Editor's note: APPRAISAL gives us a language for talking about texts. In this article Ray McGuire offers an overview of the theory, and follows with two practical applications: one for discussing and writing feature articles (on how role models are presented) and another for reading novels (1984).

Overview

1. Origins of APPRAISAL theory.
2. Locating APPRAISAL within the dynamics of socio-cultural critical relationships (Fig. 1).
3. An introduction to the resources of APPRAISAL in everyday language and sample feature profile.
4. Suggested Year 9 context for feature profile writing.
5. Student Guide: Writing a feature profile for a teenage magazine.
6. Bibliography

Appendix 1: Elaboration of the resources of APPRAISAL using a feature article

Appendix 2: Table: JUDGMENT table

Appendix 3: Further exemplification (senior school) of the use of APPRAISAL resources with the novel, 1984.

1. Origins of APPRAISAL Theory

The APPRAISAL system has been developed over the past 15 years by Jim Martin, Peter White, and other systemic functional linguists. It had its origins in the ‘Write it Right’ Disadvantaged Schools Project in NSW. It is still being developed (see, e.g., website <www.grammatics.com>). APPRAISAL resources derive from the Hallidayan systemic grammar model. They connect meaning formed in the cultural context with textual features through social interactions. See Figure 1: Relationships between APPRAISAL resources, cultural and social contexts, and texts. These resources provide us with a way of probing the ways in which speakers/writers evaluate or appraise people, places and things in the world. An extensive knowledge of other aspects of systemic grammar is not essential to its use.

In an article ‘An introductory tour through APPRAISAL theory’ on the website, Peter White explains how the original Hallidayan interpersonal variables, power, distance and affect, gave rise to the resources of APPRAISAL. Broadly speaking, APPRAISAL consists of: ATTITUDINAL resources (AFFECT, JUDGMENT, APPRECIATION), MODALITY, GRADUATION, and ENGAGEMENT.

ATTITUDE is concerned with those utterances that can be interpreted as indicating that some person, thing, situation, action, event or state of affairs is to be viewed either positively or negatively. Any utterance is classified as attitudinal if it either conveys a negative or positive assessment or can be interpreted as inviting the reader to supply their own negative or positive assessments.

The main category or sub-system is AFFECT, which deals with the expression of human emotion (happiness, fear etc). Related to this are two more specialised sub-systems: JUDGMENT, dealing with moral assessments of behaviour (honesty, kindness, etc), and APPRECIATION, dealing with aesthetic assessments (subtlety, beauty, etc).

MODALITY provides the author’s view of the degree of obligation or certainty involved in an action.

GRADUATION is concerned with the ways in which speakers/writers intensify and amplify meaning.

ENGAGEMENT involves resources available to a speaker/writer for varying their commitment to what is being said and what is at stake interpersonally, that is, what is needed to establish solidarity with or distance oneself from an audience. As well as examining the ways in which external sources are used, ENGAGEMENT analyses the use of resources to open up or close down dialogue. Only the use of sourcing will be dealt with here. (Information here is derived from Martin, APPRAISAL website, 2003.)

In implementing a critical cultural approach teachers frequently draw on questions such as:

- What cultural practices appear in and have given rise to the text?
- Do these work together or in opposition in setting up particular invited readings?
- Whose and what points of view are being represented?
- What has been omitted?
- Whose interests are being served by the text?
- Are you inclined to accept/resist the points of view in this text?
- Who might be an ideal reader of this text?
- Who might challenge the viewpoints being expressed?

And so on …

In addition to the information provided by answering such questions, APPRAISAL resources provide us with the tools for a deeper and richer analysis of underlying attitudes and values in texts that we, as readers, are positioned to accept as natural.
2. Appraisal within the dynamics of a socio-cultural critical model

Figure 1 is used here to capture the dynamics of a socio-cultural critical model within an English curriculum. It represents the multitude of social practices involving language that go on in the world. Tapping into the model at any point means tapping into the interplay of cultural practices (discourses), genre, register (field, tenor, mode and medium) and textual features. Register consists of representational (field), interpersonal (tenor) and textual (mode and medium) functions:

(a) The representational enables speakers/writers to capture the ‘goings on’ in the world.

(b) The interpersonal enables speakers/writers to negotiate relationships and express opinions and attitudes.

(c) The textual enables speakers/writers to package information so as to give the text its character as a message.

APPRaisal resources are located in the interpersonal and refer to the ways in which speakers/writers appraise or evaluate people, places, things, relationships etc. and position the attitudes of listeners/viewers.

As students enter into and activate the cycle as writers/shapers of, for example, a feature profile text, they will fine tune their language use, selectively representing relevant subject matter, seeking to position audience attitudes, and packaging information accordingly.

Figure 1: Relationships between APPRAISAL resources – cultural, social context, and texts.
3. An introduction to the resources APPRAISAL

An extract from a feature profile of Leah Purcell, ‘Role Model’, from Qweekend (Courier Mail, 25 March 2006) has been chosen to illustrate the application of APPRAISAL resources.

The documentation in this article, then, is intended as an introduction for teachers interested in using the tools of APPRAISAL. The insights provided into the profile are a bonus for those who might like to work with this kind of text, but the analytical framework itself can be systematically applied to other texts. (Because of its complexity, the Leah Purcell profile itself may not necessarily be suitable for Year 9.)

Constructing a feature profile: tools of APPRAISAL

The explanations below are intended to couch APPRAISAL tools in everyday language.

**AFFECT**

Firstly, we might expect to find that writers/shapers of a profile would use language that expresses positive rather than negative feelings about the subject. If something negative is conceded, this would probably be countered with a positive. It is also likely information from other sources eg what other people (peers, friends) have said would be included. With role models we would expect these emotional feelings overall to be positive, perhaps generating feelings of happiness, security, or satisfaction, so that readers would feel admiration for or be sympathetic towards them. The reverse would be the case with people who aren’t good role models.

**JUDGMENT**

Secondly, we might also expect that writers/shapers would make judgments about the way in which the role model behaves or says what others have said. The person’s behaviour might have been judged as being socially acceptable and praiseworthy: normal, special or unusual; capable; dependable; and, overall, rated very highly in terms of social esteem. Perhaps the person could have been judged even more strongly in terms of social sanction — as moral as opposed to immoral, honest as opposed to dishonest, ethical as opposed to unethical, all up as being beyond reproach. Again the overriding aim would be to position readers into admiring and respecting somebody because of the ways they behave.

**APPRECIATION**

Thirdly, we might expect writers/shapers to express appreciations of the role model’s characteristics and things of worth and beauty associated with them. There might be positive appreciations of the person’s physical appearance, their abilities (eg sporting, acting or musical), their strong relationships with other people (siblings, parents, boy/girl friends, friends, coaches, managers), or, as mentors, their relationships with younger people. We might expect to read about the person’s own appreciation of favourite films, TV shows, books, CDs, or special places. We might also learn about their special relationship with nature, or perhaps their successful business interests and successes which have allowed them to benefit others less fortunate. Here again the aim would be to position readers to develop positive attitudes towards the person.

**MODALITY**

We might expect speakers/writers to position readers to accept their own positive opinion of the role model. They might refer to the probability of the role model behaving as a leader in public situations, to the typical behaviours that invite respect from others, or to the role model’s apparent sense of obligation to his/her fans.

**GRADUATION**

We might also expect speakers/writers to be using the kind of language that would turn the volume up and intensity or amplify meaning to further enhance the person’s standing.

**ENGAGEMENT**

We might expect the speaker/writer to show commitment to her/his subject matter and to use various ways to establish solidarity with prospective readers. This might involve using the voices of other SOURCES (peers, friends, etc) to strengthen impact.

The explanations (Appendix 1) elaborate on the resources of APPRAISAL.
4. Suggested Year 9 context for feature profile writing

The teaching of a feature profile could be part of a wider study in which students research and examine particular role models and the part they play in society. This could include a study of mentoring programs and involve a consideration of issues related to gender, race and ethnicity.

*Before students write they should study the example of the article in Appendix I, and the way it uses APPRAISAL resources to understand the way that meaning is constructed.*

**Unit context**

**Magazine:** The magazine unit casts students in the role of composer-editor of a mini magazine. They shape relevant information into selected written and visual genres that both *draw on and challenge* the content of existing commercial teenage magazines. Genres include: research report, letters to the editor, *feature profile*, and review of a film, book or TV show.

**Resources:** videos, films; stories, magazines representing teenage discourses. Selected films/TV shows.

Assessment: A key task will be the writing of a feature profile. This will involve students in interviewing and writing/shaping the profile (about 300–400 words) of a person likely to be a good role model for a selected adolescent readership.

The feature profile is considered particularly suited to Year 9 students because it is a common way of representing role models (eg sportspeople, musicians, actors, writers) in the teenage magazines they read. Adolescents are learning to understand themselves. They are trying to make sense of their social world and to forge new relationships at a time when their own lives may be characterised by harmony or storm and conflicting emotions. Positive identification with adults other than their parents is important.

The aim, then, would be to have students construct (write/shape) their own feature profile of a role model within a magazine context. Having them choose their own focus should help trigger emotional engagement. Adolescents’ relationships with their audiences assume special importance in Year 9. In working with media texts in particular, their construction and interpretation of texts will, in terms of APPRAISAL resources, be influenced by their own positive and negative feelings towards people, the positive and negative judgments they make about what’s good and what’s bad in people’s behaviour, and their positive and negative appreciations of people, relationships and things. They understand how it is possible to use language to intensify feelings *(as typified in their own language use, eg ‘I’m so out of here!’)* and they will make use of the ideas and opinions of other people as sources of information in their text. They will come to understand how underlying values and beliefs shape and are disseminated in media texts and how composers make different assumptions about the values and belief systems of their respective intended audiences.

**Promoting continuity:** The unit encourages students’ understanding of the part teenage magazines play in the culture, the values and practices behind the production of such magazines, the part they play in constructing teenagers’ points of view, and the accessible but challenging subject matter that may be represented. Students will need to explain how choices shape meanings in texts and how such choices establish contact with a teenage readership. They will need to identify obvious cultural assumptions about teenage groups that shape textual representations and identify and explain how different readers/viewers may be positioned by these representations.

In constructing and interpreting texts they will identify and consider the consequences of certain representations of role models and understand how knowledge, values and practices (discourses) available in the culture influence their own interpretations. Discourse is a major integrating concept in this unit and early activities are designed to capture the rich potential of analysing relevant Year 9 discourses. This is carried out firstly in relation to the various discourses teenagers move through and the way in which these shape their lives, and then to the shaping influence the textual representation of these discourses in texts might have on teenagers in society. Students are continually being encouraged to think more deeply about issues facing them in modern society.

**Possible APPRAISAL-focused learning episodes**

Appropriate-focused learning activities allow students to come to terms with APPRAISAL resources, eg:

- Have students make simplified charts with examples of APPRAISAL resources (see Appendix 3).
- As part of focused analysis of texts, have students try a cloze activity.
  - He was (……………. ) by the accusation (AFFECT).
- Students identify the application of APPRAISAL resources:
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- Her work in helping to save wildlife was acknowledged (JUDGMENT).

- She has formed many positive and lasting relationships with other people (APPRECIATION).

- Build and analyse a simplified JUDGMENT grid (as exemplified later).

- Try vocabulary (dictionary, thesaurus) activities to illustrate GRADUATION resources eg:
  - She was (extremely) disappointed (intensifier).
  - She was (happy, ................. ................., ecstatic) when first chosen in the team. (These words are on a steep incline in meaning.)

- Find words that have extremes fused into them eg ecstatic; enormous (these words will have very in their dictionary definition).

Have students make up activities such as the above for their classmates.

- Explore the use of figures of speech eg metaphors and similes to amplify meaning.

- THINKPAIRSHARE and SLIP WRITING could be useful in gathering and processing information...

- Slip writing (in groups) can be used to record examples of APPRAISAL resources.

- Predict from its title some things that might be in a profile, confirm and reflect (READ & RE-TELL).

- Exploit interview questions that feature APPRAISAL resources in everyday language, eg:
  - How did you feel when ...? What was the worst/ most embarrassing time in your life? When did you first begin helping others? How would you sum up your relationship with...Modelling and jointly constructing a profile eg: explore the use of sources and the relative advantages of direct and indirect speech.

5. Student Guide: writing a feature profile for a teenage magazine

As part of carrying out your role as composer-editor of a mini magazine, your particular task is to interview and write a feature profile of a person who is likely to be a good role model for your teenage readers. You will be able to study sample profiles and consider the decisions journalists make when they write magazine articles. Yours will be written in and outside class.

Towards a working knowledge of the profile:

Note! In developing the following Guide attention has been paid to APPRAISAL resources. The detail would need to be adapted to suit the abilities of Year 9 students.

CULTURAL CONTEXT: Purpose and audience

In your role as magazine editor you will need to write/ shape information about your role model to appeal to and influence particular teenage groups in society?

- Have you identified/ surveyed possible groups in your teenage audience and decided which ones you might like to appeal to or influence?

- What might readers expect?

- Think about and list the different kinds of individuals/ groups that make up a teenage population. What sorts of people would make great role models for these groups?

- Who do teenagers tend to look up to?

- Why is it important for people your age to have role models?

- What do you think would happen if a teenager had negative and destructive role models?

Find people you could interview who you think would be terrific role models. Find and analyse effective sample profiles. What makes them effective? Is it that the person:

- is admired for their courage and strength?

- has particular talents and highly developed sets of skills and is committed to what they do?

- shows feelings of care and compassion for others?

- feels committed to work for the common good and for people less fortunate than themselves?

- has developed powerful and disciplined habits of mind and body?

- confronts and can work through challenges?

- has the skill and capacity to achieve goals and self-fulfilment?

- possesses high standards of values?

Can you also find evidence of other things in the profiles such as:

- date of birth; statistics; nickname; home life; friendships; hobbies; favourite things (foods, books, TV shows, films, music groups); influences (eg parents, siblings, other role models); early beginnings and history; education; major achievements; coach/ mentor; professional status; awards?
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(General information on previous pages has been gleaned from reading about ‘role models’ on the web.)

SOCIAL CONTEXT (register)

(a) Subject matter: representing the ‘goings on’ or experiences in the world.

In representing your role model, have you:

• selected and sequenced information (introduction, body and conclusion) about the role model in a way which would appeal to and influence your target teenage group/s?
• chosen techniques eg chronological sequencing, comparisons, which allow you to compress and highlight suitable subject matter?
• chosen technical vocabulary that captures the person’s interests?
• chosen a range of verbs to capture events in the role model’s life: doing (attended) and behaving; knowing (believing, imagining, understanding, realising) thinking and feeling (loving, fearing, enjoying, loathing, despising); relational, being (is, seems), and having (has, possess), and saying (say, claim)? In a feature profile ‘relating’ verbs are especially important.
• chosen a range of adverbs, adverb phrases and clauses to tell eg how, when, where, why events have occurred (ie their circumstances)?
• chosen noun groups, adjective phrases and clauses to expand information about people and things?

(b) Roles and relationships: Positioning and underlying assumptions.

In building solidarity with your chosen audience, have you:

• varied the mood of your sentence structures (i.e. used statements/ commands/ questions)?
• chosen verb groups to convey time through tense?
• chosen a range of vocabulary, including that associated with the genre, which creates images and makes feelings or ideas more concrete and powerful to build a clear and interesting picture of the person’s achievements, beliefs, interests, attitudes and behaviour?

See Appendix 1 for an explanation of the following aspects of APPRAISAL:

• words and phrases that evaluate and ‘feature’ the person, eg:
  – express good ‘vibes’ or feelings about them and others
  – make judgments about what’s good about how they behave
  – show appreciation of their qualities (a great / famous person), their relationships (a special relationship) and of relevant things (beautiful pieces of music).

  Note! Expressions of feeling can come from you a writer or from other people as sources.

• words and phrases that make meaning stronger (turn up the volume), eg:
  – strong verbs (adore rather than like), or adverbs (extremely)
  – really extreme words eg a mammoth effort; absolute genius
  – humour
  – words to sharpen (true friend) or to soften (as good as killed him) meaning
  – modal words to convey certainty (certainly); inclination (determined, willingly); probability (probably, might); obligation (necessary, will, must); capacity (capable, ability); or frequency (sometimes, usually, frequently.)

(c) Mode and medium: packaging messages

In packaging the messages about your role model, have you:

• ordered information in paragraphs to best support and develop a viewpoint?
• linked information and connecting ideas by using topic sentences, connectives, pronoun
• reference, chains of related words?
• emphasised information by varying the placement of words and clauses in sentences?
• combined words and graphic design elements (eg fonts, colours, photos) to enhance the person’s appeal?

Have you checked

• grammar – ensuring agreement between subjects and verbs and consistency in tense?
• spelling – both of core words and specialist words needed describe the interests and qualities of the person?
• punctuation (eg use of quotation marks to indicate and shape meaning), commas, full stops and capital letters?

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ARTICLE FOR STUDY

‘Role Model’ (Extract, Qweekend, 25 March 2006)

Drinking at age seven, pregnant at 18, Leah Purcell could be forgiven for turning her back on her small-town roots. But the successful actor cum activist is only too happy to reach out to others who have travelled a similar path.

Story Sandra McLean

The young woman arrived quietly and stood beside us like a sombre angel. Her eyes were on Leah Purcell, the award-winning actor and writer, who flashed her a smile and said, “G’day”.

Purcell suddenly remembered where the two had met. “How ya gettin’ on?” she asked the girl. “Stayin’ clean? Good on ya. Stay off it, hey. You look beautiful without it.”

We’re sitting on a bench in an inner-city Sydney park near Northcott, a notorious high-rise housing commission block and the setting for Stickybricks, created for this year’s Sydney Festival. In the play Purcell is a queen, a former prime minister and an old lady. In a few weeks she’ll be on stage in another production portraying an Afro-American teenager, an ageing Jewish woman and a sassy magazine editor.

This tall, vivacious performer, who successfully made her way from a small country town to the big smoke, is as versatile as she is approachable.

The girl in the park is just one of many interruptions to Purcell’s hurried meal break during rehearsals for Stickybricks. People just seem to want to talk to this sassy Queensland black chick from Murgon, the abattoir town 100 kilometres west of Gympie, with the wild hair and the big laugh. And besides, after 15 years on stage and screen, Purcell isn’t exactly a stranger.

She was the gritty female cop in the gripping film Lantana, Gary Sweet’s smartarse sidekick in ABC-TV’s Police Rescue, and the daughter of Errol Flynn in the 2003 play Beastly Girl. She was also seen in The Proposition and this year is back on the big screen in Jindabyne, the much-awaited new film by Lantana director, Ray Lawrence. Then, of course, there’s the award-winning Box the Pony, the funny, heartwarming one-woman play that dramatised Purcell’s own incredible life story as a former Miss Murgon who was pregnant at 18, contemplated suicide at 19, then turned her life around. Like the character Steff in Box the Pony, three years later she was on stage in a musical, and on the road to a new life.

A HUSKY-VOICED PURCELL EXPLAINS THAT OUR angelic park visitor hadn’t seen her in a play, or on the telly or in the movies. The two had met at Sydney’s Yasmar’s Juvenile Detention Centre for Young Women, of which Purcell is the arts patron.

“I just go out there and hang out with them and talk about my work,” she says. “We watch Black Chicks Talking [the 2002 award-winning documentary Purcell made about the lives of contemporary indigenous women] just to give the girls an opportunity to see what you can do. I make an effort to go back [to Yasmar] because a lot of people say they will but they never do. So I went back and hung-out with them and gave them some positive vibes. She remembered me because I went back.”

Between performing in plays and films and writing scripts, Purcell tries hard to work with disaffected young women and men in detention centres and regional towns around Australia. These are hardly glitzy assignments but she has found herself increasingly drawn to them. The thing is, she is good at talking to these lost souls because she was once like them. She has known what it is like to be lost and to struggle for survival. She lived in an abusive relationship, she was a teenage mum, and she saw her own mother regularly drink herself into oblivion. At 19 she felt such despair that she even considered smashing her car into a tree with her baby girl, Amanda, strapped in the back.

But Purcell hit the brakes and found a way out, so now she is helping others do the same. The mixed-up kid has become the mentor. “She is highly motivated with a high level of empathy because of her own life experiences,” says writer-director Scott Rankin, Purcell’s longtime friend and collaborator (he co-wrote Box the Pony). “This, combined with her talent is very rare.’

In 2004 Rankin and Purcell toured regional NSW as part of the Healthy Mothers Healthy Families project, using mentoring and arts strategies to help women dealing with issues such as family breakdown, cultural isolation and domestic violence. Last year they visited the Eastern Riverina Juvenile Justice Centre in NSW. Says Rankin: “There were 15 hard-core, initially disinterested young offenders who ended up developing stories for their children – these are guys whose girlfriends are at home pregnant. There is nothing those guys are facing that Leah hasn’t faced. She is like an emotional vitamin pill. She looks at kids on the edge with an eagle eye.”
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* The following material explanations and examples have been derived from extensive reading of articles in the Bibliography, especially those on the APPRAISAL web site.

1. ATTITUDE (attitudinal positioning)

Attitudinal positioning refers to the way in which speakers/writers use resources (ie AFFECT, JUDGMENT and APPRECIATION) to appraise (evaluate) subject matter and position readers’ attitudes (i.e. to feel sympathy, dislike etc.). These three sets of resources form part of an interconnected and interactive system of evaluation. They are all motivated at some level by feeling or emotion.

**AFFECT** involves assessments of human emotions (eg feelings of: unhappiness; in/security; dis/satisfaction). **JUDGMENT** involves assessments of human behaviour with respect to social standards. **APPRECIATION** involves assessments of the worth of ‘things’ (eg objects and processes) and of the characteristics of people as entities (as opposed to their behaviour).

Appraisals expressed can:
- be positive or negative
- be explicit (inscribed) or implicit (token).
- involve more than one category eg include both AFFECT and JUDGMENT
- be those of the speaker/writer (authorial) or other (non authorial) sources.

2. AFFECT:

Resources for expressing positive or negative personal feelings  (eg happiness, security, satisfaction) directly or indirectly about a person, thing, or state of affairs.

Who are we invited to see sympathetically and who are we invited to see negatively?
LOOK FOR an ‘emote’ and positive or negative emotions indicated through, eg:
- verbs (in the mind) eg love v hate; please v irritate; bore v intrigue;
- adverbs eg happily, sadly
- adjectives eg worried, confident, angry, pleased and attributes eg I’m happy; He’s proud
- nouns formed from verbs or adjectives eg I was overcome with joy; His fear was obvious to all.
- words of increasing intensity eg like, love, adore; troubled, afraid, terrified …

**AFFECT: Leah Purcell**

The feelings about Leah are positive throughout the profile. She has experienced lows and highs in her life. Any negatives in the profile are countered by positives.

...Drinking at age seven, pregnant at 18, Leah Purcell could be forgiven for turning her back on her small-town roots. But the successful actor cum activist is only too happy to reach out to others who have travelled a similar path. 

...She lived in an abusive relationship, she was a teenage mum, and she saw her own mother regularly drink herself into oblivion. At 19 she felt such despair that she even considered smashing her car into a tree with her baby girl, Amanda, strapped in the back. But Purcell hit the brakes …

...Her eyes were on Leah Purcell, the award-winning actor and writer, who flashed her a smile and said, “G’day”…

...“How ya getting’ on?” she asked the girl. Stayin’ clean? Good on ya. Stay off it, hey. You look beautiful without it.”

People just seem to want to talk to this sassy Queensland black chick …,

...So I went back and hung-out with them and gave them some positive vibes...
3. JUDGMENT:

Resources for expressing positive or negative judgements directly or implicitly about a person’s behaviour. At one level in terms of social esteem we may assess behaviour as socially acceptable (praiseworthy) or unacceptable (deplorable). At another we may assess it more seriously, in terms of social sanction (as moral or immoral, just or unjust). Refer to the Table (Appendix 2) for examples.

What kinds of JUDGMENTS (eg personal or moral) are made directly or implicitly about a person’s behaviour?

LOOK FOR positive and negative JUDGMENTS expressed by, eg:
- verbs eg to cheat; to lie; to deceive; to chicken out
- adverbs eg justly, fairly, virtuously, honestly, cleverly
- adjectives eg virtuous v immoral; honest versus deceitful; brave v cowardly; and
- attributes eg That was dishonest; Don’t be cruel! She’s very brave
- nouns eg a brutal tyrant; a cheat and a liar; a hero
- words located on a sliding scale eg an ok player, a skilled player, a brilliant player.

JUDGMENTS can be explicit (‘The government is incompetent’) or implicit (‘The government has not laid the foundations for economic growth’).

Judgment: Leah Purcell

The following framework (derived from the Table in Appendix 2) represents the way Leah Purcell has been constructed in the profile.

<table>
<thead>
<tr>
<th>Social Esteem</th>
<th>positive [admire]</th>
<th>negative [criticise]</th>
</tr>
</thead>
<tbody>
<tr>
<td>normality (custom)</td>
<td>approachable</td>
<td></td>
</tr>
<tr>
<td>‘is the person’s behaviour unusual, special, customary?’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>capacity</td>
<td>versatile; vivacious performer; talented; successful actor</td>
<td></td>
</tr>
<tr>
<td>‘is the person competent, capable?’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tenacity (resolve)</td>
<td>turned her life around ( courageous); hard-working (dependable; persevering)</td>
<td></td>
</tr>
<tr>
<td>‘is the person dependable, well disposed?’</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Social Sanction</th>
<th>positive [praise]</th>
<th>negative [condemn]</th>
</tr>
</thead>
<tbody>
<tr>
<td>veracity (truth)</td>
<td>(genuine; frank)</td>
<td></td>
</tr>
<tr>
<td>‘is the person honest?’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>propriety (ethics)</td>
<td>arts patron (Yasmar Detention Centre); mentor; highly motivated; empathetic; committed; emotional vitamin pill; (caring, sensitive, considerate; resolute)</td>
<td></td>
</tr>
<tr>
<td>‘is the person ethical, beyond reproach?’</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

FROM Ledema et al, 1994
GRAMMAR AT THE CHALKFACE: an introduction to the grammar of APPRAISAL and its application in a Year 9 classroom

social esteem

(a) Her actions have certainly been judged to have raised her in society’s estimation. She is a person of great courage, resolve and dependability.  
...a former Miss Murgon who was pregnant at 18, contemplated suicide at 19, then turned her life around…  
...This tall, vivacious performer, who successfully made her way from a small country town to the big smoke, is as versatile as she is approachable.

social sanction

(b) Leah has been judged as being honest with high ethical standards  
...the successful actor cum activist is only too happy to reach out to others who have travelled a similar path.  
...I make an effort to go back [to Yasmor] because a lot of people say they will but they never do.  
...Purcell tries hard to work with disaffected young women and men in detention centres and regional towns around Australia.

More detailed information about Leah  
After reading the article and looking closely at the language using APPRAISAL we can come to these conclusions about Leah

Conclusion: Leah is compassionate and committed to working with young people less fortunate. She has high standards and values:  
Based on the following evidence: Eg [Drinking at age seven, pregnant at 18, Leah Purcell could be forgiven for turning her back on her small-town roots. But the successful actor cum activist is only too happy to reach out to others who have travelled a similar path:]  
[I make an effort to go back [to Yasmor] because a lot of people say they will but they never do. So I went back and hung-out with them and gave them some positive vibes. She remembered me because I went back.]  
[Between performing in plays and films and writing scripts, Purcell tries hard to work with disaffected young women and men in detention centres and regional towns around Australia. These are hardly glitzy assignments but she has found herself increasingly drawn to them.]

Conclusion: Her achievements show how she has developed powerful and effective mental and physical abilities and the capacity to work through challenges?  
Based on the following evidence: Eg [The thing is, she is good at talking to these lost souls because she was once like them. She has known what it is like to be lost and to struggle for survival. She lived in an abusive relationship, she was a teenage mum, and she saw her own mother regularly drink herself into oblivion. At 19 she felt such despair that she even considered smashing her car into a tree with her baby girl, Amanda, strapped in the back.  
But Purcell hit the brakes and found a way out, so now she is helping others do the same…

Conclusion: She has particular talents and highly developed sets of skills, is committed to what she does, and has shown the capacity to achieve goals and attain self-fulfilment.  
Based on the following evidence Eg [This tall, vivacious performer, who successfully made her way from a small country town to the big smoke, is as versatile as she is approachable.  
She was the gritty female cop in the gripping film Lantana, Gary sweet’s smartarse sidekick in ABC-TV’s Police Rescue, and the daughter of Errol Flynn in the 2003 play Beasty Girl. She was also seen in The Proposition and this year is back on the big screen in Jindabyne, the much-awaited new film by Lantana director, Ray Lawrence. Then, of course, there’s the award-winning Box the Pony, the funny, heartwarming one-woman play that dramatised Purcell’s own incredible life story as a former Miss Murgon who was pregnant at 18, contemplated suicide at 19, then turned her life around. Like the character Steff in Box the Pony, three years later she was on stage in a musical, and on the road to a new life.]

Leah is admired for her courage and strength of conviction

“She is highly motivated with a high level of empathy because of her own life experiences,” says writer-director Scott Rankin, Purcell’s longtime friend and collaborator (he co-wrote Box the Pony). “This, combined with her talent is very rare.”
GRAMMAR AT THE CHALKFACE: an introduction to the grammar of APPRAISAL and its application in a Year 9 classroom

4. APPRECIATION:

Resources for expressing positive or negative evaluations of the worth and beauty of people and things.

**LOOK FOR** positive or negative appreciations (evaluations) of:

- characteristics or qualities of people as entities [not their behaviours]
- human artefacts (eg films, TV shows, plays, books, CD s, artworks, buildings)
- nature and natural objects (eg panoramas, sunsets, constellations)
- human relationships (a beautiful/broken relationship)
- states of affairs (a very serious issue, a critical by-election); plans and policies (a crucial/noteworthy decision; a vicious campaign; a dangerous course of action etc.

Appreciations could involve AFFECT, JUDGMENT as well as APPRECIATION.

Appreciations can be located on a gradient from low to high intensity, eg pretty, beautiful, exquisite.

**APPRECIATION: Leah Purcell**

Northcott, a notorious high-rise housing commission block and the setting for Stickybricks...

This tall, vivacious performer...

....this sassy Queensland black chick from Murgon, ......with the wild hair and the big laugh.

....abusive relationship

....She was the gritty female cop in the gripping film Lantana, Gary Sweet’s smartarse sidekick in ABC-TV’s Police Rescue, and the daughter of Errol Flynn in the 2003 play Beasty Girl. She was also seen in The Proposition and this year is back on the big screen in Jindabyne, the much-awaited new film by Lantana director, Ray Lawrence. Then, of course, there’s the award-winning Box the Pony, the funny, heartwarming one-woman play that dramatised Purcell’s own incredible life story…

5. GRADUATION:

Involves resources of Force to grade and amplify meaning and Focus to sharpen and soften meaning.

**LOOK FOR:**

(a) **Force:**

- use of adjectival or adverbial ‘graders’ to locate feelings on a scale from low to high intensity. Choices may intensify meaning (eg extremely) while others tone it down (eg fairly, somewhat). The meaning of these words depends on being combined with other ‘content’ words (eg very; incredibly). Other words have degrees of intensity fused into them (eg ecstatic; vivacious)

- location of choices in a lexical gradient (cline) eg like, love, adore

- use of amplifiers that make use of:
  - extreme intensity eg a miniscule speck; a mammoth task; apologise absolutely
  - analogy (comparison)
  - swearing (‘bloody’ awful)
  - metaphor (prices skyrocketed, mired in controversy)
  - repetition (horrible most horrible)
  - opinion (damning indictment).

- amplification through the use of sarcasm and ridicule. This may involve intertextuality (eg allusion), eg Editorial, The Aust.

(b) **Focus** – location of feelings as:

- central to a category (sharpening) eg true friend; pure evil; clean break; precise timing
- marginal to a category (softening) eg kind’v; as good as killed him.
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Graduation: Leah Purcell

**Force:**
- adverb graders eg *increasingly* drawn, *regularly* drank herself into oblivion; *such* despair; *even* considered; *highly* motivated; *very* rare; [hardly glitzy assignments; Purcell isn’t exactly a stranger.]
- amplification through the use of simile or metaphor eg *like a sombre angel*, *the big smoke*; *what it is like to be lost*, these *lost souls*, *an emotional vitamin pill*. She looks at kids on the edge *with an eagle eye.*
- Other words that actually have degrees of intensity fused into them in them include eg *disaffected*; *abusive*. (These don’t have to combine with other words.)
- Use of swear words: Gary Sweet’s *smartarse* sidekick.

**Focus:**
- eg *suddenly* remembered (sharpens).

[The use of ‘just’ in the profile is interesting – *just* seems *just* go out there *just* to give].

6. ENGAGEMENT:
Involves resources for varying stance towards or commitment to what is being said and what is at stake interpersonally. These resources may encourage readers to be sympathetic or unsympathetic to a particular voice or point of view in what Bakhtin describes as a dialogue...

Such treatment of resources is informed by the view that all verbal utterances are ultimately ‘dialogic.’

‘No utterance is an island’ (Bakhtin): they are all means by which speakers/writers within a myriad of differences discourses represent themselves as engaging in a dialogue to the extent that they present themselves as taking up, acknowledging, responding to, challenging or rejecting actual or imagined prior utterances from other speakers/writers, or as anticipating likely or possible responses from other speakers/writers.

**One-voiced v many-voiced texts**
A text can be one-voiced (monoglossic) or many voiced (heteroglossic), involving the quoting of or referring to the words, thoughts, viewpoints of external sources.

Sourcing (attribution) is carried out through: Projection; Modality; Concession (Martin and Rose, 2003)

7. Projecting sources (ATTRIBUTION)
The speaker/writer may *insert* the actual words of an attributed source or reworked and *assimilated* them in some way. With assimilation the distinction is blurred between what the authorial voice and the external voice/s assert/s. This process has important consequences for the rhetorical potential of the text.

**WHAT TO LOOK FOR:**
Has the speaker/writer:
- quoted the exact words that someone said (insertion)?
- reported the general meaning that was said (assimilation) which allows interpretation?
- employed human, personalised sources as opposed to non-human, impersonalised ones?
- employed identified (named) sources – as opposed to unidentified (unnamed) sources – to make the source more concretely engaged and hence more believable? (To employ unnamed, generic, collectivised sources is to represent the author as in a position to distance him/herself from any specific reality, to generalise, abstract and universalise.)
- specified individuals or groups as opposed to a general category?
- used a general, unnamed source to preserve anonymity?
- increased commendation/criticism by the use of a high status or high authority source? (The writer/speaker may seek to suppress or challenge any disagreement by the use of this kind of source.)
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Leah Purcell: use of sourcing/projection/attribution

SOURCING: The text is heteroglossic (with multiple voices)

- There are quotations from Leah to add authenticity to the profile:
- "I make an effort to go back [to Yasmar] because a lot of people say they will but they never do. So I went back and hung-out with them and gave them some positive vibes”.
- The judgement about Leah below is made by an identified (named) source more concretely engaged (a long-time friend) and hence more believable:
- "She is highly motivated with a high level of empathy because of her own life experiences," say writer-director Scott Rankin, Purcell’s longtime friend and collaborator (he co-wrote Box the Pony). “This, combined with her talent is very rare.”
- The actions of a young Aboriginal girl suggest an implicit positive ‘voice’.
- There is assimilation of the voices of unnamed ‘other people’…There are a lot of people who say they will.

8: MODALITY

One of the most basic ways that the personal attitude of the speaker/writer is revealed is through the choice s/he makes between positive and negative. The choice between using the positive or negative (eg do it, don’t do it; it is, it isn’t) is termed polarity. The speaker/ writer’s orientation is not, however, confined to these two absolute positions. Between positive and negative there are intermediate degrees that the speaker/writer can adopt. The system of choice which allows for these intermediate positions is what we term modality. There are essentially five grounds for a speaker’s/ writer’s commitment or lack of commitment: obligation; inclination; capacity; probability; usuality.

LOOK FOR:

<table>
<thead>
<tr>
<th>MODALITY</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>OBLIGATION (how obliged)</td>
<td>An assessment of the influence of external compulsion either from socialised standards of behaviour or logical necessity… it’s necessary to try harder. (had to watch, definitely, must, absolutely, should, could, at all costs, by all means, might, possibly)</td>
</tr>
<tr>
<td>INCLINATION (how inclined)</td>
<td>An assessment of the state of mind, the application of the will, or the emotional disposition of the participant … is determined to win (would have done, willingly, readily, gladly, certainly, easily)</td>
</tr>
<tr>
<td>CAPACITY (how capable)</td>
<td>A statement about the likelihood of an action based on the participant’s capabilities … is capable of doing well. (can give …)</td>
</tr>
<tr>
<td>PROBABILITY (how probable)**</td>
<td>Level of commitment is located on a scale of certainty/uncertainty… will probably win; … will certainly win; there must have been. (must have been, probably, possibly, certainly, perhaps, maybe)</td>
</tr>
<tr>
<td>USUALITY (how usual)</td>
<td>Frequency of the event or condition is &lt; 100% … usually does well or 100% … always does well; would visit regularly (usually, always, often, regularly, never, sometimes, seldom, rarely, ever).</td>
</tr>
</tbody>
</table>

*Arguing that something must be the case, for example, sounds assertive but in fact allows an element of doubt; it’s stronger than saying something would be true, but not as strong as avoiding modality completely and arguing it is the case. So modality, like polarity, acknowledges alternative voices around a suggestion or claim (Martin & Rose 2002, p. 50).
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Modality: Leah Purcell

Modal words such as ‘regularly’ and ‘never’ are used to indicate the frequency of Leah’s visits to the Detention Centre.

9. CONCESSION: COUNTEREXPECTANCY

In the following example of closing down dialogue, a viewpoint about Leah Purcell is conceded and then countered (counter expectation):

Counter Expectation: Leah Purcell

Counter (concession/counter expectation) – a view is referenced and conceded and then countered rejected: eg

Surprisingly … Amazingly … Although, However, But and in many uses of only, just, even, already and still.

Eg Drinking at age seven, pregnant at 18, Leah Purcell could be forgiven for turning her back on her small-town roots. But the successful actor cum activist is only too happy to reach out to others who have travelled a similar path.

Appendix 2: JUDGMENT table

The following table shows how the resources of JUDGMENT work.

(a) Has the person been judged as being normal, special or unusual; capable; dependable?
(b) Has the person been judged as honest; ethical; beyond reproach?

<table>
<thead>
<tr>
<th>Social Esteem</th>
<th>positive [admire]</th>
<th>negative [criticise]</th>
</tr>
</thead>
<tbody>
<tr>
<td>normality (custom)</td>
<td>standard, everyday, average … ; lucky, charmed … ; fashionable, avant garde …</td>
<td>eccentric, odd, maverick … ;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>unlucky, unfortunate … ; dated, un时尚able …</td>
</tr>
<tr>
<td>capacity</td>
<td>skilled, clever, insightful … ; athletic, strong, powerful … ;</td>
<td>stupid, slow, simple-minded … ;</td>
</tr>
<tr>
<td></td>
<td>sane, together …</td>
<td>clumsy, weak, uncoordinated … ;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Insane, neurotic …</td>
</tr>
<tr>
<td>tenacity (resolve)</td>
<td>plucky, brave, heroic … ; reliable, dependable … ;</td>
<td>cowardly, rash, despondent … ;</td>
</tr>
<tr>
<td></td>
<td>indefatigable, resolute, persevering …</td>
<td>unreliable, undependable … ;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>distracted, lazy, unfocussed …</td>
</tr>
<tr>
<td>Social Sanction</td>
<td>positive [praise]</td>
<td>negative [condemn]</td>
</tr>
<tr>
<td>veracity (truth)</td>
<td>honest, truthful, credible… ; authentic, genuine… ;</td>
<td>deceitful, dishonest … ;</td>
</tr>
<tr>
<td></td>
<td>frank, direct …</td>
<td>bogus, fake … ;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>deceptive, obfuscatory …</td>
</tr>
<tr>
<td>propriety (ethics)</td>
<td>good, moral, virtuous… ; law abiding, fair, just… ;</td>
<td>bad, immoral, lascivious … ;</td>
</tr>
<tr>
<td></td>
<td>caring, sensitive, considerate…</td>
<td>corrupt, unjust, unfair … ;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>cruel, mean, brutal, oppressive …</td>
</tr>
</tbody>
</table>

After Iedema et al, 1994
Appendix 3: Using APPRAISAL resources with the novel *1984*

The following is the kind of focused episode that might occur at the beginning of a study of George Orwell's novel *1984* to orientate students to the events in the novel.

The questions have been devised to illustrate the potential of APPRAISAL resources in probing texts. Selective use has been made of these; not all will be appropriate to all texts or all learning episodes. The presence of feeling and emotion and the use of words to intensify meaning are particularly relevant to novel texts.

A. Initially, students read the extract from the beginning of George Orwell's novel *1984* and write down their reaction to it explaining:
   - what it is about the text that immediately captures their attention as readers
   - what kind of emotional impact the text has on them.

B. The following questions are designed to probe readings of the text more deeply and will require a more focused re-reading.
   - What cultural practices (discourses) appear in and have given rise to the text?
   - Do these work together or in opposition in setting up a particular invited reading?
   - Who might be an ideal reader of this text?

C. It is likely that a novelist will use language resources to evaluate their subject matter (people, places and things) and to position the attitudes of readers (to feel respect, sympathy, dislike etc). Respond to the following questions using quotations from the text as evidence.

1. What kinds of emotional feelings (positive or negative) would Winston Smith be likely to have in his situation? Do they relate to (un)happiness, (in)security?

2. Describe how Orwell represents 'Big Brother'. In evaluating his presence (behaviour), what kind of judgments does Orwell make about him?

   *Note*: At one level behaviour may be assessed as being socially acceptable and praiseworthy (eg *special, unusual, capable, dependable*) or unacceptable (*deplorable, threatening, dangerous*). It may also be assessed more seriously, in terms of social ethics or laws (*as moral or immoral, just or unjust*).

3. It is possible that a novelist will make positive or negative evaluations of:
   - people (eg *their appearance or abilities*);
   - human artefacts (eg *artworks, buildings, machines, technology*);
   - nature (eg *objects; seasons, sunsets*);
   - human relationships (eg *loving/broken*);
   - states of affairs, plans and policies (eg *a crucial/noteworthy decisions; vicious campaigns; dangerous courses of action* etc.

   Explain key features in Orwell's descriptions of Winston.

   What impression do you gain from Orwell's descriptions of nature?

   What impression do you gain of the buildings, amenities and the use of technology in the cityscape?

   How would you describe the relationship between Winston and Big Brother?

   How would you describe the policies of the Thought Police?

4. Novelists will frequently use words (graders) to intensify meaning, or extreme words and phrases and figures of speech to amplify meaning. What is the effect of the use of the bolded words below:

   *eg* *very fair; every commanding corner; Only the Thought Police mattered.*
   *heavy* black moustache; *Hate* Police; *dark* eyes looked *deep* into Winston’s own
   *smallish, frail figure, the meagreness of his body merely emphasized by the blue overalls*
   *enormous* face (repeated)
   *helicopter between the roofs, hovered for an instant like a bluebottle* ...

   *It was the police patrol, snooping into people’s windows* ...?
D. Using your responses to the questions on the previous page to evaluate the emotional impact and the social significance of Orwell’s representation of the world of Winston Smith. Compare your ideas with those of your classmates.

E. Explain differences between your initial response and your current understandings and interpretations. How have you developed your understanding (a) of the text and (b) of ways to interrogate texts?

1984 Chapter 1

It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.

The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. Hate Week. It was part of the economy drive in preparation for. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift-shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.

Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig-iron. The voice came from an oblong metal plaque like a dulled mirror which formed part of the surface of the right-hand wall. Winston turned a switch and the voice sank somewhat, though the words were still distinguishable. The instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely. He moved over to the window: a smallish, frail figure, the meagerness of his body merely emphasized by the blue overalls which were the uniform of the party. His hair was very fair, his face naturally sanguine, his skin roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended.

Outside, even through the shut window-pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere. The blackmoustached face gazed down from every commanding corner. There was one on the house-front immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston’s own. Down at street level another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word INGSOC. In the far distance a helicopter skimmed down between the roofs, hovered for an instant like a bluebottle, and darted away again with a curving flight. It was the police patrol, snooping into people’s windows. The patrols did not matter, however. Only the Thought Police mattered.

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