#### **Tools of APPRAISAL**

**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 **intensify 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.

**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 *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.

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.

**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: un/happiness; 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.

## **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 ‘emoter’ and positive or negative emotions indicated through, eg:

* verbs (in the mind) eg l*ove 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 al*l.
* words of increasing intensity eg *like, love, adore; troubled, afraid, terrified …*

#### **AFFECT: Leah Purcell**

#### Find examples of AFFECT in the text:

#### \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

#### **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…***

**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’).

# **Example: JUDGMENT table**

##### The following table shows how the resources of JUDGMENT work.

1. Has the person been judged as being **normal, special or unusual; capable; dependable?**
2. Has the person been judged as **honest; ethical; beyond reproach?**

|  |  |  |
| --- | --- | --- |
| Social Esteem | positive [admire] | negative [criticise] |
| normality (custom)  ‘is the person’s behaviour unusual,  special, customary?’ | standard, everyday, average… ; lucky, charmed … ;  fashionable, avant garde … | eccentric, odd, maverick … ; unlucky, unfortunate … ; dated, unfashionable … |
| capacity  ‘is the person competent,  capable?’ | skilled, clever, insightful … ; athletic, strong, powerful … ; sane, together … | stupid, slow, simple-minded … ; clumsy, weak, uncoordinated … ; insane, neurotic … |
| tenacity (resolve)  ‘is the person dependable, well disposed?’ | plucky, brave, heroic … ; reliable, dependable … ;  indefatigable, resolute, persevering … | cowardly, rash, despondent … ; unreliable, undependable … ; distracted, lazy, unfocussed … |
| Social Sanction | positive [praise] | negative [condemn] |
| veracity (truth)  ‘is the person honest?’ | honest, truthful, credible…; authentic, genuine…; frank, direct …; | deceitful, dishonest … ; bogus, fake … ; deceptive, obfuscatory … |
| propriety (ethics)  ‘is the person ethical, beyond reproach?’ | good, moral, virtuous…; law abiding, fair, just…;  caring, sensitive, considerate… | bad, immoral, lascivious … ; corrupt, unjust, unfair … ;  cruel, mean, brutal, oppressive … |

After Iedema et al, 1994

#### **Judgment: Leah Purcell**

#### **Find examples of Judgment in the text and fill in the table:**

|  |  |  |
| --- | --- | --- |
| Social Esteem | positive [admire] | negative [criticise] |
| normality (custom)  ‘is the person’s behaviour unusual, special, customary?’ |  |  |
| capacity  ‘is the person competent, capable?’ |  |  |
| tenacity (resolve)  ‘is the person dependable, well disposed?’ |  |  |
| Social Sanction | positive [praise] | negative [condemn] |
| veracity (truth)  ‘is the person honest?’ |  |  |
| propriety (ethics)  ‘is the person ethical, beyond reproach?’ |  |  |

from Iedema et al, 1994

#### **Judgment: Leah Purcell**

|  |  |  |
| --- | --- | --- |
| Social Esteem | positive [admire] | negative [criticise] |
| normality (custom)  ‘is the person’s behaviour unusual, special, customary?’ | *approachable* |  |
| capacity  ‘is the person competent, capable?’ | *versatile; vivacious performer; talented; successful actor* |  |
| tenacity (resolve)  ‘is the person dependable, well disposed?’ | *turned her life around* (courageous);  *hard-working* (dependable; persevering) |  |
| Social Sanction | positive [praise] | negative [condemn] |
| veracity (truth)  ‘is the person honest?’ | (genuine; frank) |  |
| propriety (ethics)  ‘is the person ethical, beyond reproach?’ | *arts patron (Yasmar Detention Centre); mentor; highly motivated; empathetic; committed; emotional vitamin pill;* (caring, sensitive, considerate; resolute) |  |

from Iedema et al, 1994

Find examples of **social esteem** and **social sanction** in the text

|  |  |
| --- | --- |
| social esteem |  |
| social sanction |  |

Examples of **social esteem** and **social sanction** in the text

|  |  |
| --- | --- |
| 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 Yasmar]*** *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*. |

## **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**

#### Find examples of APPRECIATION in the text:

#### \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

#### Examples of **APPRECIATION** in the text:

*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…*

1. **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*** *genuine*; ***incredibly*** *dangerous*). 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. 30 August 2005,* ***Nothing in the political life of John Brogden****, until yesterday NSW Opposition leader****, became him like the leaving it****. Once the public learned of these incidents* ***he was a dead man walking...***

(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*.

#### **GRADUATION: Leah Purcell**

#### Find examples of **GRADUATION** in the text:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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*].

## **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)

### 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.)

#### **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.