differences between the two text-types, the only 'Layer 1' distinguishing feature between *non-quoted* and *announcement* text-type styles for example, may be the maintenance of (some vestige of) the thread topic in the subject line (of the *non-quoted* type). However, at 'Layer 2', the *non-quoted* style always realises a Response, while the *announcement* style does not.

To give another example of the interrelationship between Layers, while Layer 1 attends primarily to formatting and how paragraphs may indicate sections of the whole post, Layer 3 focuses on the ways in which these paragraphs present their ideas. In terms of *periodic structure* (e.g. Martin 1997, 2000) such features as paragraphing, lines of space, inserted quotations and other "markers" indicate how the various sub-units of meaning within the post are phased together in a top-down perspective, whereas at Layer 3, other indicators of periodicity within such sub-units become the focus—such as repetition and substitution of semantically-related items¹, and thematic development.

¹ i.e. 'cohesive ties', 'ideational/ identity chains'

2.2.2 Attitude framing

As discussed in detail in Module 2, one of the indicators of stages that was taken into account was that of Attitude, and the ways that Attitudes were dispersed across the texts in the study. Martin 2001 outlines some parameters for a genre *topology* in which he relates the ways in which appraisal values are dispersed across a text to other features that classify sets of texts as instantiating one genre or another. Martin (opcit) maintained that 'Thesis appraisal' for example was more commonly linked with texts having a more abstract, *expository* function, while 'prosodic appraisal' where attitudinal values are "amplified" as the text unfolds, is more commonly associated with the *recount* genres. While my analysis did not concentrate specifically on identifying these aspects of the generic organisation of the set of texts, I did attend to these signals of genre constituency in identifying patterns of overall staging. In other words, my analysis did not seek to classify sections of posts according to a proposed correlation between stage type and the presence of a given type of attitude, but regarded the use of evaluative acts as part of the set of framing signals indicative of text staging.

In terms of Layer 3 features, I do not offer an exhaustive *typology* of the common generic structures common to posts. The only *typology* offered by this thesis is limited to identifying the 5 fundamental text-type styles using Layer 1 (and to some extent Layer 2) features as introduced in the previous section. Within this typology, a means of cross-classifying posts is offered in Chapter 3. Strictly-speaking therefore, the findings of this study identify degrees of differences between texts and are thus better considered a *topology*. In other words, the analysis reveals differences in the organisation/staging of texts which, at a broader level of analysis might all be seen as similar due to their common social purpose. As stated earlier, this social purpose can be broadly stated as 'to maintain identity', or 'to explore difference'—that is, I see the texts as *interpersonally* focussed. This is despite (or due to) the fact that the list topic is *ideational*, i.e. to discuss group dynamics online. Thus, their observed social

purpose is to argue or explain ideological position, and posts all appear to be organised to fulfil this *rhetorical* purpose, even when mode-related features described in detail in Mod 2: I promote a relative lack of the reflective/edited features held to be common for written texts.

What this means is that while posts have an argumentative purpose, they may not follow common core-generic staging, such as is typical of hortatory and persuasive genres. Functional stages comprising the *Turn* for example, use elements of recognised core-genres (such as Incident, Interpretation and Coda of *Exemplums*) to phase together larger (sub)units of the post. At the same time, because of the common rhetorical or argumentative purpose of these texts, the function of evaluation in their staging was of fundamental interest. As outlined in Mod 2: II, this concern led to exploration of the staging of posts by means of Attitude analysis.

Framing in the case of Attitude is performed by Engagement values many of which have been tagged in the analysis as *Markers*, but it was also noted that a common occurrence in these texts was for invoked attitudes to occur in the final or 'pre-final' sections of a *Turn*-unit. Therefore their co-occurrence with other lexicogrammatical signals is considered a framing device for signalling possible stage boundaries. In chapters 4 and 5, issues of Attitude, invocation of Attitude, and the role of Targets in suggesting staging are further discussed. All 3 Layers in the sense detailed in the sections which follow may incorporate elements of evaluative acts and the Attitudes they invoke, but it is at Layer 3 (see below 2.3.4) that most analysis of Attitude is focussed.

2.2.3 Framing the Field of discussion

Frames of coherence (or 'relevance') are intrinsically related to the topics chosen by contributors for argument or discussion. Writers will often put the main point or 'topic sentence' in initial position, especially in paragraphs (see for example

Eden & Mitchell 1986, Hoey 1985). As indicated above, one of the textual strategies for developing stages in a coherent, or easily readable text is the deployment of Theme. Martin (1992: 437) calls such topic sentences 'macro-themes'. Every clause incorporates a Theme¹, and the sequencing of Themes, or 'Method of Development' in a text is one of the means by which a coherent text may be built up in a way that each Theme signals a relationship to previous material via *identification*, and the tracking of introduced participants.

For example, where changes or disjunctions in "thematic orientation" occur—such as from unmarked to marked Theme, or predominantly textual to interpersonal Theme—this is considered to signal a possible boundary between one phase of a text and another, and sometimes will frame a topic shift. Whether themes are unmarked (i.e. realise grammatical Subject and thus are cast as responsible for the argument of the clause), and what actual semantic relationship obtains between the experiential element of the Themes of a text speaks to the interrelationship between the interpersonal, the textual, and the experiential meanings of a whole text. One reason for this is that placing an item in Thematic position in the clause typically presents it as given knowledge, and this in turn construes a particular relationship of writer to audience by an assumption as to what needs explaining or what can be taken as read.

Some framing is realised by reference and identity chaining in which the semantic domain or Field is maintained throughout a text. Many of the items involved in the phoricity of identity chains in texts will be realised by nominal groups. These sometimes carry a lot of semantic weight by virtue of grammatical metaphor in which the meanings of several clauses are packed into the one nominal group (see e.g. Martin 1992: 417ff, Cloran 1999, Hasan 1999). In other words, *framing* is also considered to be inherent in any way in which a text cues the relevance of each section of a text both to what is assumed as common knowledge and what is to come.

¹ In SFL, this is realised by the initial experiential element

Nominal groups have a role in framing propositions via their 'relevance-making' function and are not only involved in carrying the ideational links throughout a text, but act to carry some of the evaluative function of texts as well. At the same time they may rely on shared values or assumptions regarding the attitudinal values they entail. In this way they may compress or condense attitudes resulting in what I later call the "attitudinal density" of a text (see 4.2.3.3 for further discussion). Nominal groups have been observed to perform several functions at both clause and text level, and hence were considered likely to serve as framing cues at Layer 3 in particular, where evaluative acts were considered as one of the primary signals of boundary marking.

As a brief illustration, nominal groups typically function as Participants in the clause, as well as sometimes acting to make claims or involve propositions which are typically taken for granted via their use of qualifiers and circumstances. In very dense texts, nominal groups involve grammatical metaphors in which verbal processes become unavailable for argument. Such nominal groups in turn may realise the Agent or Goal of a Material Process clause, and in this way they are represented as able to actively change the world, and hence accorded "power". The same nominal group may also include textual information in the way they also act to cohesively link sections of text via both reference and deixis. Interpersonal information is also carried by the nominal group when naming and referring to other interactants by role ascription, for example, or via evaluative lexis in either classifiers or epithets. These observations are also entailed in the view that the 'autonomous plane' of discourse (e.g. Sinclair 1993) 'accumulates' the information presented in the text in a sequential fashion. The potential strategic use of nominalisations is implicated in the rhetorical development of arguments in context, and especially in the reading of invoked attitudes regarding ambiguous or underspecified *targets* of attitude. The following extracted sentence in which the longer nominal groups are underlined provides a necessarily brief example:

Example 2.1 extract from [tvs47-/simon14]

13.I do know that all of us social constructivists have to watch out for arrogance in stance -- ie suggesting that other views are tainted by lack of insight about our social nature or some sort of self-serving political ideology.

Here the writer labels himself a social constructivist by claiming membership of a group of unnamed *us*. What such a membership entails is not explained anywhere in the rest of the text—the writer assumes both that readers know what such members believe and how they act, and that no-one disputes such an identity for the writer. The context in which this post appears also makes it likely that the addressee identifies with this group, and thus the writer neatly enables a mild rebuke to the addressee: that he may be guilty of *arrogance in stance*. One alternative way of saying the same thing requires both a modal of obligation and a negative operator which makes the directive flavour of the comment more obvious: **all of us social constructivists should be careful not to be arrogant by suggesting that other views are tainted by...*

Another version is more straightforward: **all of us social constructivists are arrogant when we suggest that other views are tainted by ...*

Both allow the *arrogance* to be glossed in detail which in turn enables it to negatively evaluate the behaviour *suggesting other views are tainted by lack of insight about our social nature or some sort of self-serving political ideology*. In the texts in my study, many of the negative [judgement] appraisals were targeted at a category I term "generic behaviour" in this way (see 5.4.1.3)—although in this case, it can be argued that the target is traceable to the *self + other group* represented by *all of us social constructivists*.

My point here is only to explain why nominal groups have been considered as likely to perform a framing or boundary function in the rhetorical organisation of posts, not necessarily to introduce this particular strategy as unique or characteristic of

this list¹. Observations in the same vein were made by Francis (1994) with respect to nominal groups as *labelling*. She states for example that "retrospective labels have an important organizational function: they signal that the writer is moving on to the next stage of his/her argument" and that "clauses containing retrospective labels are usually paragraph initial" (Francis 1994: 86-87).

Such retrospective labelling performed by nominal groups were also noted to frame a new phase in the longer expository texts in my study, and were often observed to be "orthographically (and thus Layer1) reinforced". However, they were more likely to occur at the very beginning of a 'Turn' in order to *label* what had just been quoted, such as the underlined Opening response in the following:

Example 2.2 extract from [tvs19-/simon13]

Date: Sun, 25 Apr 1999 20:00:11 -0800
From: Simon <email>
Subject: Re: Extractive Introjection

Rob and Ter exchange,

>>can we find examples of extractive introjection here among us on our e-list?

>I dare say we can, but as Bollas presents it, it's as much a mechanism of oppression as defence. So which way to run with it? Confession, accusation, or speaking ill of the dead?

Maybe nothing so rude.

The following example too, while not strictly a *label* in Francis' (1994) sense nevertheless fulfils the other criteria she lists for retrospective labels and their functionality—in this case as framing a shift in footing, and hence signalling a new sub-stage of the text (section 2.3.4.1 discusses this text in more detail):

¹ Although in fact this may be the case. However, space prevents a thorough analysis of the appearance and use of this feature in the set of texts, let alone a comparative set of posts from a different list which might provide evidence for some measure of it being a distinguishing feature of the norms of the list.

Example 2.3 extract from [tvs9.2b/stan17]

11) None of this, btw, tarnishes your effort to describe the "what" of Mars' provocation.

2.2.4 Framing the final stage

Using the concept of Layers enables these texts to be analysed as an organised sequence of stages, as comprised of a 'beginning, middle and an end'. Overlapping of framing signals on each of three Layers acts to coherently frame stages. In this section, I turn to provide an example of how framing acts in context to signal one of the fundamental stages of any text: its conclusion. I focus on the ways in which the "*finalization* of the utterance" (Bakhtin: 1976, my italics), i.e. the end of the text, is commonly signalled by reference to signals at all 3 Layers of the post.

By 'utterance', I am here confining myself to what I call the "Turn" (see below 2.3.2 and Chapter 3), or new written material contributed by the poster—as distinct from any matter quoted from a previous post. The ways in which the *Turn* is signalled as complete has echoes in the ways in which telephone conversations are signalled to be ending—by for example change in intonation and series of typically leave-taking comments. Of course, the material context, i.e. the actual technological mediation and the end of the screen makes the utterance final, but my interest here is in ways writers might typically signal that their contribution has been *finalized*, and not merely that the post has been sent in error or that the message has been truncated by a technological glitch.

As suggested earlier, in the texts examined in this study, strategies involving invoked (or *implied*) judgements or ambiguous targets were observed to occur in summaries of sections of text (called 'summary-evaluation' below, Chapter 3) for what I believe are strategic interpersonal reasons such as leaving interpretation more 'open', or 'expanding heteroglossic space'¹. Leaving interpretation open, for example, may both encourage further interaction, and ward off any offence

¹ See for example, discussion in Module 2: II. Section 2.3.

caused by definitive evaluative stances. As will be outlined in the following chapter, in terms of the generic organisation of the *Turn*, summary-evaluating moves appear to function as either REINFORCEMENT of the argument's main point, or CODA. While Reinforcement moves act to restate a Thesis or position for any argument, when final moves realise a Coda, they act instead to bring the topic of the post back to the concrete, and perhaps to a focus on the readers themselves following a contribution conducted primarily in the abstract.

As well as indicators of this nature at "Layer 3" (see below 2.3.4), such pre-closing units are conventionally also signalled at "Layer 1" by a line of white space—both before and after such a section. For this reason, such obvious junctures became the first site for observations regarding the presence of Invoked Attitudes (as distinct from inscribed Attitude). Some findings of this nature are discussed in Chapter 4, where it was observed that invoked Attitude clusters at the end of *Turns* or Turn-parts.

Two extracts below serve to illustrate these points. Both examples represent the final sentence(s) of a post, and both also make use of invoked Attitude. These invocations crucially depend not only on retrospective (intra-textual) reference, but inter- and extra-textual knowledge as well. At the same time, as is common in these texts, these pre-closing sections incorporate a change in orientation to the future (by a change in tense) or to an overt interpersonal element (by for example addressing the audience in some way), and in *Ex 2.4*, outside the discourse itself to the writer's *material situational setting*. In the examples which follow the appearance of the writer as addresser, or the indicators of orientation to future time are underlined.

Example 2.4 extract from [tvs47-/simon14]

What is good for the goose ought to be good for the gander,
and thus postmodernism is **as** critically a constituted fiction

of social structure **as the loading dock ethos to which I must report in a few minutes.**

Example 2.5 extract from [sft22.8/stan3]

Is there really such a need to determine "who's better?" Some of my best friends are ... oh, never mind. Shelley, are you drawing these lines because I've agreed with you a couple times lately?

Relative to what is immediately prior to these segments of the text, such highlighted elements of pre-closing units could be seen as involving what Sinclair (1987, cited in Hunston 1989: 99) calls a change in *posture* which he notes is signalled by changes in attribution and tense. These examples certainly involve the appearance of the writer as an addresser and (relative to registerial context) a change to present or future time. In the case of *Ex 2.5*, the final interrogative sentence could be classed as encapsulating as well as prospecting—something that Sinclair (1993:12) claims is not generally a function of questions. This is a case in which the “Re-Opening” move it entails can be considered as performing a Coda function, since it also makes reference to the entire post, including the quoted material¹.

Ex 2.4 also provides an example of presuming reference (highlighted in blue) qualified by an embedded clause. This presuming reference is important here since it refers to something outside the text itself—a place both to which the writer orients in real future time, and something which has not been mentioned previously in this text. In this sense it does presume that the reader is privy to *the loading dock ethos*. Coming as it does in the final sentence, and serving as the real-life part of the contrast between the abstract and the material in a compare-contrast argument structure, its status as presuming reference reinforces a type of 'authority of the concrete'².

¹ See Appendix A1 for the complete text.

² See Appendix A3 for the complete text.

At this point, what these examples serve to illustrate is the interrelationship of lexicogrammatical resources being deployed at certain points in the text where rhetorical "posture" (what Goffman (1981) refers to as 'footing') shifts. Such changes in orientation or posture were considered to be one important indication of text organisation, and so were identified in this study for their re-orienting function¹. It was then of interest to note at what places in the texts they occurred and their co-occurrence with other features.

Strategies for invoking Attitude in both excerpts above are complex, and this very complexity of the evaluative acts at these junctures points to their being dependent on accumulated intra-, inter- and extra-textual knowledge. In *Ex 2.4* for example, the writer relies on a common metaphor to suggest that those he addresses who champion *postmodernism* should reflexively apply its critical tools to postmodernism itself. This final sentence also relies on a reference to the phrase 'critically constitutive fiction of social structure', which has been picked up from an earlier post (by *Terry*) and criticised by still another listmember *Stan*. The audience understands that the writer *Simon* is aligning with *Stan* in this matter, an assumption related to information on the *autonomous plane* of the discourse, i.e. assumed *intertextual* knowledge. On the *interactive plane*, the actual 'argument' is cued by *Markers* (highlighted in **bold**) which signal a presumed [expand: elaborate: exemplify] relationship through the use of the conjunctive adjunct *thus*. In terms of logical relations, this sentence could be glossed as realising an overall [basis – assessment] relationship. Within the assessment section is embedded a matching relation: comparison signalled by *as... as*. Hence we have the organisation as [basis – assessment [comparison]]. In other words, this short section of text shows an accumulation of "invocations" of Attitude, which cluster in the final segment of the post. Since the development of any argument relies on meanings made on the autonomous plane of discourse, it is not surprising that a prevalence of invoked attitude appears in the final stages of any text.

¹ See CD-ROM Appendix B.1 – B.6: *~colour.html*

In terms of this invocation of Attitude and Target, the overt target of this extract (2.4) is the notion *postmodernism*, while the secondary target is the use of the phrase *critically constitutive fiction of social structure*. It is not obvious in this excerpt, but the generic behaviour *using the phrase critically constitutive fiction of social structure* is actually the attitudinal target of this sentence—and thus the indirect target is the user of this phrase. Both the type of Attitude and the value (negative or positive) is indirectly realised in this section of the text—although readers of the thread and the post as a whole should understand it to be *negative*. The covert target, however, is anyone who champions the *notion of postmodernism* and who does not at the same time also consider it a *critically constituted fiction of social structure*.

My ultimate goal in taking note of such organisational principles, is to build up a picture of the context in which such invoked attitudes occur so that some account might be made of how invocations may be read and interpreted in specific communities. The framework outlined and exemplified in this thesis represents a first step towards such a goal. I suggest that invoked attitudes are dependent on an array of grammatical, co-textual and intertextual patterns and that further research on these correlations is inviting. For the moment, the discussion is intended to illustrate that one characteristic of pre-closing units appears to be the use of invoked or 'ambiguous' Attitude which appears to serve the function of expanding the dialogistic space after making an argument involving some high risk positioning of self and audience—and of course, this is a function of an accumulation of (presumed) shared knowledge at this point in the text.

These types of indirectly realised, *invoked* Attitudes were observed to be a common feature of the representative texts, and were also observed to appear in the final stage of many posts as well as the final parts of "Turns" and their sub-stages. At the time of writing, statistics have not been compiled on the extent to which such invoked or 'ambiguous' occurs in these stages, but this feature was

considered to indicate a summary position, typically one that avoided being overtly negative¹.

2.2.5 Mode, framing and staging

The notion of Layers was born of the problem of trying to incorporate a dynamic analytic perspective to texts of this type, i.e. what are essentially *monologic* in creation, and yet allow for *dialogic*-type responses within the same context of interaction. It has already been pointed out (Mod 2: I: section 1) that the use of language in email list interaction is entirely constitutive of its context of situation. Yet, to ignore its *material situational setting* (MSS: Hasan 1996: 39), i.e. its technological mediation, would render any explanation of its context of situation completely inadequate. Cloran (1999, following Hasan 1985) for example, argues that a 'rhetorical unit' (RU), can be classified according to its location on a continuum involving mode. If it is possible to equate 'rhetorical unit' with sub-stages in the organisation of a text, then framing these sub-units by, for example indicating their overall relevance to the topic under discussion makes such framing a matter for the coherence of any text.

Under the Systemic Functional framework, the mode continuum has, at one extreme, language as *ancillary* to the social activity taking place, and as *constitutive* of the activity at the other extreme². This relates to the tension that obtains between two perspectives of text analysis, *synoptic* versus *dynamic*, and is largely tied to a notion that the texts produced in any social activity can be classed on a continuum between written *or* spoken mediums. The analytic problems that this raises can be illustrated by reference to Cloran's (1999) discussion of rhetorical units which can be classed by reference to their location at the ancillary end of the mode continuum. She observes that the 'rhetorical

¹ Preliminary analysis of the texts in which obviously invoked Attitude has been highlighted can be found in CD-ROM Appendix B: B. 1 – B.6 ~*colour.html*

² That is, the common concept of *mode*, rather than the notion *rhetorical mode* which Hasan argues is better seen as part of *field*, as discussed earlier (Ch 1).

configuration' of RU's produced at this end of the continuum may be recognised by:

[the fact that] (a) the central entities are the interactants themselves, and (b) the events referred to are occurring concurrently with the moment of speaking or will occur immediately as a consequence of the message.
(p.199)

With respect to the common features of texts produced in email interaction—a written, and therefore presumably reflective mode using language as constitutive of the social process—*central entities* are similarly found to refer to interactants themselves, usually as *I, you, we*, or in actual forms of direct address (c.f. above *Ex 2.3* and *2.5*). Furthermore, the texts show a high occurrence (c.f. *Table 2.1* below) of deictics such as *here* which usually indicate a concrete situational context involving close material—at least visual or temporal—proximity. The events referred to in electronically-mediated texts should therefore also be viewed as "occurring immediately as a consequence of the message" if the "moment of speaking" is instead viewed as the *utterance*, i.e. the moment of *reading*, rather than the moment of *writing*. Response is thereby considered to take place when the text is read by a conscious human participant¹. In this sense then, the dimension reading ↔ writing as an either/or selection is shown to be not useful.

In *Table 2.1* below for example, the frequency of lexical items *you, I, we* and *here* in the thread "TVS" (n = 16,969), and "ALL" texts (n = 53,377)² is compared with those in the Bank of English corpus, and standardised to 1,000 words. Except for the British spoken corpus (brspok), *you* has a higher frequency in the representative text sample *TVS* than for any of the other corpora, and this is repeated for the items *I* and *here*. Such features suggest a context that entails a higher degree of relative interactivity than found in previously analysed texts created in the written medium (c.f. Mod 2: I)

¹ *Overt written* responses are another matter, and are the only means the analyst has of describing discourse practices.

² Additions to the sub-corpus TVS changed this word-count in subsequent studies, as for the ALL subcorpus.

/1,000 words	you	I	we	here
ALL	14.84	29.90	5.46	2.87
TVS	14.78	30.44	5.09	3.56
brspok	23.70	29.98	8.20	1.23
usspok	13.64	19.91	16.08	2.13
usephem	10.71	3.313	3.72	.538
brephem	10.57	3.858	3.80	.420
brbooks	7.24	10.31	3.36	.764
usbooks	6.84	8.94	3.49	.718
sunnow	3.70	10.92	4.90	.557
npr	6.24	9.497	4.58	1.18

Table 2.1: Comparison of some deictic markers in selected corpora: 3 highest frequencies in compared corpora for each lexical item: 1; 2; 3

The comparative figures here provide further evidence for what I noted in Module 2. I, that mode can be more delicately characterised along a variety of dimensions or 'parameters' dependent on the actual materiality of the context, and that these are intimately connected to what I contend is the primary dimension which relates to the degree of interactivity/possibility of feedback. My texts, while "constitutive" of their context (as opposed to "ancillary"), are also dialogic, a property they share with casual conversation—hence they, like casual conversation, have high frequencies of interactant reference.

Email interaction within a list like the one in the study, involves the evolution of a set of norms or conventions that are recognised by participants as having meaning. My point here is that the 'institutionalisation' (Hasan 1996) of a variety of means for rendering the 'relevance' (or *coherence*) of the verbal behaviour more (or less) transparent in any context of situation may be analysed by

reference to the Layers (tracks, or channels) of meaning-making such as I am using here.

One way that writers attempt to make meaning more transparent in these contexts where interactivity is high but redundant coding is not (through lack of visual and aural signals for example) is related I believe to the high frequency of interactant reference. Hasan (1996: 46) in a similar vein accounts for the ways in which *convergent* and redundant coding, especially in material situational settings (MSS), act to reduce ambiguity—or as Hasan notes, they help reduce the probability of individual negotiation over what is 'norm-al'. By 'convergent coding' Hasan refers to the means by which interactants use the available resources both linguistic and material, to increase the likelihood that their meanings will be understood and acted upon. When interaction is face-to-face for example, the possibilities for redundant or convergent coding are increased, with the consequence that the oft-remarked-upon lack of visual and auditory cues in email interaction tends to result in a context which is ripe for misunderstandings. In order to reduce this possibility, interactants may resort to several mode-related avenues for dis-ambiguating their verbal behaviour. Again, devices such as formatting, cohesive harmony, and evaluation comprise what I refer to as *frames of coherence*, with posts as 'instantiations' of the *organisation potential* available to interactants—as distinct from 'realisations' of something which is already 'there' in the email list to begin with. It seems that participants imagine that they are interacting in a 'space', a 'here' where several people are spoken to at once, who can 'hear' 'me' and 'you' enough to answer each other's questions directly, and without using quotation marks. Whereas, the actual material situational setting is words on a screen, a keyboard and one person sitting alone.

In the effort to compensate for a reduced material situation setting and its lack of redundant coding, a proliferation of addressing terms occur in these texts, as well as other indicators of presumed contact not covered by the representative set in *Table 2.1* above. Some of these indicators of presumed contact are subsumed

under the category of *Markers* (and are thus noted as possible signals of framing), and are discussed in more detail in Chapter 3, together with a set of descriptive dimensions for locating and comparing such features in terms of their material context of situation, i.e. mode.

2.3 The Layers of Framing

2.3.1 Introduction

This section presents and exemplifies the notion of layers of analysis introduced above. Each Layer is described in turn by reference to a selection of the text elements salient for each Layer, together with example text excerpts. Section 2.4 below, by reference to a further complete text characterised by a variety of unconventional features, expands the description by illustrating how the approach accommodates unconventional framing or *atypicality* in this context of interaction.

In summary, *Layers* in this thesis refer to the levels of analysis that are attended to in order to characterise the organisation of text-events in this activity mode. It is these recurrent patterns of text-events that I have generalised as (rhetorical) 'organisation potential'. In Chapter 3, I go on to describe the typical units of these texts, and a sample of some of the typical functional moves they realise. The functionally labelled stages serve as examples of the way that these texts organise their *Turns* as mixed-genres, whose purpose is typically argumentative. The description of this staging is derived in turn from an analysis of representative texts using the information which I claim is available at 3 layers of framing.

2.3.2 Layer 1: Formatting as top level framing

At the first, or 'outer' layer of analysis, relevant features include the obvious interface¹ and writer-determined formatting features outlined in Mod 2: I: section 3.3. The labels for the five fundamental styles or text-types prevalent in most lists

¹ See Appendix A12: 'Glossary.doc'

are reproduced above (2.2.1)¹. These labels make reference to the gross means by which posters construct their whole texts as contributions to an ongoing conversation via the use of graphic means such as signalling the quotation of parts of previous posts. In this sense, Layer 1 analysis treats whole posts as complete objects after the fact. This level of analysis is synoptic to the degree that it attends almost completely to the expression plane (as distinct from the *content* plane), and how the disposition of quoting, spacing, and other punctuation within the body of the post—as well as the technological interface itself—helps to frame the actual content of the text in order to cue meanings. It is concerned to discover how the writer has set apart his or her *Turn(s)* within the post itself.

By the term *Turn*, I refer specifically to the part of the post realising the *content* of the response. While the poster is responsible for formatting the whole post by selecting those sections of earlier contributions (posts) which s/he wishes to respond to, the section of the post in which the new wording is contained has been labelled *Turn*. There may be several *Turns* within the same post, separated by *reframing* units (see Chapter 3). The whole post may be considered to realise a 'turn' from the perspective of Conversational Analysis, but since the creation of any overt response to the list is mediated by the written medium and the technological channel in this mode, the term *post* was retained for the product of sending such a *contribution* to the list. At the same time, when these posts are used for analysis, they are referred to as *texts*.

Consider the post represented below as *Ex 2.6*.

Example 2.6 [wvn43.14/simon11]

Date: Sun, 16 Nov 1997 19:02:12 -0800
From: "fullname" simon@email
Subject: Re: Wide-narrow/Netdynamic discussion

1) A-

¹ Examples of these types of formatting conventions were also illustrated in Mod 2: 1

1a)>The quote is in fact from the introduction. One of the points of the book is (I think) that all litigation is misrepresentation, that there are 'phrase regimes' which silence or efface (literally) one or another party.

2) Oh, I suppose -- at least about the misrepresentation. After all the map is not the territory. As for the 'phrase regimes' that silence the other party, I would like to get my hands on a few. The other party was always quite an annoyance when I did trial work.

3) --

3a) Simon

3b) simon@email
http://URL

At its outermost 'layer' an email post can be divided into two main sections as provided by the interface, or technological mode: the *Header* and the *Body* with the Header being made up of the software supplied labels such as 'Date', 'From' and 'Subject' and the material associated with each of these labels. This may be easily observed in the example text above—in which, however, the original Header has been edited to retain only the useful vestiges of *Date:*, *From:*, and *Subject*.

The Body of email messages may be formatted in any way the sender chooses, within the limits allowed by the technology. In the case of this email list, readers' email client would allow them to choose the letter font, size, and colour on the screen perhaps, but the actual types of letters and formatting transmissible were limited to ASCII¹ and "carriage returns". In the following chapter, the labels for the primary staging units of the Body of posts are set out in detail, but briefly, the

¹ ASCII (American Standard Code for Information Interchange), generally pronounced [æski], is a character encoding based on the English alphabet. ASCII codes represent text in computers, communications equipment, and other devices that work with text. Most modern character encodings have a historical basis in ASCII.

ASCII was first published as a standard in 1967 and was last updated in 1986. It currently defines codes for 33 non-printing, mostly obsolete control characters that affect how text is processed, plus the following 95 printable characters (starting with the space character):

!"#\$%&'()*+,-./0123456789:;<=>?

@ABCDEFGHIJKLMN O PQRSTU VWXYZ[\]^_

`abcdefghijklmnopqrstuvwxyz{|}~ (source: <http://en.wikipedia.org/wiki/ASCII>)

Body is typically comprised of three primary functional units: an Opening Framers, a Turn, and a Closing Framers. It is the formatting of paragraphs within the *Body* which are the main signals for determining the boundaries of these primary stages, although other features at Layers 2 and 3 are also taken into account. At Layer 1 this means that each unit is separated by a line of white space. The *Body* of *Ex 2.6* above for example is formatted as three units if the typical *Closing Framers*, represented in this case by section (3-3b), is taken into account. Here the *Closing Framers* consists of parts which I label the *Handle* (3a) and *Sigfile* (3b) which includes an email address and URL. This final unit is also separated by a graphic *Marker* in the form of 2 dashes (3). These elements together are classed as a *Closing Framers*.

At this Layer also, the *subject line*, and the contents of the Header in general, form one of the first framing devices that the reader has available. The subject line in particular frames the content of the post as part of an ongoing series of contributions—in the first instance by the technological insertion of "Re:" when the post is made in response to another on the list, as well as when the writer chooses particular words deemed relevant to the content. Other information in the Header can also be considered to frame the content in this sense, since it tells recipients the identification of the poster and at what time (and place) the message was sent¹. Although formatting signals the presence of responsive features, in determining what type of Response the post makes, other features relevant at Layer 2 are more important. In this sense, the subject line at Layer 1 is an empty value: it is part of this outer layer and remarkable if empty, but the actual content only becomes relevant when other features are not present (c.f. next section on Layer 2 features).

The main units of the example post (*Ex 2.6*) are summarised below in *Figure 2.2*.

¹ Discussed in Appendix A12: *Glossary*

Header		Date: Sun, 16 Nov 1997 19:02:12 -0800 From: "fullname" simon@email Subject: Re: Wide-narrow/Netdynamic discussion
Body	Opening Framer	1)A- 1a) >The quote is in fact from the introduction. One of the points of the book is (I think) that all litigation is misrepresentation, that there are 'phrase regimes' which silence or efface (literally) one or another party.
	Turn	2) Oh, I suppose -- at least about the misrepresentation. After all the map is not the territory. As for the 'phrase regimes' that silence the other party, I would like to get my hands on a few. The other party was always quite an annoyance when I did trial work.
	Closing Framer	3)-- 3a) Simon 3b) simon@email http://URL

Figure 2.2: Post [wvn43.14/simon11] showing main text-units derived from Layer 1 indicators

Example 2.6 above shows the first part of the body of the text (labelled above as **1-1a**) can be seen to serve the function of providing a context for the rest of the text. Specifically, as indicated by the formatting mechanism of the preceding chevron (i.e. ' > '), this 'contextualisation' takes the form of a quotation from an earlier email from another poster with which the current poster is about to interact in some way. As will be discussed in more detail in Chapter 3, opening sections which act to provide context in this way are termed 'Opening Framers'. In this case, the quoted nature of this Opening Framer means that the section is separate from the poster's own Turn. The material which follows after is seen to constitute a new textual unit, since it is here, after the intervention of a blank line, that the current poster's *Turn* begins. This section (**2**) which follows this, framed by a line of white space (or double "carriage return") realises the whole of the Turn unit in the example text.

2.3.3 Layer 2: Responses and Replies: reference and exchange structure

Layer 2 is concerned with the relationship of the post to previous posts (or parts thereof), and with the signals used to indicate an orientation to the context of the ongoing interaction. This level of analysis has a dynamic orientation to the degree that it attends to the means by which writers indicate and readers might perceive how each *Turn* in the post can be *re-contextualised*. By re-contextualisation, I refer to the need in this mode for contributors to make clear the relevance of their post to any previous contributions. Rather than treating the whole post as a bounded object, this layer of analysis looks at intertextuality in both the 'content' and the 'expression' planes. The use of quoted material from previous posts can be viewed at one level as part of the manifest intertextuality (Fairclough 1992: 117ff) of the text. The means by which this material is set apart from, or integrated with the *Turns* constructed by the writer can be indicated by both formatting (at Layer 1) and by discursive features within the text, as will be illustrated below. Writers may make reference to previous contributions in a variety of ways to indicate the relevance of their own contribution, but beyond this, they may also indicate their stance in relation to the proposals and propositions made in previous contributions as well. The way in which a post responds to any quoted or referenced material classes it as either Response or Reply. This perspective on the posts was introduced and discussed briefly in Mod 2: II: 5.

2.3.3.1 The notion of Responsivity

Briefly, from a dialogic perspective and the writer's point of view, all their posts/contributions are responses to some previous text, and in the context of an email list, my observation is that most contributions indicate some relevance—and hence their *responsivity*—to some topic addressed previously on the list. Viewed from the perspective of the reader or the Addressee, all contributions engender

some response on their part¹, and this is the default. However, these responses are not always made 'overtly', i.e. in writing and in actual posts to the list, and so, it is only the 'overt responses' to the public list which are the subject of analysis.

2.3.3.2 Framing Responsivity

In order to determine whether such overt responses are directly responding to some previous contribution (as distinct from responses to general ideas and topics familiar to listmembers), elements appearing in the subject line and in the body of the post are taken into account. When these elements do not appear, then the post is classified, at the next entry point, as an 'Initiation'. At the same time, however, due to individual posting styles, or the interface used by some listmembers, etc, these so-called 'direct responses' may also be made with new subject lines, and in these cases, relevance is indicated only within the body of the post. For the purposes of this study, and the description of the typical or conventional post, this method of response (where a previous contribution is quoted and responded to, but a new subject line is used) is classed as 'marked'. In the unmarked response, the subject line will include the same subject line as the post to which it is responding, together with a pre-pended framer 'Re:'. This feature of the Header can be observed in example 2.6 above and in both 2.7 and 2.8 below.

Lexicogrammatical features which are relevant for this layer of analysis are those of IDENTITY, such as repetition, replacement, re-statement and reference (i.e. phoricity: cohesive collocation, lexical co-reference, synonymy; (non-manifest) intertextuality: assumed knowledge, etc), NEGOTIATION, i.e. the nature of the exchanges and whether the response congruently realises the MOOD of the quoted material (c.f. Martin 1992: Chs 2 & 3), and TAXIS, i.e. expansion (elaborate, extend, enhance: c.f. Halliday 1987; Martin 1994, 1995).

¹ Unless the Addressee has set "nomail" and is therefore unable to receive messages from the list. In this sense, even if a post is deleted without being read by a specific Addressee, this in itself is considered to represent a response.

2.3.3.3 Orientation to Response: Responses versus Replies

In terms of NEGOTIATION, what is attended to at this level are features which relate to the argument of the clause, and whether the negative or positive evaluation of statements in the previous email to which the current poster is responding is taken up in the response, or are congruent in terms of MOOD¹. The default position for my analysis of email responses is not 'support' (negative or positive) but 'non-support', which includes the response "ignore/silence". Here, 'ignore' means a response to direct elicitations, and 'silence' relates to (non-response to) statements of fact of opinion. For purposes of the main study, such non-responses were not taken into account since the primary corpus was comprised of a set of threads—where response is key—and collections of poster-specific texts, where non-response was not at issue. Therefore, any *overt* (i.e. written and posted) response to another post is classed as a 'supporting' event.

In order for an overt response to be classed as a *Reply* in the Goffmanian sense outlined in Module 2: II: section 5, the text needs to represent some form of reciprocal and congruent response. The distinction between Reply and Response is not always a clear one. Some responses address the propositional content of the previous quoted contribution, but provide a challenge by supplying meta-commentary, by dismissing the *value*, *status*, or *relevance* (Hunston 1989) of the content, or diverting the topic in other ways. As an example, in the excerpt 2.7 below, the *Response* takes up the position in the quoted material by *arguing* with it, and thereby makes a *Reply* despite the disagreement:

Example 2.7 extract from [wvn46.15/ter]

Date: Sun, 16 Nov 1997 19:49:06 -0800
From: "fullname" <email>
Subject: Re: Wide-talkers v. narrow-talkers

¹ In this sense, polarity is not at issue, since congruent Mood in the exchange means that a request for information, for example, will be met by a supply of that information, or a statement of fact will be met by *argument* regarding the conditions of the fact as posited.

1)At 5:29 AM -0800 11/15/97, RW- wrote:

1a)>Yes. If we have to get serious, although you don't have to be snotty about it...

2)bullshit. he does have to be snotty about it. obviously.

2a)as you clearly noticed and signaled to us by denying it.

In contrast, in the following excerpt, the *Turn* which follows the quoted material does not address its positioning, and would therefore be classed as a *Response* but not a *Reply*:

Example 2.8 extract from [gen02.18/ter]

Date: Mon, 4 Feb 2002 12:56:00 -0800

From: "fullname" <email>

Subject: Re: Excuse me but I couldn't resist!

1)At 9:57 AM -0500 2/3/02, D- M. H- wrote:

1a)>I must admit I am angry about the actions of al Qeeda.

2)One interpretation (pattern of understanding) of any "anger" felt "about" some event that does not occur in one's immediate physical presence is that it is (made possible by) previously felt but not resolved rage, usually left over from infancy.

In the response given in example 2.8 above, the arguability of the main clause of (1a) has been changed, with the Subject of this second clause being nominalised as 'anger'. At the same time, the Subject in the quoted framing clause has become an (unstated source's) interpretation of 'cause of anger' in general. This means that the writer of the response has adopted a "Speaker" role (as distinct from an Addresser who is responding to the Addressee). In Goffman's terms, he has taken the position of 'animator' since he attributes his information to *one interpretation*, while not acknowledging his status as 'principal'—instead, *extravocalising*, or sourcing the attribution to another authority (c.f. Mod 2: I, section 3.6.1). The writer here gives information about 'anger' as an abstract entity rather than as a state felt by a conscious 'emoter'. He does not respond 'in kind'. To put it in terms of Berry's (1981) framework, an offer of information in a

K1 position (an "A event"), has been responded to by yet another K1 move: instead of accepting the information given (and elaborating, extending or enhancing the propositional content), it has been treated as a request for information—as a K2 move, or "B event". A more congruent realisation of the exchange would allow a change of Subject, but with the attribute maintained or negated via polarity. For example: "Yes, many people are angry about..." or "There's no need [for you] to be angry about...", or even "I understand your anger, but...". These would at least maintain a number of co-referents in an identity chain apart from the semantic domain which includes *angry* and *anger*. This type of response uses what Sinclair (1993: 16) refers to as "verbal echo" in which the effect is "to change the topic while maintaining superficial cohesion." From the perspective of the transitivity, [*to be*] *angry* is in the first instance the Attribute of a conscious Carrier, whereas in the response, *anger* has taken the Carrier role and been given attributes of its own.

2.3.3.4 Conventions of Responsivity

The contribution of "non-manifest" intertextuality—of references to assumed knowledge, metaphor, shared allusions and so on—is also relevant to this Layer of analysis. Expectations that participants will be able to retrieve such references is dependent on what Halliday and Matthiessen (1999) amongst others have termed *phylogenesis*: the development of a semiotic system(s) within a community. Because the list conversation, if regarded as 'whole text', has involved large *changes in speaking subject* (Bakhtin 1986) and even changes over time in the mix of interactants, the term *logogenesis* cited earlier is not as relevant to this Layer of analysis.

Using only the archives of posts to the list to interpret interaction renders many of the meanings opaque, as argued elsewhere. This means that a participant-analytic approach is required to fully assess many aspects of this type of interaction. The development of conventions for positioning others through evaluation is one of these. This is because participants/posters make use of a

wide spectrum of strategies for *invoking* attitude (in contrast to, but not to the exclusion of *inscribing* attitude: see Mod 2: II. and Chapter 5 below)—not only limited to those which rely on intertextual allusions. In terms of the ways in which Responses indicate their relevance to what has gone before and what is expected to follow, such positioning strategies can help account for the construction of poster identity within the group, especially when responses either align with the original material or reject it in some way. It is for this reason that this aspect of the system of Appraisal, i.e. strategies for invoking Attitude, is raised again in Chapters 4 and 5.

2.3.4 Layer 3: Staging and the development of argument within the Turn.

Layer 3 again treats the post as finished object, so that organisational stages are determined retrospectively, by taking into account patterns across the whole text. This means that such analysis is concerned with the identification of intra-text signals of coherence in the finished product based on the original sequencing or dynamic development of an argument via *logogenesis* (c.f. Halliday and Matthiessen 1999, Martin and Rose 2003). Therefore, features which signal the framing at this level are treated both synoptically via textual meanings and strategies such as thematic structure (or 'method of development'), and 'dynamically' to the extent that argument organisation is treated as unfolding with the co-text. In Sinclair's (e.g. 1993) terms, this means that analysis at this level is also concerned to identify text development by attending to indicators on the interactive and autonomous planes of discourse, as well as what he glosses as *deictic* and *logical* acts.

2.3.4.1 Indicators of Turn organisation

While Layer 1 provides the formatted scaffolding that a writer uses as indicators of the main sections of their post, and Layer 2 attends to indicators writers use to

signal a post's context as part of an ongoing 'conversation', at Layer 3 the organisation of any argument within the main Turn-units of the post is the focus.

At the level of the paragraph, opening clauses and clause complexes were examined to discover what means writers use to orient readers. The idea that writers use both opening and closing sections of paragraphs and whole texts for highlighting significant meanings in their texts, and that readers expect this disposition of meanings is not new. Eden & Mitchell (1986: 418) for example note that: "Readers expect to find at each paragraphs' peripheral points something which merits special attention". Hoey (1985: 98) observes that "[paragraph breaks] mark those points where the type of information offered most clearly changes". Therefore it was at these peripheral areas of paragraphs that attention was predominantly focussed.

The purpose of the analysis therefore, was to observe what patterns of linguistic resources were employed in these areas, and to suggest that they contributed to signalling of coherence at 'higher' levels of organisation. Broader segments within the paragraph(s) of *Turns* were also tagged by taking into account a variety of linguistic features which were noted 'on the fly' using a tagging system described further in the next Chapter. One such set of features included a very large group of discourse *Markers* which were theorised to have been used by writers in signalling the development of the argument via common 'strategies' or discourse patterns. I was particularly interested in identifying strategies of matching and logical relations such as assessment-basis, purpose-means, problem-response, and hypothetical-real, where it was considered that framing was performed by *Markers* such as conjunctions, adjuncts, and disjuncts as well as co-reference (cohesion). This means that paragraphs were broadly divided into parts or *phases* (see Mod 2) framed by (some co-occurrence of) *Markers*, features of addressivity, changes in tense, changes in Theme and other cues so that functional labels for these paragraphs and their sub-stages might be suggested.

2.3.4.1.i How Layer 3 indicators operate in an example post

Consider the following examples which have been divided into main Turn-units using the model outlined in detail in the next chapter. *Figure 2.3* shows a post with its main structural units labelled according to Layer 1 features. Its organisation at this level is quite simple, the Body consisting of 3 primary units: A: *Opening Framer*, B: *Turn*, and C: *Closing Framer*. The *Opening Framer* is further functionally labelled with *Orientation* and *Quote*, while the *Closing Framer* consists solely of the *Handle*, realised by the typical name used by the poster. The *Turn* consists of 3 *Parts* determined by paragraph boundaries. *Figure 2.4* which follows *Fig 2.3* shows how the *Turn* in this post may be further subdivided according to functional labels derived by taking into account a number of features at Layer 3. These labels will be discussed in further detail in the following Chapter.

I. Header		Wed, 14 Apr 1999 19:04:13 -0700 From: spr@email Subject: Re: Farewell, Yellow/Red etc
II. Body	A: Opening Framer [sentences 1 – 1d] [Orientation] [Quote]	1) I wrote, then Terry wrote: >>1a) I'm uncomfortable with the way "gator" can be used to write someone off. 1b) Even people who come here intending to disrupt the list (and Mars wasn't one, IMO), have different reasons for doing so. >1c) I suspect that there's something important for us here, Stan. 1d) Could you elaborate?
	B: Turn (SE2 – SE13) <i>Part i</i> [sentences 2 – 7a]	2) To me, "gator" implies malevolent intent 3) Mars may have been (uh, was) provocative, inconsistent, troubled, and a PITA. 4) However, she didn't come here to annoy and disrupt. 5) On the contrary, I believe she felt vulnerable -- thus the bravado -- which only escalated in response to "pecking." 6) In her pleasant private goodbye to me, she used her real name. 7) After I labelled her *former* behavior "swaggering loudmouth", she again signed herself Mars and picked up that swagger again. 7a) Odd and telling.
	<i>Part ii</i> [sentences 8 - 10]	8) Even if someone does subscribe in order to disrupt the list, it's dismissive to label him/her a gator and be done with it. 9) This closes off inquiry and reflection, reduces the person to an epithet. 10) Even if we never discover why people act destructively, I feel it's more respectful of humanity in general to assume there are different reasons for each person.
	<i>Part iii</i> [sentences 11 - 13]	11) None of this, btw, tarnishes your effort to describe the "what" of Mars' provocation. 12) I agree: she said things she accused others of saying, then denied she did. 13) Maddening, even if unconscious on her part.
	C. Closing Framer ['sentence' 13a] [Handle]	Stan

Figure 2.3 [tvs9.2b/stan17] fundamental organisation

As an example of how a variety of framing signals can be taken as indicating boundaries between rhetorical moves and the relationship between these moves, in the following Figure (2.4) *Turn*-parts are given functional labels suggested by their content and sequence. The primary *Markers*, or signals of semantic relation between clauses/clause-complexes are highlighted in **bold** in the figure. As well, main reference chains are underlined, and one of these, the named group member *Mars* is highlighted in **blue**. The figure also uses the convention of indenting to indicate sub-staging in *Part I*—what Martin (1994) refers to as 'layering' of stages. It should be noted that the *Turn* only is analysed in the following example, and that the content of Layer 2, i.e. the quoted excerpt and the sequence of posts or thread which forms the *context* for this *Turn*, makes relevant the functional stages of the argument as analysed below. Taken on its own, the argument sequence in the following text extract (*Fig. 2.4*) might be analysed differently.

SE	Turn (sub)units	Functional moves	Text
2	OPENING	Thesis (response to quoted request for elaboration)	To me, <u>"gator"</u> implies malevolent intent
3 -13 3 - 7a	CONTINUING [Part i]	<p>i.i Claim (general statement: "timeless past")</p> <p>i.i.i Evidence (anecdote)</p>	<p>3) <u>Mars</u> may have been (uh, was) provocative, inconsistent, troubled, and a PITA. 4) However, <u>she</u> didn't come here to annoy and disrupt. 5) On the contrary, I believe <u>she</u> felt vulnerable -- thus the bravado -- which only escalated in response to "pecking."</p> <p>6) In <u>her pleasant private goodbye to me</u>, <u>she</u> used her real name.</p>

		I.i.ii Anecdote Coda	7) After I labelled <u>her</u> *former* behavior "swaggering loudmouth", <u>she again</u> signed herself <u>Mars</u> and picked up <u>that swagger again</u> . 7a) Odd and telling.
8 - 10	[Part ii]	II.i Reinforcement (general statement)	8) Even if <u>someone</u> does subscribe in order to disrupt the list, it's dismissive <u>to label him/her a gator</u> and be done with it. 9) <u>This</u> closes off inquiry and reflection, reduces <u>the person</u> to an epithet.
		II.ii Reinforcement-Coda	10) Even if we never discover why <u>people act</u> destructively, I feel it's more respectful of humanity in general <u>to assume there are different reasons for each person</u> .
11- 13	[Part iii]	III.i ReOrient: Concession	11) None of this, btw, tarnishes <u>your effort to</u> describe the "what" of <u>Mars'</u> provocation.
		III.ii Re-Coda	12) I agree: <u>she</u> <u>said things</u> <u>she accused others of saying,</u> <u>then denied she did.</u> 13) Maddening, even if unconscious on <u>her part</u> .

Figure 2.4 [tvs9.2b/stan17] organisation within the Turn

The rhetorical organisation of this *Turn* based on Layer 3 indicators can be summarised as follows: THESIS ^ CLAIM[+EVIDENCE] ^ REINFORCEMENT ^ CONCESSION ^ CODA. This suggests that, in terms of generic structure, this post presents an argument with an additional section re-orienting outwards to the addressee. It therefore incorporates staging which parallels those typical of expository genres, but the interactive context skews any rhetorical organisation in

favour of the conversational—as distinct from more formal, written contexts (c.f. Eggins & Slade 1997). *Turns* in the analysis were first divided into "parts" suggested by Layer 1 features, i.e. paragraphing and other formatted *Markers*, such as asterisks (***) and dashed lines (----). These were then checked for the co-occurrence of shifts in identity and stance as indicated in the opening sentences (particularly the Theme) of paragraphs. That is, Layer 1 identified *parts* were then examined for markers (highlighted in **bold** in the figure above) and other framing devices which might indicate their rhetorical organisation into smaller functional sub-units, or *moves* (also termed *phases*, see Martin & Rose in press).

In the following chapter (3), this framework will be discussed and exemplified in further detail, but for the present, *Figure 2.4* above provides an example of the ways in which the organisation of the *Turn* at Layer 3 is determined by reference to a variety of framing signals such as those highlighted.

The signalling or identification of sections of the argument and even their status *as* argument in such a *Turn* are dependent in turn on their location in a wider context of situation. Hence *frames of coherence* are part of the overall set of practices developed in a particular environment of interactants. Many of these combinations of framing signals can be said to become specific to a particular community such that newcomers sometimes find interpretation and purpose of the discussion to be opaque. In general, however, the means of framing textual chunks at Layer 3 which I have identified during analysis are not limited to any one group of users.

2.3.4.1.ii Logico-semantic relations and indicators of argument staging

The staging of the example post's argument has some features typical of expository genres. Recall that in *Fig 2.1* staging was presented as 'layered' and 'embedded' in Martin's terms. In the example above, each of the primary

functional stages listed in the previous paragraph is considered equal in status. They are thus considered *paratactically* related. On the other hand, the sub-stages identified in *Fig 2.4* as [EVIDENCE (ANECDOTE)] I.i.i and I.i.i.i are considered dependent in status, or *hypotactically* related to the previous section of *Part I*, and are not considered in "top-level" staging. This approach views stages and sub-stages of these texts as having some similarity in function to the logico-semantic relationships that obtain between clauses as outlined in Halliday (1994, Chapter 7), and extended to generic structure in Martin (1994). Although both *Expansion* and *Projection* may be either equal or dependent in status as represented in *Fig 2.5* below, the unmarked or typical types of relationship are summarised in *Fig 2.6* which follows. Notations used to symbolise these point-to-point relationships are also included. These types of relationship were considered relevant when trying to determine how parts of the Turns were organised.

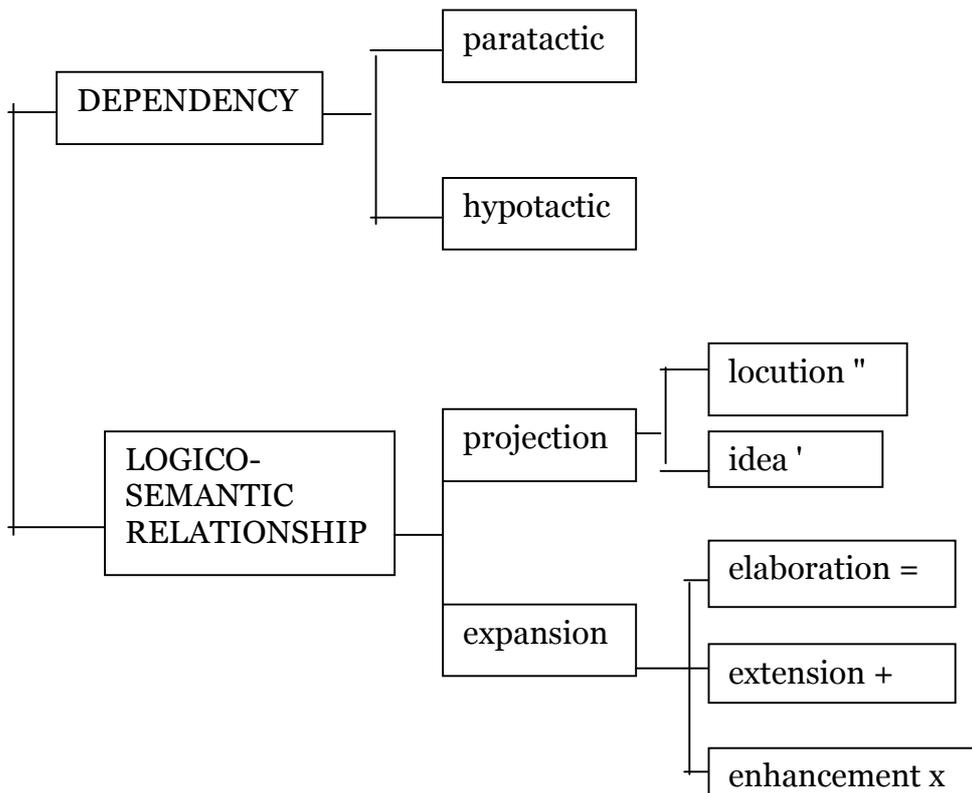


Figure 2.5 Summary of Halliday (1994) clause relations

Equal status	Dependent status
Projection – locution (quote) "	Projection – idea/meaning '
Expansion – elaboration =	Expansion – enhancement x
- extension +	

Figure 2.6 Summary of unmarked logico-semantic relations: after Martin 1994

Consider *Part II*, (sentences 8-10) above. This Part is classed as one functional stage because it represents a change from discussing a particular participant (*Mars, she*) in a series of past tense claims about her behaviour (*didn't come, felt vulnerable, escalated, used*) in the previous *Part I*, to a claim referring to the THESIS (the label 'gator') in *Part II*. The [equal: elaborating] relationship between

the two sections of *Part II*—the GENERAL STATEMENT II.i (SE8-9) and the CODA II.ii (SE10)—is clearly signalled by the repetition of the Marker *even if*, and the repetition of the pattern [*it's* ^ evaluative element ^ non-finite behave]. In terms of matching relations, a *contrast* relationship is set up between these sections II.i and II.ii by means of the 'evaluative element' changing from negative to positive, teamed with the comparative Marker *more*. A more delicate analysis of section II.i (SE8-9) would note that sentence 9 is in a [dependent: extending] relationship with sentence 8: by means of the referent *this*, a deictic act which adds to the negative evaluation regarding *to label (someone) a gator* of sentence 8—in effect justifying it by providing example.

Attending to such features provides a means of accounting for the sequence of functional moves within and between paragraphs, and of tracing the ways in which their argument or position is developed. Because these posts appear to be related by 'social purpose', yet cannot be classified under any one category or type of genre due to differences in their rhetorical organisation, my own purpose in attending to such an array of features was to provide a means of identifying patterns of functional organisation. These patterns I view as contributing to a model of these types of post, and as suggesting ways of comparing them in terms of structure, purpose, and rhetorical effect.

The *Turn* of this post then, can be summarised in terms of the relationships linking its staging. *Fig 2.7* below summarises this staging, and again uses the convention of indenting to show dependency, and successive numbering indicates the independent status between the primary stages. These notations of logico-semantic relations appeared in *Figs 2.5* and *2.6* above.

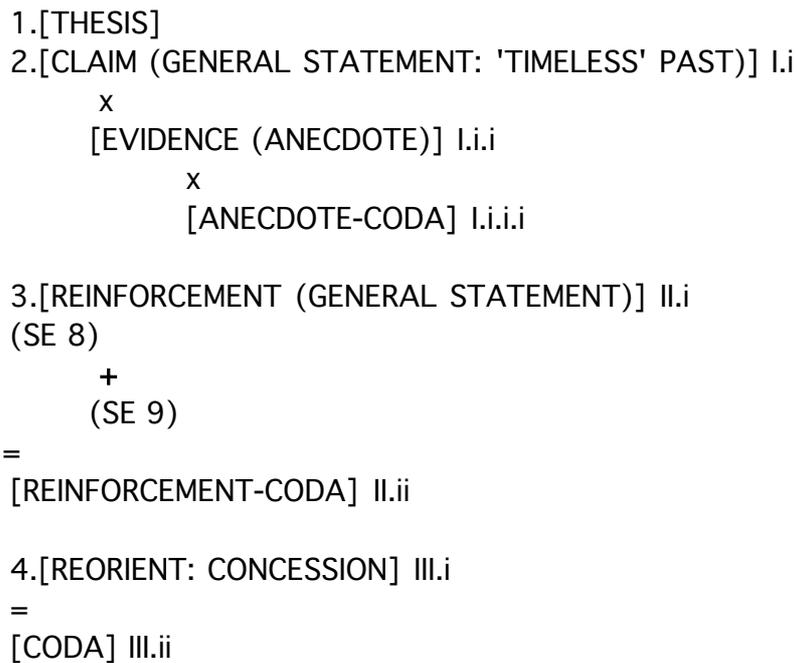


Figure 2.7 Summary of dependency and logico-semantic structure of the Turn in [tvs9.2b/stan17]

2.3.4.1.iii Rhetorical staging dependent on both Layers 2 and 3

The staging of this Turn is somewhat complicated by the evaluative stance of the writer, which is not completely retrievable in attending to Layer 3 features alone. The generic staging of the Turn of this post can only be fully understood by reference to the context in which it appears. Many posts will ‘re-contextualise’ the content of their contributions by quoting that part of an earlier post to which they want to respond, and on which the relevance of their contribution depends. However, this is the focus of Layer 2 analysis. In this text for example, the THESIS at SE2 refers to an earlier statement reproduced in the quoted material in the Opening Framer of this Turn, and at SE11, there appears a reference to *your effort* with which the writer *agrees*. Here, the writer is referring to part of another post which is *not* quoted. These types of intertextual reference, with which some of the functional moves of any Turn need to be interpreted, are not retrievable

from Layer 3 features alone. Thus Layer 2 analysis is motivated by these concerns.

2.3.4.2 Layer 3 with Attitude

The appearance of “evaluative elements” in the preceding discussion highlights the importance of attending to attitudinal prosodies in analyses of this type. One other avenue of enquiry at this Layer was suggested in section 2.2.2 above where the contribution of invoked Attitude as an indicator of framing was noted. In Mod 2: II, I argued that the development of an argument may be identified through an appraisal analysis which takes into account not only the prosody of Attitudes themselves, but also the Sources and Targets of evaluation as they appear in sequence throughout a text. Such evaluative acts, in particular the selection and evaluation of Targets, were investigated for three poster identities using a representative set of texts, and I report in further detail on this study in Chapter 5.

One of the aims of such studies is to build a profile of the writer's construction of the *ideal reader* whether a named Addressee or the audience of 'onlookers'. Anyone, from named Addressee through to unknown 'eavesdroppers' may be the *real readers* who may take up or resist the positioning in overt responses, and the ultimate aim in developing this analytic approach is to use appraisal analysis to focus on the actual relationship between positioning in one contribution and the nature of the overt responses it engenders. Chapter 5 below outlines how such an investigation can provide a means of tracing the development of group norms—both discursive and evaluative—over time.

What is attended to in this thesis is limited to relationships construed between writer and projected audience members, in which writers need to make use of the local generic conventions in framing such meanings. In using Appraisal as a tool for investigating organisation at Layer 3, in addition to the location of invoked appraisal, I also took note of the targets of attitude as a means of tracing the

staging of the texts. Targets of attitude appear to be maintained in each primary stage, or part of a Turn. That is to say, boundaries between functional stages are also suggested by a change in the target of appraisal. However, many of these targets were not explicit in the texts, and depended on shared knowledge for retrieval. As noted earlier, at some junctures the exact nature of the target was ambiguous, and/or the type of Attitude and/or its Value (negative or positive) was inexplicit or not easily retrieved. At these 'liminal' phases in the text the evaluative act was left open to interpretation, and such junctures were observed to occur in the final parts or sub-units (phases) of a Turn—such as the final sentence of paragraphs, or pre-closing sections of Turns. This suggests that ambiguity of attitude may be a signal of the 'finalization' of a stage, as well as signalling a change in footing for any Turn-unit.

Although this type of patterning involving invoked or ambiguous attitude was visually observed across the whole corpus, the framework has not yet been extended to provide a means for compiling definitive statistics on this pattern. Representative examples, however, will be discussed and illustrated in more detail in Chapter 4. Meanwhile, *Figure 2.8* below reproduces one Turn-part, and serves to illustrate both the maintenance of targets throughout the part, and for this text a number of instances of ambiguity of Attitude in the final phase of the paragraph—SE7a in this case. The text of the extract is first supplied in *Ex 2.9* below, with the targets of appraisal underlined, and the **attitude triggers** highlighted in blue. This is then followed by a figure (2.8) which tracks the targeting of this section.

Example 2.9: Sentences 6 - 7a of post [tvs9.2b/stan17]

[EVIDENCE (ANECDOTE)] l.i.i

6) In her **pleasant**¹ private goodbye to me, she **used her real name**².

[ANECDOTE-CODA] l.i.i.i

7) **After** I labelled her ***former*** behavior "**swaggering loudmouth**"³, she **again signed herself Mars**^{4a} and **picked up that swagger again**^{4b}. 7a) **Odd**⁵ and **telling**⁶.

[EVIDENCE (ANECDOTE)] l.i.i

¹target "mars letter"=[appreciation: pos:]

²target "mars"=[judge normality/veracity: pos: **provoked**]

[ANECDOTE-CODA] l.i.i.i

³target "mars behaviour"=[propriety: neg]

⁴target "mars"=[tenacity: neg: **provoked**]

⁵target "mars behaviour"=[normality: neg]

⁶target "mars"=[judge: **ambiguous**]

Figure 2.8 Section of Part I of the Turn in [tvs9.2b/stan17]

In SE7a above for example, the ambiguity of attitude entailed by the item *telling* is related to the subject matter (Mars' behaviour) and the writer's overall stance in relation to this subject matter—one which is entertained in the [THESIS], and thus located in the writer's subjectivity rather than asserted (*to me, "gator" implies malevolent intent*).

At the same time, the evaluative acts are organised according to the stages in which they appear. The first 2 evaluations of (l.i.i) above are both positive (*pleasant, used her real name*) with the second being both provoked and ambiguous as to Attitude type. Obviously, "Mars" is not the writer's real name, but this pseudonym was used during her participation onlist, so that use of her *real* name signals a type of relative 'veracity' on her part. Taken on its own, 'to use one's real name' may not be evaluative, but in this context and taking into account the evaluative prosody of the co-text, it is being used here to set up a

view of the subject which is contra to what the writer assumes is common in his audience.

The second set of 4 Attitudes have a negative 'flavour': even the inscribed Attitude of negative propriety realised by the term *swaggering loudmouth* is framed by quotation marks, and targets the subject's "former behaviour" rather than the subject herself. The final two evaluative elements appear to target the whole of the [EVIDENCE] in which this excerpt appears as an example for the main point of the claim. *Mars'* behaviour is evaluated as *odd and telling*, but it is left open as to what final Attitude towards the subject this might imply. At the same time, *Mars' behaviour* IS explicitly evaluated as negative in terms of normality (i.e. 'odd') and the evaluative under-specification of 'telling' indicates that there is something additional in terms of attitude at stake here, but no overt statement of what that attitude might be. While this may represent one example only, I found that the occurrence of ambiguous and 'double-coded' attitudes was prevalent in the texts examined, and moreover, that instances of such tokens appeared to occur regularly in the final parts of paragraphs or longer Turns, similar to that in the extract above.

2.3.4.3 Summary

In summary, evaluative peaks and prosodies (c.f. Hunston 1989, Martin 1994, 1995 and Hood 2004) can help signal or 'frame' the development of an argument along with textual periodicity and ideational point-to-point development. Target maintenance can provide a prosody by which texts are staged, while invoked or even ambiguous Attitude provides a type of 'downbeat' of periodicity—complementary to the notion of AMPLIFICATION of Attitude.

The notion of Layers provides a useful framework for distinguishing between a number of concerns relevant to the email post and its interactive context, and in determining generic organisation of a post or a Turn of a post. Layer 3 attends to all signals of change in Register that might frame a boundary or a change in

staging, but distinguishing it as a separate Layer provides a means of discussing and teasing apart the framing signals email texts might commonly use to make up for the lack of redundant cues (Hasan's (1996) 'convergent coding') prevalent in other contexts where immediate feedback is available—or those where further editing and reflective creation of the text is more likely while overt responses are not. The 'split mode' of this context is the reason that the notion of Layers has been proposed so that a variety of analytic concerns may be addressed. Obviously, every micro-shift in register may not necessarily signal the start of a major new generic stage, but such shifts are relevant in tracing the interpersonal alignments (or positioning) which make up the sequencing of any argument. This means that boundaries between larger stages are not seen as clear cut, rather that there are identifiable 'liminal' stages, or boundary conditions which are signalled by the over-layering of signals at different 'tracks' in the texts.

The overall aim in taking note of features at a variety of strata in this way is to describe more completely the discursive context of interaction of mailing lists in general and one group in particular. In order to do this, features at several levels or planes of discourse are relevant. Thompson (1999) discusses in detail the implications for construal of context of situation in SFL terms, and observes that there is no necessary hook-up between the lexico-grammar of the metafunctions (ideational, interpersonal and textual) and the realisation of aspects of the context of situation, Field, Tenor and Mode. He notes (opcit: 106) that Halliday has "consistently stressed that correlations between contextual parameters and metafunctions are a matter of tendency and statistical probability, not of determination". Thompson and Zhou's (2000) investigation of *conjuncts with attitude* (p.124), and their "emphasis on seeing texture and structure as created by interactive negotiation between writer and reader, rather than simply as the reflection of objective logical relations between propositions" (p.140) reflects my own concern with what I have called 'Markers' in helping to construe attitudinal positioning and argumentation. Layer 3 features are therefore no different to those attended to in any written discourse analysis.

The following section presents a further example text in order to illustrate the notion of Layers. This text was chosen as an extreme example of a post to this list. It is considered as marked through its unusual use of a specific core genre in fulfilling its social purpose.

2.4 Layers and Atypicality

2.4.1 Overview

This section reproduces and discusses an example of one of the more unconventional texts as a means of demonstrating in further detail what each Layer attends to when identifying boundary signals of the staging in email posts. Since the notion of Layer does not depend on generic structure, or a specific arrangement of text-units—rather its purpose is to derive patterns which may be interpreted as signalling the presence of text-units—it may be used to describe any variation of text-type in this mode. Recall that by “text-type” I refer to the distinction I make between *text-type* and *genre* as outlined in Chapter 1.

2.4.2 "There goes rhymin Simon": Re-contextualising the post [tvs228.56/stan33]

The text which appears below reproduces a post taken from the concluding stages of the thread TVS ('Terry versus Stan': Chapter 3 to follow outlines a description of text tagging systems). It appears to be organised somewhat unconventionally from the point of view of the primary stages typical of the list interaction, in that it is almost completely comprised of a sequence of culturally recognisable core-genres (limericks). Despite its lack of obvious co-textual framing at what I am calling Layers 1 and 2, the positioning of Addresser with respect to the evaluative Target audience member would be immediately understandable for any participant in the context of the ongoing interaction. The complete lack of any explicit

reference to the target of the evaluation at Layer 3 means that it provides a good example of the strategy introduced in the previous section, where ambiguous or indirect (invoked) Attitude is used to evaluate without being explicit. The corollary of this strategy is that the writer implies a relationship of close contact with audience members via the assumption of shared knowledge. In this sense, its status as a coherent contribution to that thread can be accounted for by referring to those resources of reference and evaluative positioning at Layers 2 and 3 which *are* present in the post. The most obvious of the resources used in order to "frame this coherence" are outlined below. This post is again discussed in Chapter 5 in the context of the means by which identity construction is effected via intertextual reference and evaluative positioning. The post [tvs228.56/stan33] is reproduced here as *Ex 2.10*.

Example 2.10: [tvs228.56/stan33]

Date: Mon, 7 Jun 1999 02:00:13 -0800
From: spr@email
Subject: There goes rhymin Simon...

1)There once was a list, analytic
With Simon, Kaylene, and a CritiC
A couple o' bards
A trickster (not cards)
And Ray in his Caddie.. or Buick?

2)To spice up this bozo-filled mix
Add 12-steppers, pomos, and cliques
MBTIs
Gals versus guys
Aussies and bikers and pricks

3)Small wonder that tempers start flaring
When feelings find overdue airing
Content alone
Is dry as a bone
But affect's a burden for... sharing

4)Emotion, a curious thing
To our own we invariably cling
When instead it's not ours
It must come from Mars
Flung by a shit-stirrer king

5) Inflation, projection, denial
Can all turn discussion to trial
It's hard to be sanguine
When yer 'squirrels' they are hangin
And your humor is soaking in bile

6) The couching of feelings in theory
Makes some of us itchy and leery
Straightforward gripe
Trumps prettified snipe
And leads to clear vision, not bleary

7) My message I'll sum up discreetly
In verses so softly and sweetly:
Hiding one's rage
On CRT page
Says the very same thing, but *effetely*.

8) Biker T-shirt: "I AM the man from Nantucket."

9) Stan

2.4.3 Layer 1: Top level framing of [tvs228.56/stan33]

Without reading the content of this contribution, features at Layer 1 allow the reader to determine that the Body of the post comprises 9 sections, separated by lines of white space. The 2 final sections, 8) and 9), are further separated by a graphic *Marker* in the form of a line of 3 asterisks, and these elements together signal the final unit as Closing Framer when features at Layer 3 are taken into account (i.e. the content of the *Handle* is a recognised name for this poster). Because the subject line does not include the feature "Re:", and there is no evidence of quotations from previous contributions, Layer 1 evidence alone would suggest that this post is of the *announcement* style. However, indicators at Layer 2 would suggest that in terms of *responsivity* at least, the post is not an Initiation but a Response to a previous contribution and thus is better classified as *non-quoted* style. However, because formatting takes precedence at Layer 1, it could

also be classed as announcement *style* on these grounds (c.f. 2.2.1: text-type styles).

The Body of *Ex 2.10* above can also be divided into 3 main or 'primary text-units' as indicated by overt formatting at Layer 1. In the following chapter, these primary text-units are described in more detail, but typically, the Body of a post employs an *Opening Framer* indicated by formatting and content. In this text, such an *Opening Framer* stage is missing. On the other hand, three other text-units typically indicated by formatting—*Turn*, *Reframer* and *Closing Framer*—can be identified in the Body of this post (*Fig 2.9* below).

Body-unit	text
Opening Framer	
Turn	<p>1)There once was a list, analytic With Simon, Kaylene, and a CritiC A couple o' bards A trickster (not cards) And Ray in his Caddie.. or Buick?</p>
	<p>2)To spice up this bozo-filled mix Add 12-steppers, pomos, and cliques MBTIs Gals versus guys Aussies and bikers and pricks</p>
	<p>3)Small wonder that tempers start flaring When feelings find overdue airing Content alone Is dry as a bone But affect's a burden for... sharing</p>
	<p>4)Emotion, a curious thing To our own we invariably cling When instead it's not ours It must come from Mars Flung by a shit-stirrer king</p>

	<p>5) Inflation, projection, denial Can all turn discussion to trial It's hard to be sanguine When yer 'squirrels' they are hangin And your humor is soaking in bile</p>
	<p>6) The couching of feelings in theory Makes some of us itchy and leery Straightforward gripe Trumps prettified snipe And leads to clear vision, not bleary</p>
	<p>7) My message I'll sum up discreetly In verses so softly and sweetly: Hiding one's rage On CRT page Says the very same thing, but <i>effetely</i>.</p>
ReFramer	<p>***</p>
[Reopening]	<p>8) Biker T-shirt: "I AM the man from Nantucket."</p>
Closing Framer	<p>9) Stan</p>

Figure 2.9: Main Turn-units of post [tvs228.56/stan33]

This overall formatting of the Body is in turn partly a feature of the interface, partly a feature of the signalling of a culturally-recognised core genre (or 'activity sequence' Martin 1992: 292ff; Lemke 1995a: 86), *limerick*, in which attitude can be 'evoked' rather than inscribed, via the expectation of an amusing rhyming 'twist' in the final lines of each stanza.

2.4.3.1 Header and Body formatting

The two main sections of a post as provided by the interface, the *Header* and the *Body*, as already discussed (section 2.3.2) may be easily observed in the example text above.

As already noted, the Body is formatted as 3 stages with the typical *Closing Framers* stage included—in this case consisting solely of the *Handle*. The main *Turn* also features a *ReFramed* 'preclosing' stage which is marked as separate from the rest of the text by means of white space ('carriage return') as well as a short line of asterisks. The main *Turn* of the body is divided into stanzas, each of which is conventional for this core-genre, and each is signalled explicitly by the separation of each stanza (or '*part*') by a blank line. Finally, the end of the post is comprised of a *Closing Framers*, again signalled by separation via the use of white space. At this Layer, the post is marked in terms of the local list-current conventions mainly through its lack of a clearly signalled *Opening Framers*.

2.4.4 Layer 2: [tvs228.56/stan33] Response or Reply?

There are several indicators that this text can be recognised as part of an interactive conversation—mainly reference to list-current identities, together with actual naming of other posters/contributors, as well as the evaluation of these named and referred-to contributors. The subject line used, *There goes rhyming Simon . . .*, indicates that the post has not been made in direct response to any other, due to its lack of the marker 'Re:' and this would usually indicate it has been made as an Initiation. However, reference to *rhyming Simon* in the subject line would alert participants that it was made in response to an earlier contribution by the poster identity *Simon*, who had similarly posted a limerick previously ([tvs188.50/simon19b]).

Consider again the post reproduced above (*Ex 2.10*). The actual content of the subject line *There goes rhyming Simon...* indicates a 'new' topic, but those listmembers following the thread will recognise the reference to a previous contribution by the named participant 'Simon' whose post, excerpted here as *Ex 2.11* below, also included a limerick:

Example 2.11: extract from [tvs188.50/simon19b]

There once was a psych, analytic,

A Freudian internet critic,
His cold common sense,
And a sly arrogance,
For some was far too acidic.

Our Stan who likes object relations,
And long Harley biker vacations,
Says to us, Netdynam,
"Yo group, here I am,
But I'm not here to fill expectations."

While the focus text [tvs228.56/stan33] (Ex 2.10) contains referents similar to (underlined) identities in the earlier post (2.11) excerpted above—and thus can be considered as a Response to it—it does not make its initial evaluative positioning clear by maintaining the topic in some way¹. At the same time, 2.10's main evaluative target, although not referred to by name, is easily retrieved by list participants due to the convergence of several "thematic strands" (Lemke 1995a: c.f. also Chapter 5) and therefore this post can be classed as part of the ongoing thread, but also as a Response to a specific previous contribution, rather than a Reply. The presence of so-called *thematic strands*, related to topic maintenance, is therefore definitive for distinguishing between a Response and an Initiation. On the other hand, topic maintenance is not the *only* defining feature of a post classed as Reply.

2.4.4.1 Reference

Despite its lack of a maintained subject line in the Header, it is possible to locate this post as part of an ongoing thread through indicators in the first two stanzas. Intertextual referents such as Simon, Kaylene, CritiC, a trickster, Ray, bozo-filled mix, 12-steppers, MBTIs, Aussies, and bikers, here both orient the readers and claim their affiliation. The actual topic of the post begins at stanza three with the presumed reference to *tempers start flaring*. The topic of 'hidden anger' on the part of one of the participants has been maintained throughout the thread. Aside from the implications of this for (invoked) evaluative positioning, the point here is

¹ c.f. Mod 2: II. section 5 for discussion of typical Response and Reply openings

to note that at Layer 2 such referents in the text indicate its membership in a thread: a chain of responses to a similar topic.

2.4.4.2 Argument

Classification of a post as Response or Reply also depends on the evaluative stance taken by the respondent to the positioning in the responded-to post(s). This is usually dependent on whether the Response realizes congruent mood to take up or argue with the earlier positioning, and/or provides evidence of topic expansion (enhancement, elaboration, extension). If it is agreed that the post being discussed here is a response to a limerick contributed earlier by the poster identity *Simon*, then it should also show specific reference to that post. In this case, there is no room for congruent argument within a typical exchange, and so because the genre [limerick] does not use the resources of NEGOTIATION, the post has been classed as a Response rather than a Reply. On the other hand, it does take up the positioning to some degree, as evidenced in *Examples 2.10 and 2.11* above.

For example, the acceptance of the positioning seems to be most evident in the writer (referred to as "*Our Stan*" in *Ex 2.11 [tvs188.50/simon19b]*) taking up the positions made for him (and underlined) in the above excerpt: he responds by making *acidic* comments on the members of the *group, Netdynam*, expands on his [status: authority] as *psych, analytic* by using the terms *inflation, projection* and *denial*, and closes by reference to his identity as a *biker*.

2.4.5 Layer 3: Organisation within the Turn in [tvs228.56/stan33]

At this Layer, the "content" of the main Turn(s) of the text are observed in order to derive generic organisation labels in terms of their "expression". In this case the main stage consists entirely of a sequence of limericks, and as such, the 'paragraphing' is constrained by the form of this core-genre. As well, the evaluative prosodies are somewhat constrained by this form also, as discussed

further below. The ‘pre-closing’ unit employs intertextual reference to the same core genre and relies for effect on the audience’s familiarity with the content and form of other limericks, as well as the situational context—the thread—in which this is a coherent contribution, and in which the writer is claiming ‘victory’ through his prowess at genre manipulation¹.

2.4.5.1 Use of core-genre

The use of a series of core-genres, limerick, as the entire content of the main stage of the post constrains the choices for argument organisation employed, since the constraints of stanzas and rhyming override other needs for markers and common prose signals. At the same time, it allows the writer to signal that the content must be read against the culturally assumed background of ‘play’, and the expectation that the last line of each stanza must provide some evaluative or semi-surprising quip. Within this sequence of limericks, several (sub)stages may be observed. Stanzas 1 and 2 provide the orientation, by outlining the ‘setting’: a description of the email group discussion. The ‘marker’ in this case could be said to rely on an intertextual signal of the genre ‘fairy tale’: *There once was...*, equally typical of traditional limericks. The first two stanzas are reproduced here for convenience as *Ex 2.12*:

Example 2.12: extract from [tvs228.56/stan33]

1) There once was a list, analytic
With Simon, Kaylene, and a CritiC
A couple o' bards
A trickster (not cards)
And Ray in his Caddie.. or Buick?

2) To spice up this bozo-filled mix
Add 12-steppers, pomos, and cliques
MBTIs
Gals versus guys
Aussies and bikers and pricks

¹ See previous reference in this thread to the 'time-honoured San Francisco tradition of poetry slam' [tvs180.43/stan28] (c.f. appendix A3: TVS thread). See also *Fig 5.3* which lists 'genre manipulation' as a variable of [status: control].

The two first stanzas are most obviously linked by co-reference (underlined above), and the description of some of the members comprising the discussion group—using a number of referents not retrievable by non-list members. For example, long time listmembers would know to whom the epithet *trickster* referred, as well as who claimed membership of the subgroups "12-steppers", "gals", "guys", "Aussies" and "bikers".

Staging in the first section of this post is also framed by the first appearance of an evaluative act. The actual topic of the post is introduced in stanza 3, as noted earlier, and this is where the report of Affect is first introduced: *tempers start flaring*; as an action with no specific Emoter (in Appraisal terms). The possible negative value attached to this Affect is ensured with the clause which follows: *feelings find overdue airing*. As noted previously, a specific target of this negative evaluation of a situation is not stated, but readers familiar with the thread would begin to recognise the intended target at this point (namely the *Terry* from which the thread derives its label: *Terry versus Stan*), especially in the context of the writer's previous claims regarding this target's behaviour. Stanza 3 is reproduced here as *Ex 2.13*:

Example 2.13: extract from [tvs228.56/stan33]: stanza 3)

3) Small wonder that tempers start flaring
When feelings find overdue airing
Content alone
Is dry as a bone
But affect's a burden for... sharing

Stanzas 3 and 4 fall naturally together. The terms *tempers*, *feelings* and *affect* and the negativity associated with these terms in stanza 3 are extended by grouping them as *emotion* in stanza 4 and "explaining" how *feelings* might need to *find overdue airing*. Stanzas 5 and 6 extend the negative evaluation of the target, the member of the audience with whom the writer has been arguing until this

point. Stanzas 4 and 5 are reproduced here as *Ex 2.14*, while stanzas 6 and 7 are reproduced later below as *Ex 2.15*.

Example 2.14: extract from [tvs228.56/stan33]: stanzas 4) and 5)

4) Emotion, a curious thing
To our own we invariably cling
When instead it's not ours
It must come from Mars
Flung by a shit-stirrer king

5) Inflation, projection, denial
Can all turn discussion to trial
It's hard to be sanguine
When yer 'squirrels' they are hangin
And your humor is soaking in bile

These two stanzas together claim that the target is 'projecting' his negative emotions onto others, while denying he has them. This interpretation cannot be gained from this post alone—the limerick merely summarises the statements made by the writer up until this point in the whole thread.

Stanza 6 below extends further the negative evaluation of the target by making generalisations regarding the expression of *feelings* and by the type of talk said to be favoured by the target:

Example 2.15: extract from [tvs228.56/stan33]: stanzas 6) and 7)

6) The couching of feelings in theory
Makes some of us itchy and leery
Straightforward gripe
Trumps prettified snipe
And leads to clear vision, not bleary

7) My message I'll sum up discreetly
In verses so softly and sweetly:
Hiding one's rage
On CRT page
Says the very same thing, but [effetely](#).

The final stanza (7) is a claim, framed as a pronouncement, which 'sums up' the negative evaluative stance of the writer towards the target. The markers for the

frame here are realised by both a change in stance—the overt reference to *my message* as Theme and the appearance of the 1st person pronoun—and the use of the colon as a marker of textual prospection.

Each stanza, as expected, closes with a negative appraisal of the target or a comparative positive appraisal of actions which the unnamed target does not display.

In summary, this model of an email message divides the Body of this example post into two structural units: *Turn* and *Closing Framer*, the main Turn stage being further sub-divided into 2 sub-units: *Turn-parts* (realised as a related sequence of 7 limericks) and a *pre-closing Reframer*.

A combination of signals of boundary conditions further indicate functional staging for structural Turn-units—these may incorporate several sub-units ('parts'), but appears more naturally to follow paragraphs. Although not comprehensively covered in all respects, the signals taken into account in this study are changes in tense, attribution, addressivity (see Chapter 3), change in topic, or changes in evaluative positioning, and a group of textual and interpersonal *markers*.

Rather than providing a diagnostic framework for determining stage boundaries, I suggest that taking note of these features provides an approach or methodology for determining boundary *conditions*, or transitional (liminal) stages only. Because contexts such as these demand participant-observer status, it is theoretically impossible to propose a diagnostic model for determining the exact places where one stage ends and another begins. Instead, it is proposed that over-layering of several signals needs to be taken into account when labelling organisational stages. A concentration of such signals in any one section of text provides an area of 'convergent coding', and it is these areas which this approach considers important for analysis.

Taking all the above signals into account, the suggested functional labels for sections of the example text and their organisational relationship is summarised below as *Fig 2.10*. One of the signals taken into account—that of ideational/semantic grouping in which colour-coding of the main ideational links helps to distinguish each part—is also provided in the figure below.

[TURN]

1. Setting

1) There once was a list, analytic
With Simon, Kaylene, and a Critic
A couple o' bards
A trickster (not cards)
And Ray in his Caddie.. or Buick?

+

2) To spice up this bozo-filled mix
Add 12-steppers, pomos, and cliques
MBTIs
Gals versus guys
Aussies and bikers and pricks

+

2. Claim

3) Small wonder that tempers start flaring
When feelings find overdue airing
Content alone
Is dry as a bone
But affect's a burden for... sharing

=

4) Emotion, a curious thing
To our own we invariably cling
When instead it's not ours
It must come from Mars
Flung by a shit-stirrer king

x

Example 1

5) Inflation, projection, denial
Can all turn discussion to trial
It's hard to be sanguine
When yer 'squirrels' they are hangin
And your humor is soaking in bile

+

Example 2

6) The couching of feelings in theory
Makes some of us itchy and leery
Straightforward gripe
Trumps prettified snipe
And leads to clear vision, not bleary

=

3.Reinforcement (of Claim)

7) My message I'll sum up discreetly
In verses so softly and sweetly:
Hiding one's rage
On CRT page
Says the very same thing, but effetely.

[REFRAMER]

4.Coda

8) Biker T-shirt: "I AM the man from Nantucket."

[CLOSING FRAMER]

9) Stan

Figure 2.10: summary of main argument stages and primary text-units of [tvs228.56/stan33]

2.4.5.2 Evaluative prosodies in the text

The notion of *evaluative prosody*, what could also be referred to as 'changes in evaluative positioning' over longer stretches of text I believe can also be linked to staging within any text. This is not to say that evaluative prosodies *always* map onto discrete stages identified in text-types, but that they appear to provide another useful diagnostic element for suggesting boundaries and hence identifying the organisation of generic stages¹. In this view, prosodies of interpersonal meaning are seen as contributing to peaks or 'clusters' of meaning which phase together to indicate text organisation.

While signals of cohesion and reference help mark the boundaries of such stages/phases, they also act to link series of evaluative positions within texts. For

¹ c.f. Martin and White (2005: 31) : "We'll introduce three types of prosodic realisation here, which we have found useful for interpreting the ways in which appraisal operates as an ongoing cumulative motif."

example, many Attitudes which are *provoked* in any text are dependent on these signals and/or the assumption of shared knowledge—on what Sinclair would term the *autonomous plane* of discourse. Martin (1994 *inter alia*) describes the realisation of evaluative prosody in terms of *intensification* in which repeated Attitudes are in effect made 'louder and louder' (*amplified*) as the text progresses. Martin and White (2005) identify two further types of prosody: *saturation* and *domination*. In the texts analysed in this study, I observed that *invoked* Attitudes—in other words evaluations that were not inscribed directly—frequently occurred towards the end of the text in a type of peak of accumulated values that did not need to be stated directly, and perhaps used indirectness as an interpersonal strategy. Alternatively, as mentioned above, it was towards the end of these texts that ambiguous values, attitudes and/or targets were also featured.

As an example, consider Stanza 6 (c.f. *Ex 2.15* above) where the content of the Theme changes while still maintaining the semantic domain set up earlier by terms *emotion, feelings* and *affect*. It leads with a nominal group which allows the Agent of *the couching of feelings in theory* to be left out. Readers of the thread will know who has already been said to obfuscate feelings in writing—so although the target is unstated, it can be easily retrieved. This nominalised activity is then represented as causing negative reactions in the audience—*some of us*—via [appreciation: reaction: negative]: *itchy*, and [affect: dissatisfaction]: *leery*. This is a strategy of claiming affiliation with readers, while 'warding off' the resistance of *some others of us* who might enjoy 'couching feelings in theory'. Stanza 6 also contains the highest concentration of negative Appraisal of the unnamed target, via both positive and negative Appreciation which functions as tokens of [judgement: capacity: negative]. The target is appraised by implying that he:

- couches feelings in theory
- makes some of us itchy and leery [of him?]
- [writes] prettified snipe

- has bleary vision [does not have clear vision, i.e. does not know what he is talking about]

This stanza (6) is the last but one in the main section of the *Turn*—and in these texts, one of the patterns commonly observed is that the last but one unit (sentence or paragraph) is often the bearer of the evaluative *nexus* or peak.

Of course, in addition, Stanza 7, as the final Turn-unit in this text does function as a concluding element to the 'argument' of the *Turn*, and features an explicitly signalled 'summary evaluation', as well as a type of 'future orientation' or general statement/claim: [*this behaviour*] *says the very same thing but effeately*. Such 'general statements' are identified by the appearance of *habitual present tense*.

This *Turn* also includes an extra pre-closing unit. When these pre-closing units are realized with a form of 'future orientation', and/or feature exophoric reference (e.g. to 'real-world entities', the addressees, or material context) these pre-closing stages or final units of the *Turn* of this pattern in the texts I have given the function of 'Coda'. These pre-closing units may or may not incorporate invoked Appraisal as well.

Instead, the final stanza of the *Turn* appears to realise a Reinforcement (of the Thesis) function by signalling a retrospective "encapsulation" via use of *my message* as theme and then claiming to *sum up* what has gone before. Thus, the final attitudinal term in the final Stanza 7, *effeately*, brings together another of the themes of jokey masculinity which have been evident in the thread up until this point, and again evaluates the target with negative [judgement: capacity]. The subsequent pre-closing unit (SE8) on the other hand, turns to the material world in order to underscore the contrasting masculinity the writer is claiming for himself.

2.4.5.2.i Prosodies via Amplification

Figure 2.11 below symbolises the *intensification* via amplification of Attitudes in the example text by means of colour highlighting of the *targets* of Appraisal. It shows that the highest concentration of Attitude toward the unnamed target occurs in Stanza 6, continuing but dropping off in Stanza 7. Stanza 1 begins with no overt evaluation at all, and is therefore left with no highlighting. Functionally, it realises a *Setting* in an *Opening* unit. Stanza 2 on the other hand makes inscribed evaluations of the audience in general as a *bozo-filled mix*, comprised partly of *pricks*. Where the targets of the Attitudes are the group in general, and/or ambiguous general behaviour on the part of group members, the highlighting uses **magenta**. Where the target of evaluation appears to focus on the unnamed but specific group member and *his* behaviour, the highlighting changes to **red**. Although the diagram therefore does not differentiate between inscribed and invoked Attitude, in this text many of the inscribed Attitudes with 'inscribed' Targets, also double as tokens of (provoked) Attitude whose Target is the unnamed listmember. My interpretation of this text shows how it is in Stanza 5 that negatively evaluated behaviour becomes more clearly linked to this primary target.

1) There once was a list, analytic
With Simon, Kaylene, and a Critic
A couple o' bards
A trickster (not cards)
And Ray in his Caddie.. or Buick?

2) To spice up **this bozo-filled mix**
Add 12-steppers, pomos, and cliques
MBTIs
Gals versus guys
Aussies and bikers and **pricks**

3) Small wonder that **tempers start flaring**
When **feelings find overdue airing**
Content alone
Is dry as a bone
But **affect's a burden for... sharing**

4) Emotion, a curious thing
To our own we invariably cling
When instead it's not ours
It must come from Mars
Flung by a shit-stirrer king

5) Inflation, projection, denial
Can all turn discussion to trial
It's hard to be sanguine
When yer 'squirrels' they are hangin
And your humor is soaking in bile

6) The couching of feelings in theory
Makes some of us itchy and leery
Straightforward gripe
Trumps prettified snipe
And leads to clear vision, not bleary

7) My message I'll sum up discreetly
In verses so softly and sweetly:
Hiding one's rage
On CRT page
Says the very same thing, but effetely

Figure 2.11: Representation of attitudinal prosodies in [tvs228.56/stan33]

While this text does feature a Coda in the sense adopted here, as stated earlier, it is not borne by the final Stanza 7. It is in the following "ReOpening" pre-closing sequence where a Coda may be identified. Characteristically, these change orientation completely. The intertextuality for this pre-closing unit is not only outside the text itself, but outside the list thread to the context of culture:

Example 2.16: Re-Opening pre-closing unit in [tvs228.56/stan33]

8) Biker T-shirt: "I AM the man from Nantucket."

2.4.5.3 Summary: staging in [tvs228.56/stan33]

To summarise, this post can be seen as having an organisation at Layer 1 realised by a sequence of limericks, and as comprised of 3 main stages. At Layer 2 it is

classed as a Response to an identifiable earlier contribution through features such as reference and repetition. The main structural unit encompassed by the *Turn* may be further described as 'organised' via its linked semantic "parts" (stanzas/paragraphs) which refer to intertextually-shared identities as the targets of evaluation. Attitudinal staging in the body of the text is signalled by both inscribed and invoked attitudes.

2.5 Summary

This chapter presented an approach to the analysis of email-mediated texts. This approach is concerned with identifying a variety of discourse signals writers use in organising their posts and the arguments they contain by differentiating a number of Layers or 'tracks' in the texts. The approach views each post as a text employing a variety of signals, or *framing* devices, at 3 levels of analysis called "Layers". The Layers were described as being integrated within each post and as acting to provide a degree of linguistic meta-redundancy for both writers and readers of these texts. Layer 1 attends to the 'gross' formatting features of the texts, such as the use of paragraphing and other formatting features available in the medium. Layer 2 attends to the signals writers commonly use to re-contextualise their own contributions in the light of previous contributions and assumed knowledge. Layer 3 attends to the signals of organisation of Turns, or writers' new contributions in posts. This includes both part-to-part, logico-semantic relations, and part-to-whole multivariate relations such as the dependency, prosody, and periodicity associated with ideational, interpersonal and textual relations respectively. In addition Layer 3 includes Attitudinal indicators as proposed originally in Module 2: II.

Layer 3 was introduced as attending to any discourse function used in the analysis of register and genre organisation, but with a focus on reference, conjunctive and modal adjuncts as well as other so-called *discourse markers* (e.g. Schiffrin 1987). The overall aim was to provide a framework for investigating the typical or

conventional ways in which meanings were made in this discourse community. I suggest that these texts are organised by mixing core-genres which need to be signalled in culturally recognisable ways.

A working hypothesis was that orienting and concluding sections of paragraphs and Turns contain a higher degree of redundancy, and so the framing strategies of these sections of the texts were a focus of the study in general. Chapter 3 presents the corpora used for the study, the methodological approach adopted, and expands on the notion of generic-type stages in the texts. Chapter 4 then provides a detailed discussion of the generic staging of a set of representative posts which assumes the over-layering of signals. It describes the possible interpretation of the meanings of these contributions in context.