

1-1-2013

# Understanding School Genres Using Systemic Functional Linguistics: A Study of Science and Narrative Texts

Allison D. Canfield  
allicanfield31@gmail.com

Follow this and additional works at: <http://mds.marshall.edu/etd>

 Part of the [Education Commons](#), [English Language and Literature Commons](#), and the [Rhetoric and Composition Commons](#)

---

## Recommended Citation

Canfield, Allison D., "Understanding School Genres Using Systemic Functional Linguistics: A Study of Science and Narrative Texts" (2013). *Theses, Dissertations and Capstones*. Paper 474.

UNDERSTANDING SCHOOL GENRES USING SYSTEMIC FUNCTIONAL  
LINGUISTICS: A STUDY OF SCIENCE AND NARRATIVE TEXTS

A thesis submitted to  
the Graduate College of  
Marshall University

In partial fulfillment of  
the requirements for the degree of  
Master of Arts

in

English

by  
Allison D. Canfield

Approved by  
Dr. Hyo-Chang Hong, Committee Chairperson  
Dr. Jun Zhao  
Dr. Kelli Prejean

Marshall University  
May 2013

## ACKNOWLEDGMENTS

First and foremost, I must give God all of the glory for this project. From beginning to end, God's hand directed me. He is a very present help in times of distress. Second, I wish to thank my husband, Seth, for all of his support. I never cried so many tears except during the work on this thesis, and he never stopped holding me and telling me everything would be all right—"You're smarter than you give yourself credit." Thank you for that. Next, I need to thank my mother for her unwavering support, not only through the process of this thesis, but also for all of my years in school. She has offered me excellent guidance and support. I want to acknowledge all of my friends who are completing their theses as well. Congratulations to us for all of our hard work! Thank you to Dr. Zhao, Dr. Prejean, and a very special thank you to Dr. Hong. Without all of these people, my time at Marshall would have been a silly waste of time. You all have made it worthwhile.

## CONTENTS

Acknowledgments .....	ii
Table of Contents .....	iii-v
List of Tables and Figures .....	vi-vii
Abstract .....	viii
1. Introduction .....	1-11
1.1 Systemic Functional Linguistics .....	1-4
1.2 Genre and Schooling .....	4-7
1.2.1 The Language of Science and Narratives .....	6-7
1.3 Related Pedagogies .....	8-11
1.3.1 Genre Approach .....	8-10
1.3.2 Whole Text Approach .....	10-11
2. Review of Relevant Literature .....	12-20
2.1 Grammatical Metaphor .....	12-16
2.2 Appraisal .....	16-20
3. Purpose and Research Questions .....	21-22
4. Description of Methods .....	23-31
4.1 Description of Books .....	23-28
4.1.1 Grade 2 .....	24-26
4.1.2 Grade 3 .....	26-27
4.1.3 Grade 4 .....	27-28
4.2 Method of Analysis .....	29-31
5. Results and Discussion .....	32-62
5.1 Grade 2 .....	32-37

5.1.1 Affect .....	32-33
5.1.2 Judgment .....	34-35
5.1.3 Appreciation .....	35-37
5.2 Grade 3 .....	37-44
5.2.1 Affect .....	37-40
5.2.2 Judgment .....	41-42
5.2.3 Appreciation .....	42-44
5.3 Grade 4 .....	44-51
5.3.1 Affect .....	44-47
5.3.2 Judgment .....	48-49
5.3.3 Appreciation .....	49-51
5.3.4 Summary of Appraisal .....	51-55
5.4 Grade 2 Grammatical Metaphor .....	56-57
5.5 Grade 3 Grammatical Metaphor .....	58-59
5.6 Grade 4 Grammatical Metaphor .....	60-61
5.6.1 Summary of Grammatical Metaphor .....	61-62
6. Conclusion .....	63-72
6.1 Grammatical Metaphor .....	63-68
6.1.1 Interpersonal GMs in Stories .....	63
6.1.2 Experiential GMs in Informational Texts .....	64-65
6.1.3 Experiential GMs in Stories .....	65-66
6.1.4 Logical GMs in Informational Texts .....	66-67
6.1.5 Logical GMs in Stories .....	67-68
6.2 Appraisal .....	68-72

7 . Discussion and Implications for Teachers .....	73-74
References .....	75-77
Appendix .....	78-109
1. Grammatical Metaphor .....	78-86
1.1 2 <sup>nd</sup> Grade Story .....	78
1.2 2 <sup>nd</sup> Grade Informational .....	79-80
1.3 3 <sup>rd</sup> Grade Story .....	81
1.4 3 <sup>rd</sup> Grade Informational .....	82-83
1.5 4 <sup>th</sup> Grade Story .....	84
1.6 4 <sup>th</sup> Grade Informational .....	85-86
2. Appraisal .....	87-108
2.1 Grade: 2 <sup>nd</sup> Story .....	87-90
2.2 Grade: 2 <sup>nd</sup> Informational .....	91-93
2.3 Grade: 3 <sup>rd</sup> Story .....	94-98
2.4 Grade: 3 <sup>rd</sup> Informational .....	99-101
2.5 Grade: 4 <sup>th</sup> Story .....	102-104
2.6 Grade: 4 <sup>th</sup> Informational .....	105-108
3. IRB Letter .....	109

## LIST OF FIGURES, TABLES, AND CHARTS

### Figures

Figure 1.1 – Stratification of Language .....	2
---	---

### Tables

Table 2.1 – Categories of Affect .....	18
Table 2.2 – Categories of Judgment .....	19
Table 2.3 – Categories of Appreciation .....	20
Table 4.1 – Total 2 <sup>nd</sup> Grade Clauses .....	29
Table 4.2 – Total 3 <sup>rd</sup> Grade Clauses .....	30
Table 4.3 – Total 4 <sup>th</sup> Grade Clauses .....	30

### Charts

Chart 5.1.1 – 2 <sup>nd</sup> Grade Stories Affect .....	33
Chart 5.1.2 – 2 <sup>nd</sup> Grade Judgment .....	35
Chart 5.1.3 – 2 <sup>nd</sup> Grade Appreciation .....	37
Chart 5.2.1 – 3 <sup>rd</sup> Grade Story Affect .....	38
Chart 5.2.2 – 3 <sup>rd</sup> Grade Informational Affect .....	40
Chart 5.2.3 – 3 <sup>rd</sup> Grade Judgment .....	42
Chart 5.2.4 – 3 <sup>rd</sup> Grade Appreciation .....	44
Chart 5.3.1 – 4 <sup>th</sup> Grade Story Affect .....	46
Chart 5.3.2 – 4 <sup>th</sup> Grade Informational Affect .....	47
Chart 5.3.3 – 4 <sup>th</sup> Grade Judgment .....	49
Chart 5.3.4 – 4 <sup>th</sup> Grade Appreciation .....	51

Chart 5.4.1 – Affect by Grade Level .....	52
Chart 5.4.2 – Judgment by Grade Level .....	54
Chart 5.4.3 – Appreciation by Grade Level .....	55
Chart 5.5.1 – 2 <sup>nd</sup> Grade GMs .....	56
Chart 5.5.2 – 2 <sup>nd</sup> Grade Semantic Changes .....	57
Chart 5.6.1 – 3 <sup>rd</sup> Grade GMs .....	58
Chart 5.6.2 – 3 <sup>rd</sup> Grade Semantic Changes .....	59
Chart 5.7.1 – 4 <sup>th</sup> Grade GMs .....	60
Chart 5.7.2 – 4 <sup>th</sup> Grade Semantic Changes .....	61
Chart 5.8 – Percentage of GMs by Grade and Text .....	62



## ABSTRACT

The purpose of this study is to examine elementary level textbooks (grades 2-4; Houghton Mifflin Harcourt Publishing; The *Trophies Collection*) using Systemic Functional Linguistics as the theoretical framework to study the different types of lexical choice and grammatical options made in the textbooks. The two genres examined are science and narrative, which are significantly different from each other. Science texts are “information based,” and narrative texts, “story based.” It is very important for teachers to understand how the genres are different so that they can convey those differences to their students.

The two school genres, science and narrative, differ from each other in their lexicogrammatical features. These features can be analyzed and evaluated and then taught. An appraisal analysis identifies items that display the author’s attitude in the text, and a grammatical metaphor analysis identifies modes of expression displaying incongruency between the two levels of semantics and lexicogrammar. Evaluating appraisal items and understanding how grammatical metaphors are arranged within these texts can help differentiate some of the discourse semantic features of science or “informational” texts and narratives or “story” texts. The results of this analysis may help teachers during class instruction.

## 1. Introduction

### 1.1 Systemic Functional Linguistics

Science texts and narratives *feel* different. They are different, because the two types of writing have different social purposes; but in school, the two are often taught (in terms of reading and writing) in a similar manner. The traditional framework for teaching grammar typically looks at language from one perspective, limiting contextual perspectives by dividing levels of language into individual grammatical units such as phrases, clauses, and sentences, which are regarded separately from lexical choices and contextual factors. In the context of schooling, this kind of severance between grammar and lexical choices may be responsible for the separation between grammar books and dictionaries. In the Hallidayan model of lexicogrammar, however, “lexicogrammatical choice can be traced systematically to social/ideological function. This puts it at odds with mainstream linguistic analyses, which do not effectively unknot the reflexivity between the social and the semiotic, between context of situation and lexicogrammar” (Luke, 1993, p. xii). Each part of language – semantics, syntax, and interpersonal meaning– should not be viewed separately, but traditional “grammar refers to a level of structural organization which can be studied independently of phonology and semantics” (Grammar, 2003).

Because of its theoretical underpinning, which views language from a social semiotic perspective, Systemic Function Linguistics (henceforth SFL) makes it possible to analyze language from a trinocular perspective of semantic, syntactic, and interpersonal meanings. Its orientation toward meaning based on semiotic views of language also explains metaredundancy which views language as redundant on different levels, related in all aspects of language use, from the level of phonetics and phonology to that of lexicogrammar and discourse semantics.

The following illustration depicts the stratification of language (Halliday & Matthiessen, 2004, p. 25).

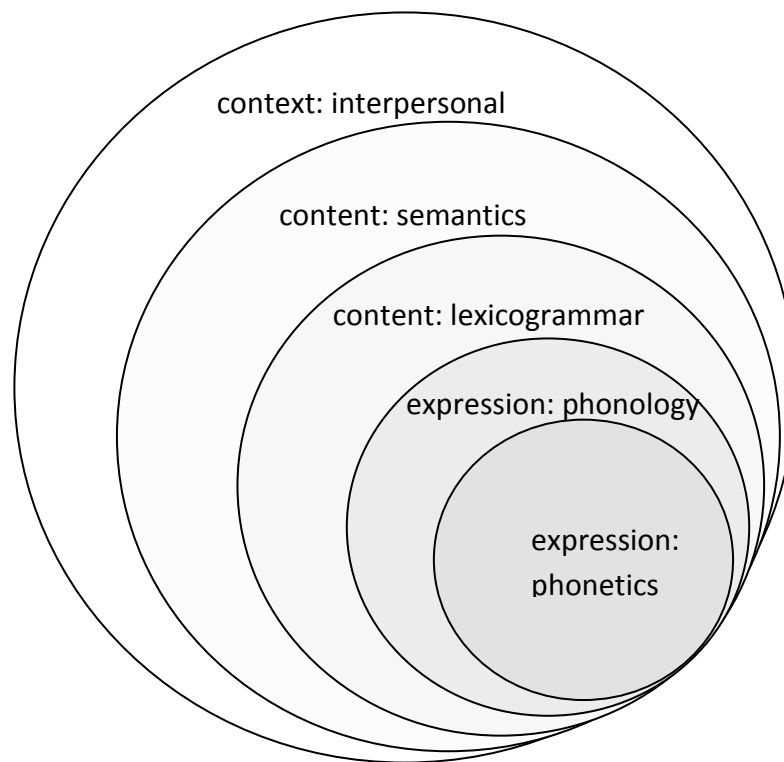


Figure 1.1 – Stratification of Language

Using the basic framework of semiotics, the study of signs and how they are related to sounds and meaning, Hasan (1987) explains the metaredundancy inherent in SFL as “lexis as the most delicate grammar;” and that is, meanings construed at each stratum of abstraction in this model greatly contribute with those made at the other strata of abstraction. In this model, meaning, lexicogrammar, word choice, and contextual factors are not simply separate entities, as

traditional grammar would have it. Instead, they are viewed as on the same plane but on opposite ends, much as weather and climate are one and the same phenomenon viewed from different perspectives, but they each provide different insights for meteorologists (Halliday & Matthiessen, 2004; Hasan, 1987). Halliday, for example, actually identifies context with lexico-grammar in his model of language theory. What is theorized in the middle is the level of lexicogrammar. Central to the theoretical frameworks underpinning this research is the idea that language is social semiotic. According to Hunston (1993), “The production of a written text is a social process... in the sense that the text plays a role in a particular social system” (p. 57).

SFL’s social semiotic approach to language was influenced by Swiss linguist Ferdinand De Saussure. The idea that there could be a “science of linguistics” helped pave the way for modern general linguistics today. De Saussure believed that linguistics should move away from concerns related to the history of the field and move toward studying modern, contemporary language at its place in time—studying it from a synchronic view. Contrary to pre-Saussurian diachronic language research, by removing the concept of time as a crucial contributing factor to language variation, a synchronic view on language made a paradigmatic shift toward a more modern linguistic theoretical framework. His work was very influential in Europe, and Halliday looked to De Saussure and referenced him in his work *Language as Social Semiotic* (Halliday, 1978).

Some of Halliday’s ideas come from the Prague School formed in the 1920s. With some reference to De Saussure, the linguists in Prague focused not only on the grammar of a language but also the social implications and explanations of that language. With this idea, Halliday looked to Polish-British anthropologist, Bronislaw Malinowski, and British professor of anthropology, J.R. Firth. Malinowski and Firth believed in the idea that all situations of

language have a context that should be analyzed. Halliday later adopted this theory into his SFL theory. Firth's idea of language as a system also attracted Halliday's attention (Bloor & Bloor, 2004). Halliday also used this idea to form the SFL theory that is grounded in language choice and language function related to context. These two ideas of context and choice through systems are the basic building blocks of Systemic Functional Linguistics. SFL's name originates from these two ideas of system and function. The theory dictates that language gives speakers a set of choices from which they can choose to create what they want to say, and language can then be interpreted based on the context and function of these choices.

## **1.2 Genre and Schooling**

Genre from the SFL perspective reflects the most abstract stratum or level in the theorization of the levels of linguistic abstraction<sup>1</sup> considered a social and cognitive process (Johns, 2008). Although genre is rather a broad term, SFL defines it as a literary medium designed with certain social intents to transfer information with different specific social views in place (Cope & Kalantzis, 1993; Donovan, 2001; Schleppegrell, 2004). School genres are different from one another because the social purpose of each is different. Simply put, "[t]exts are different because they do different things" (Cope & Kalantzis, 1993, p. 7). School genres have different socially constructed meanings.

One of the primary reasons for understanding the differences in genres is due to the complexities within the social aspect of the relationships between texts and experiences. These complexities can be summarized in the following text:

---

<sup>1</sup> There is a distinction between levels of abstraction and generalization, the first of which refers to redundancy features, and the second, to embedded meanings.

School-based texts accomplish particular purposes in schooling by construing the kinds of experience and interpersonal relationships that are expected in the schooling context, which itself has particular cultural purposes. By recognizing how different linguistic choices are functional for construing experience, presenting one's perspective, and constructing particular kinds of texts, we keep the focus on the role of language as a social force. (Schleppegrell, 2004, p. 6)

School is, according to Cope and Kalantzis (1993), a means by which students can gain upward mobility and progress socially. School is the ideal place for young people to learn how to negotiate with others and to use language in a way that will help them move up in the world. Pedagogically, success in understanding how to read and use science (informational) and narrative (story) genres is critical for success in school.

All language communication has social implications. In the case of textbooks specifically, the writers have certain objectives. Their purpose is to communicate information in a certain way. The way the language of science has its own distinct lexicogrammatical and discourse semantic features relates specifically to the genre. The genre dictates the form and meaning at both the levels of lexicogrammar and discourse semantics. The same may be true of stories. Stories follow patterns of regularity and flow a certain way (Cope & Kalantzis, 1993). Once the social implications are understood, the genre can be unpacked and explained so that areas of functionality among lexical items can be understood.

School subjects like science, history, and language arts can be called genres because these areas of school study have social intentions which theoretically are realized at the level of

lexicogrammar, which means that there are differences between genres which are also reflected in the way that discourse semantic and lexicogrammatical mechanisms are used.

### *1.2.1 Language of Science and Narrative*

For the purpose of this thesis, the two specific academic texts to be studied are broadly classified as science and narrative. Narratives and sciences are organized around distinct lexicogrammatical patterns. Not all academic genres differ, however. The similarities between narrative stages and the stages of histories are a prime example of how typologically distinct genres can share topologically similar features. History and narrative are closely related because they share a similar purpose. Because history discourse is not technical, it is closely related to narrative form (Martin, 1993). History and narrative will therefore be briefly discussed as similar styles (Coffin, 2000; Johns, 2008; Martin, 1993). Histories are similar to narratives because, as Johns (2008) explains, these similar “genres can be grouped as ‘chains,’ or ‘intertextual systems,’ which draw from each other” (p. 241). Coffin (2000) adds that they draw from one another by sharing a similar purpose. The purpose of history texts is to lay out information in real or external time. The same is true of narratives, and because of this, histories and narratives can be classified as accounts and recounts (Donovan, 2001; Martin, 1993). The language of histories and narratives share similar organizational patterns: “This temporal ordering of experience brings history into relationship with a widespread cultural practice of story-making ... Such a structure is the basis of the traditional literary narrative” (Coffin, 2000, p. 200). In the previous case, the genres of history and narrative are similar because of the temporal sequencing using real time. Although there are often similarities between genres, more commonly there are obvious distinctions between genres.

Sciences, on the other hand, are organized around experimentation and explanations. They are written to focus on characteristics that intend to persuade. Science's purpose is to slow things down to examine the natural world: "Generically then science is about what the world is like, whereas history is about what happened" (Martin, 1993, p. 267; Hunston, 1993). In the data, the science-based texts carry features of classification, definition, and of taxonomy realized as ideational features of meronymy and hyponymy, and the narrative-based texts are concerned more with happenings as the primary lexical content is carried through the use of various processes. Because the two genres are broad categories, "science" and "narrative" are broken down to sub-genres. For this thesis, the examined genres will be referred to as "information-based" and "story-based" texts.

Information-based texts and story-based texts are different. The informational language of science differs from descriptive language used in narratives. It is, according to Luke (1993), a "linguistic/semiotic practice which has evolved functionally to do specialized kinds of theoretical and practical work in social institutions" (p. x). According to Martin and Rose (2003), scientific lexicogrammatical patterns produce definitions, classifications, and are used to further exemplify concepts, and produce technical writing. In contrast, history and narrative based grammatical patterns classify and describe events and people by using generic terminology related to those events: "The scientific reports in a sense construct new knowledge while the history reports generalize and rearrange the old. Science *invents*; history *interprets*—this at least is how the grammar of their discourse works when the genre focuses on how things are" (Martin, 1993, p. 233). Informative texts and stories are typical in their format in that these genres are set up and displayed in certain ways. These school genres do not deviate from their particular parameters (Johns, 2008).



### 1.3 Related Pedagogies

The concept of genre and what it means in terms of the ability for students to understand its forms can be put into practice by using SFL-based language learning approaches. SFL lays the foundation for the “genre approach” and the “whole text” approach to learning language and advocates a most promising result. According to Johns (2008), the SFL approach to learning school genres is the most productive pedagogy because the pedagogy reaches inexperienced students where they are and teaches them language from a meaning-based perspective, focusing on social interaction as a key.

#### 1.3.1 Genre Approach

In a 1993 study, Bill Cope and Mary Kalantzis explain language as a social phenomenon. Halliday and many other systemic functional linguists assert that language is social—it is created and manipulated socially. The focus of Cope’s and Kalantzis’ study was to look at language through a “genre approach” (p. 1). This “genre approach” to language focuses on the meaning of the language and not simply the formal rigidity of grammar. A genre approach to learning language could help educators and their instructional methods. A “genre approach” to learning language maintains the genre has social implications (Cope & Kalantzis, 1993). First, to understand different genres, such as science and narrative, the process of genre acquisition must begin. When students are forced to begin learning the genre, however, and *acquiring* it before genre awareness is taught, genre acquisition is a difficult process. Students are asked to learn and mimic these writing styles while they are in school and as they are learning, and it is often difficult for them to do this without being *aware* that genres such as informational texts and stories are different in lexico-grammatical structuring. This gap in teaching and learning is where

Johns' explanation of genre awareness becomes important. Genre awareness refers to the ability to cognitively distinguish between different genres, and not only to distinguish between them, but also to adapt to them. Genre awareness, therefore, should come before genre acquisition, but genre acquisition is usually taught first in American schools (Johns, 2008). Others, such as Donovan (2001), explain that the process of teaching students to adjust to different genres, without teaching them first to recognize those separate genres, is not as effective as a genre-awareness-first, then genre-acquisition-second approach. Schools should focus on genre awareness education for the sole purpose that students will be best prepared for what lies ahead academically and socially (Johns, 2008).

This idea of a genre approach to learning language stems from the observation that not all students learn equally, though it seems that the educational system is meant to provide all students with that opportunity. Yet some students still struggle to read and understand. The problem could lie in the traditional method of teaching grammar solidified by Chomsky in the 1960s: "The role of language in learning was not addressed and it was assumed that learning traditional school grammar would equip students to meet their language needs on all occasions" (Rothery, 1996, p. 86). Traditional grammar is taught in school from the early years, and for some children it can be confusing to teach language constructions (subjects, verbs, direct objects) rather than to focus on the text's meaning. It is the role of the teacher to be explicit and to communicate the meanings between parts of language and the social context surrounding the text. The teacher should be the expert, and it is the student's role to be the apprentice (Coffin, 2000; Cope & Kalantzis, 1993).

To further this point, Rose (2005) suggests that "[s]kills in learning from reading are rarely taught explicitly in upper primary or secondary school; rather successful learners acquire

them tacitly over years of practising [sic] reading and writing the overt curriculum content in class and homework” (p. 138). Johns (2008) says that the SFL pedagogical approach can help teachers and students both not simply to learn but to understand language through genre awareness using rhetorical flexibility.

### 1.3.2 *Whole Text Approach*

Johns (2008) refers to Rose’s study which used SFL pedagogy help students with reading was based on a “whole text” approach because it greatly compliments the “genre approach” of learning language. Rose’s whole text approach to reading and writing is called the *Learning to Read: Reading to Learn* initiative that began in Australia, and it was first applied in South Africa. The program uses Bernstein’s, Vygotsky’s, and Halliday’s ideas and combines their tools to create a way for students to learn school genres. The whole text approach allows for “focusing on language as a means of understanding content” (Schleppegrell, 2004, p. 4; Donovan, 2001; Rose, 2005).

Rose (2005) has suggested that as parents read to their children at home, they are being exposed to the language of narrative. Reading to children at home gives reading and writing “a readily accessible starting point [in] narrative ... [because] students can draw on their own everyday experience to construct the field” (Rothery, 1996, p. 113). These children have an advantage when it comes to their peers who have not had this kind of language interaction: “It is crucial that these children are independently reading with understanding and engagement by the end of Year 2 or 3 ... and to demonstrate what they have learnt in written assessment tasks” (Rose, 2005, p. 138). Because middle class children from literate households have had previous

knowledge of the language of stories, they have little trouble with the required tasks of reading and writing at school.

Donovan studied informational reading and writing and story reading and writing within children's schooling. Her explanation of the traditional set-up of learning literacy is that "[t]he genres of school are typically those to which children of mainstream literate backgrounds have been exposed prior to entering school. ... [And] it is the genre implicitly expected by teachers when they say 'write a story'" (Donovan, 2001, pp. 401-2). These students have begun narrative genre recognition and acquisition before even entering the classroom. Both of these skills are important because these children are "learning that a single, focused, unproblematized story is a compelling tool for giving shape to the past. In this way, they are acquiring the discourse strategies to construct a simplified yet plausible picture of social experience" (Coffin, 2000, p. 215). The social experience expressed in narratives is different from the social experience constructed in science texts, but SFL provides insight into both.

## 2. Review of Relevant Literature

### 2.1 Grammatical Metaphor

In SFL, grammatical metaphor (GM) refers to the semantic connection that happens between semantics and lexicogrammar. This phenomenon is related to the textual, ideational, and interpersonal metafunctions in language in a way that makes semantic level meaning different from lexicogrammatical meaning.

This distinction in the way that different meanings interact with each other can be seen, for example, in the way that clausal linking elements, realized at the level of lexicogrammar as conjunctions, are realized semantically as either processes (verbs) or participants (nouns) within the system of transitivity (Halliday, 2001). Grammatical metaphors can be seen in three ways: experientially, logically, and interpersonally. Interpersonal metaphors convey ulterior meaning between interlocutors. Interpersonal GMs are also known as “speech acts” in areas of linguistics not affiliated with SFL. Speech acts occur when commands are understood as declarative statements or interrogatives at the level of lexicogrammar. Because of the clause-connecting functions of conjunctive meanings, logical metaphors primarily deal with cohesive matters and hide conjunctive meanings, and experiential metaphors reclassify semantic units, such as processes, into new lexicogrammatical units such as participants or even circumstantial elements. Grammatical metaphors can help hide or emphasize personal agendas or general human social agendas (Martin & Rose, 2003).

Grammatical metaphors reconstrue two meanings as if there are two separate levels of the text. The hidden, “semantic,” meaning is often hidden by the obvious lexicogrammatical wording (Martin & Rose, 2003). It takes unpacking to disassemble the clause to view both the

discourse semantic and the grammatical meanings at once: “One major advantage of presenting other elements as entities is that things can be described, classified and qualified in ways not available to other elements” (Martin & Rose, 2003, p. 111). Reclassification of elements can be illustrated by using a regular process (verb) and transferring its meaning to a nominal form (object/thing). Restructuring lexicogrammatical elements by reclassification is an example of an experiential GM. Take the words *begin* and *beginning*. At first glance *begin* and *beginning* both support the same meaning—“start” or “initiate.” The obvious meaning of the word *begin*, a verb, is *to start* or *to initiate*. Not only does reinterpreting the process “begin” as its nominalized form “beginning” reflect morphological change, but it now also carries new lexicogrammatical resources which are unavailable to its verbal form. Nominalizing the semantic process, “beginning,” for example, can create a textual thematic role for the lexical item, and can be realized in the subject position of a clause. This phenomenon was unavailable to its semantic form “begin.” The nominalized form can also be a part of the transitivity system in the form of Actor, Goal, or have circumstantial meaning. Take this example: “**In the beginning of my day** I brush my teeth,” and “**I begin** my day by brushing my teeth.” These two clauses essentially convey the same propositional semantic meaning. The speaker brushes his or her teeth in the morning. But lexicogrammatically the two clauses are positioned to focus on two separate elements. In the first example, the focus is on the *time*—morning, as the prepositional phrase carries a thematic meaning. In the second example, the clause is much more focused on the speaker. I actively begin brushing, and the process “begin,” as its finite form, cannot be argued. To show how the two clauses can be manipulated in language, it is interesting to observe that in the first clause, it is possible to emphasize the thematic portion of the clause, “in the beginning of my day,” by putting focus on its construction, while the congruent version “begin” cannot be

used in the same way and turned into the same structure. For example, although it is possible to imagine a situation in which one might hear, “It is **in the beginning of my day** that I brush my teeth,” in which “in the beginning of my day” is circumstantial, lexicogrammar does not allow for “it is **begin** that I my day by brushing my teeth.” The process “begin” cannot be used circumstantially. “Begin” and “beginning” are not simply two morphological variations of one word but entail two rather distinct semantic and lexicogrammatical meanings and structures.

Nominalizations, which are the prime example of almost all experiential GMs, are possibly the most common form of grammatical metaphors. Grammatical metaphors happen in all genres of writing in all stages of writing, and, once grammatical metaphors become a regular linguistic feature, they regularly feed into turning everyday language into technical terms. In this regard, Martin and Rose (2003) argue that “[i]n technical and institutional fields, grammatical metaphors become naturalized as technical terms” (Martin & Rose, 2003). The technical text may become too complicated for a reader to unpack because the patterns of discourse are not understood: “Halliday describes such patterns as **grammatical metaphors**, in which a semantic category such as a process is realized by an atypical grammatical class such as a noun, instead of a verb” (Martin & Rose, 2003, p. 106; emphasis in original). In contrast, a regular lexical metaphor refers to the process whereby the meaning of a lexical item is transferred to another word for its appearance and reaction. For instance, hearing a speaker say, “You are my world,” makes the recipient react a certain way. Simply to have said, “You are very important to me,” may have gone unnoticed. This elaborate phrasing of a metaphor allows the appearance of a dull phrase, “You are important to me,” to become extravagantly complex in its semantic meaning only. A grammatical metaphor works in a similar way, but the key difference is the way it

transfers information, not from the meaning of words, but from the *kind* of word to another kind of word (Martin & Rose, 2003).

Another use of grammatical metaphors is through conjunctions. These are seen in logical GMs. Logical GMs help maintain time, purpose, and causal meanings. These meanings are primarily conditioned by social reasoning.

One consequence of logical GMs is that they can be used to mark time without temporal conjunctions, to keep the text moving. Some adverbial clauses can be used to mark conjunctive meanings: “Event A *led to* event B.” In this case, the temporal circumstantial meaning of “*after* that happened, and *after* that...” is repackaged as the process “led to.”

Disguising conjunctions as prepositions or adverbs is not the only purpose of logical GMs, though. Logical GMs also serve a causal purpose. An author may not wish to emphasize how severe the effects of a war were on a group of people, so he might say, “The result of their disobedience was their execution.” The previous clause illustrates cause and effect. A caused B. Because of A, B happened. Because the people disobeyed, they died. What the author really means is that people died *because* they disobeyed. In this case, the noun “result” really has a conjunctive meaning—and this is a logical GM. This conjunctive expression is the unique social purpose of a logical GM. This type of GM allows speakers to convey the truth while covering the unattractive causality with lexical items that position the reader or interlocutor to blindly accept the statement without consideration of ulterior motives. In the previous example, the initial portion of the clause bears all of the focus of the sentence—“The result of their disobedience...” Initially, part of the focus of the sentence is on “disobedience” as it is used as a clausal Theme. Directing the reader’s focus is precisely the author’s intent. In this way, the reader does not need to focus on the fact that hundreds or thousands of people died. A logical



metaphor can remove the direct causal relations by reorganizing and packaging its direct meaning in a different manner.

The third type of grammatical metaphor is the interpersonal grammatical metaphor. This phenomenon reconstrues semantic meanings such as commands, offers, and statements as mood choices other than their unmarked lexicogrammatical structures. Interpersonal GMs are also social constructs with which speakers can avoid being so direct. When a passenger in a car says to the driver, “Do you want to stop for coffee?” s/he is not necessarily being considerate of the driver’s needs. This question is an attempt from the passenger to get the driver to stop the car for the passenger’s sake. The basic propositional meaning of the clause has more to do with the command “stop for coffee.” In the previous example, the desire to stop for coffee was presented as a question, which at the level of lexicogrammar, requires a verbal response, but in this particular case, the intended meaning has to do with a request for action, not a request for a verbal answer. The social intent, directing the interlocutor to action, can also be phrased as a statement: “My coffee cup is empty.” This interpersonal GM also calls the driver to action.

## **2.2 Appraisal**

The appraisal system is used to evaluate interpersonal meanings within texts. These system choices “give language users choice in terms of how they appraise, grade and give value to social experience. The systems belong, therefore, to the category of interpersonal meaning” (Coffin, 2000, p 205). Appraisal is a tool used in SFL in order to assess kinds of attitudes that are in texts. These attitudes may be personal comments within the text given by the author, judgmental comments towards others, or comments evaluating the worth of things. These three aspects of attitude are termed *affect*, *judgment*, and *appreciation*, respectively.

In histories, along with narratives, the use of appraisal is important within the context and resulting meaning of historical significance or sequences of the past in narratives. Appraisal items are used in texts in order to redirect readers' attention in a way intended by the author. Managing the outcome of language is a form of socially constructing the intended and appropriate reality for the situation. In the case of histories, the stories are constructed in a way that only allows the reader to interpret one meaning—the meaning the author intended. Appraisal realized and used in historical texts assists in building historical significance as the authors use the system to their advantage. As authors control the text, they are simultaneously creating a purposeful socially constructed text to build an interpretation of history and putting readers in a state of mind to accept the information (Coffin, 2000). In this way, the construction of the text tells the reader how to feel about the text.

To express personal feelings, a writer will use *affect*. Affect items in texts make the reader sympathize with the writer or even to ascribe to certain beliefs based on the lexical choices the author makes. Feelings can be implied in a direct or indirect way. Direct affect items are words or phrases that, on their own, allow the reader to sympathize with the character in the text or with the author: *sadness, passionate love, deafening*, etc. Indirect affect items also allow the reader to experience the emotions with characters or with the author but do so in a way that leaves room for further interpretation: *cold with sweat, sitting motionless, staring blankly*, etc. (examples adapted from Martin & Rose, 2003, pp. 30-1). Within affect, there are categories that range from happiness to security. By identifying these categories within text, the intents of the author become clear as s/he tells about characters' feelings or reactions.

The eight main categories—happiness, unhappiness, satisfaction, dissatisfaction, inclination, disinclination, security, and insecurity—can further be broken down into fourteen

subcategories, seven of which are positive, and seven of which are negative. These fourteen categories can also be divided into two types: surge and disposition. A surge is, as it sounds, a sudden exposure of emotion or a sudden reaction. It may happen more than once, but surges do not last long. Disposition, on the other hand, is a reaction or emotion that lasts longer. Literally, it is the disposition of the character—how inclined the person is to react or behave a certain way. Affect categories are further listed in the following table.

<b>Affect Categories</b>	<b>Examples</b>
Happiness: Cheer	<i>he was <b>happy</b></i>
Happiness: Affection	<i>he <b>loved</b> her</i>
Unhappiness: Misery	<i>she was <b>upset</b></i>
Unhappiness: Antipathy	<i>his <b>spiteful</b> feelings grew</i>
Satisfaction: Interest	<i>she was <b>eager</b> to begin</i>
Satisfaction: Admiration	<i>they were <b>pleased</b> with him</i>
Dissatisfaction: Ennui	<i>she wants to be <b>alone</b></i>
Dissatisfaction: Displeasure	<i>he <b>shook his head</b></i>
Security: Trust	<i>she put her <b>faith</b> in him</i>
Security: Confidence	<i>took a <b>bold</b> stand</i>
Insecurity: Disquiet	<i>he was <b>uneasy</b></i>
Insecurity: Surprise	<i>he <b>jolted</b> away</i>
Inclination: Desire	<i>she stood up to <b>volunteer</b></i>
Disinclination: Fear	<i>he <b>closed his eyes</b> and <b>cried</b></i>

Table 2.1 – Categories of Affect

To express feelings toward another person, a person will use items indicating *judgment*. Positive and negative judgments are used to evaluate people based on personal issues and moral issues. Personal judgment items, or *social esteem*, apply when the author makes an implication or claim about a person. Positive social esteem (admiration) and negative social esteem (criticism) can also be made directly and indirectly. Social esteem items reflect whether a person

is good or bad in terms of emotional and personal worth. Judgment items also reflect moral issues, not just issues attached to a person’s character. These items are related to *social sanction*—whether a person is right or wrong. Positive moral judgments (praise) relate terms of judgment toward the people the author intends to praise. The author can also imply negative moral judgment (condemnation) in a situation.

There are categories within social esteem and social sanction as well. Social esteem can be reflected by positive or negative *normality* (how normal is someone), positive or negative *capacity* (how capable is a person to do something), and positive and negative *tenacity* (how determined is a person). Social sanction can be indicated by positive and negative *propriety* and *veracity*—how decent or honest a person is respectively. These classes of judgment are depicted in Table 2.2.

<b>Judgment Categories</b>	<b>Examples</b>
Social Esteem: Normality	<i>he was <b>unusual</b></i>
Social Esteem: Capacity	<i>she <b>couldn't do it alone</b></i>
Social Esteem: Tenacity	<i>he <b>didn't want to participate</b></i>
Social Sanction: Veracity	<i>he was <b>sympathetic</b></i>
Social Sanction: Propriety	<i>she <b>did the right thing</b></i>

Table 2.2 – Categories of Judgment

The last section of attitude within the appraisal system is *appreciation*. An author will use appreciation resources to give value to things. Similar to judgment, appreciation applies positivity and negativity, but where judgment evaluates people, appreciation gives value only to things. For example, positive appreciation items look like this: It was a *very serious* issue. All of these examples imply appreciation of things. But what is notable here is that appreciation items

can appear double-coded in the way that some lexical items, coded as appreciation items, could also be mistaken for judgment items. For example, “He was a *very serious* man.” Appreciation items reflecting descriptive words such as “serious” may further imply the judgment made by the author toward the one responsible for such appreciation items: “The serious issue was caused by the man.”

Appreciation has three categories: reaction, composition, and valuation. Reaction indicates how a person literally reacts to something. Composition is related to the make-up of the thing, and valuation indicates worth of a thing. The five subcategories of appreciation include: impact and quality (reaction), balance and complexity (composition), and valuation. These appraisal expressions can be summed up as the following table.

<b>Appreciation Categories</b>	<b>Examples</b>
Reaction: Impact	<i>he went <b>all the way</b> and back</i>
Reaction: Quality	<i>the <b>small, shiny</b> apple</i>
Composition: Balance	<i>we only had <b>a few</b> cookies</i>
Composition: Complexity	<i>it was a <b>difficult</b> situation</i>
Valuation	<i>what an <b>excellent</b> book</i>

Table 2.3 – Categories of Appreciation

### 3. Purpose and Research Questions

Reading/Language Arts (RLA) textbooks present students at early grades with information from all disciplines. As students are directed to read and write certain genres, they should be guided by the teacher to understand and write in a similar fashion to the models that they read. The purpose of this study is to clarify the differences between the two most encountered school genres, science and narrative, hereafter referred to as “informational” and “story” texts, and to make them understandable and easily recognizable by instructors. In doing so, the task of educating students in distinguishing between informational texts and story texts and in learning to write within each genre might be easier for teachers. It is possible that most teachers are unaware of the differences—purpose, positioning, and utilization—between informational and story texts. As Schleppegrell (2004) has pointed out, “Schools need to be able to raise students’ consciousness about the power of different linguistic choices in construing different kinds of meanings and realizing different social contexts” (p. 3).

Two elements within Halliday’s SFL theory, grammatical metaphors and appraisal, will be used to analyze informational and story-based texts in a way that illuminates the differences between the two and sheds insight into how their structures can be evaluated and taught. The transfer of knowledge between teacher and student greatly depends on the knowledge of the teacher, and although the contexts of the two school genres are present in the textbooks, the textbooks alone cannot facilitate appropriate learning. It is important for teachers to understand how the genres are different so that they can convey those differences to their students. The research questions are as follows:

- How are appraisal items treated differently between stories and informational texts?
- How are grammatical metaphors treated differently between stories and informational texts?
- What strategies can teachers use to convey the differences between stories and informational texts to students?

Through the analysis of appraisal items and grammatical metaphors between the story texts and informational texts, these questions can be answered and be used to differentiate some of the most obvious features, on the level of lexicogrammar, of school-based story texts and informational texts.

## 4. Description of Methods

### 4.1 Description of Books

The texts used for analysis are Reading/Language Arts (RLA) books that span grades two through four. These books are in the same collection published by Houghton Mifflin Harcourt (HMH publishing). The selected textbooks progress in levels of skill and difficulty by grade.

School textbooks contain many genres of writing. RLA textbooks display the most variation of genres within one textbook. The individual passages found within textbooks are designed to be “textbook material” because of their interpersonal relationships. Language is a social construction and schooling is a social process. It makes sense, therefore, to acknowledge that textbooks are used to groom students socially as academic minds (Schlepppegrell, 2004). Students are directed to learn and develop as the school learning outcomes specify.

HMH publishing has produced a line of books called “Trophies.” The *Trophies Collection* actually spans from Kindergarten through grade six. *Trophies* textbooks are designed to be read from beginning to end. The teachers and parents need not jump around from section to section. Not only does the level of difficulty increase from the beginning of the book to the end, but what is unique about *Trophies* is that all of the textbooks are also subcategorized by genre and skill.

Just above every title lie a genre and a sub-genre. For example, the text “Donavan’s Word Jar,” from the fourth grade book, is labeled Realistic Fiction as a sub-genre. This category falls under the genre of Language Arts. In other areas of the contents page, other science and history based texts are also used, and they are classed accordingly. Directly under the title and author information lies the skill that the editors want students to practice and learn. In the case of



“Donovan’s Word Jar,” the focus skills listed are: prefixes, suffixes, and roots (Beck et al., *Lead*, 2007, p. 4).

All of the *Trophies* books are separated into themes as well. For example, the fourth grade book begins with Theme 1: You Can Do It! Appropriately, all of the readings in this section, regardless of sub-genre or skill to be taught, relate to ability or accomplishment. The editors’ purposeful organization of texts further solidifies the argument that textbooks are in a fine position to groom students as social beings (Johns, 2008; Schleppegrell, 2004). Readers progress from Theme 1 with an easier reading level on to Theme 2: Side by Side (in which stories are situated next to a separate reading, possibly from a newspaper, magazine, or even a poem), all the way through Theme 6: New Lands, which focuses on travel and historical places. The books are designed so that while the students are reading through their RLA textbook, their teachers’ academic teaching units center on these meaningful themes. By completion of the textbook, the goal is for students to be able to make meaningful social connections within the themes by applying the focus skills associated with each reading.

#### 4.1.1 Grade Two

The second grade textbook, titled *Just For You*, focuses on characters whose lives help other people feel special and unique. The editors note that they hope the students will be able to apply some of these good choices to their own lives and even see how helping others can be fun (Beck et al., *Just*, 2007, p. 3).

The specific texts from this book related to narrative or story telling are “Days with Frog and Toad,” and “The Enormous Turnip.” The series “Days with Frog and Toad,” is a children’s classic—full of memorable yet casual dialogue back and forth between the characters. Classified

as a story, “Days with Frog and Toad” is subcategorized as a social studies text. Paired with a poem, this story’s focus skill is “compare and contrast”—the main goal being to understand the difference and similarities between stories and poems. “Days with Frog and Toad” is about two friends, Frog and Toad, who learn the value of friendship through a misunderstanding. Frog worries that he has lost Toad’s friendship, and these characters and their feelings, along with the setting, are the focus of the story. The second text, “The Enormous Turnip,” is a folk tale targeting younger readers. The genre of the story is Folktale, but the sub-category of the text is also Social Studies. The focus skill is “sequence,” which is appropriate; the progression of this story is first, then, next oriented, which is important for young readers to understand. This text contains no conversational dialogue, but in spite of there being no dialogue between characters, conversation among the characters is implied as the folk tale is told.

“The Enormous Turnip” depicts a tale of an old man who wishes to grow a large turnip. Once the turnip is fully grown, it is so strong and deeply rooted that he cannot uproot it himself. He employs the help of his family and pets to assist him in his struggle.

The second grade informational texts are “Fun Animal Facts: Chameleons,” “The Secret Life of Trees,” and “From Seed to Plant.” All three texts use illustrations to help convey the larger ideas behind the text, and each displays variety in its length and sentence variety. No dialogue is found in either text, but as far as informational texts are concerned, there is an implied dialogue happening between the author and the reader. The chameleon text is subcategorized as a science text although its main genre is that of informal writing. The focus skill is to understand the “main idea.” The text is about the appearance and skills of chameleons, and the text beckons the reader to become involved by asking questions.

The next informational text, “The Secret Life of Trees,” is classified as Expository Nonfiction under Science. This text is about trees—from seeds to full-grown trees—and their growth, functions, and purposes. Classified as Expository Nonfiction, the third text, “From Seed to Plant” is also sub-classified as a science text. This text is also about plant growth. It focuses on the beginning of a plant, the seed, and how it changes into a fully grown plant. The focus skill for this text is “reading diagrams,” as the images in the text have labels that the students should be able to read and understand.

#### 4.1.2 Grade Three

The third grade textbook, still within the *Trophies Collection* of Harcourt books, *Changing Patterns*, is a good step forward from grade two. In this textbook, the authors shift the main focus from “be kind to others” to “see the world as it changes.” The authors not only point out that the world constantly changes, but they also explain to the reader that people change. As people change they need new skills in order to make sense of the world (Beck et al., *Changing*, 2007, p. 3). The editors’ note is in direct agreement with the notion that texts are social constructs that can manipulate readers to grow up believing certain things. That is why this book, just like *Just For You*, separates stories into genre and skill. One difference between *Just For You*, the second grade textbook, and *Changing Patterns*, the third grade textbook, is that the selected readings are longer in *Changing Patterns*. The sentences are short, but the texts as a whole are longer. The number of clauses to be analyzed in this study remained relatively the same, but the texts are longer at this grade level.

The third grade story is also heavy in dialogue, like the second grade stories. The story, “Pepita Talks Twice,” is categorized under the genre of Realistic Fiction/Social Studies. “Pepita

Talks Twice” is about a Mexican-American girl’s struggle to accept her bilingual capabilities and how her family treasures Spanish and English. Appropriately, as a narrative, the focus skill for this story is “narrative elements.”

Both informational texts from grade three are about animals. The first, “Sue, the Tyrannosaurus Rex,” is classified as Expository Nonfiction/Informational Article. By giving background information about the dig site and the archeologists, the text is presented like a story describing the Tyrannosaurus Rex and its past. The focus skill is “word relationships.” The second informational text, “Wild Shots, They’re My Life,” is a science-based magazine article. This text, though deemed “informational,” reads very much like a “story.” The narrator tells about her experiences while photographing wildlife, and inserts herself into the story. The focus skill is “author’s purpose.” Just like in the second grade textbook, both informational texts are enhanced by many pictures though some are illustrations and some are photographs. These texts lack dialogue but maintain a conversation with the reader.

#### 4.1.3 Grade Four

The third book is the fourth grade textbook in the Harcourt *Trophies* series. The title of this book is *Lead the Way*. The editors’ progression from *Just For You* and *Changing Patterns* continues here with the major theme of the textbook regarding how the characters in the book are leading the way and setting good examples. The authors point out that the characters in these stories are taking steps to becoming better people (Beck et al., *Lead*, 2007, p. 3). It is implied that students will take these lessons from the book and apply them accordingly, which is the social intention of the authors and editors through their book.

To keep the basic theme of consistent dialogue between animal or human characters, the fourth grade narrative text is a section of Newbery Award winning book, “The Cricket in Times Square.” The main characters in this story are animals personified so that they can hold conversations. Similar to grades two and three, there is a drastic change in the length of narrative stories in this fourth grade story. This section of “The Cricket in Times Square” is over ten pages of separated clauses. The genre of the text is considered Fantasy and subcategorized as a music-based text. The focus skill involved is to “draw conclusions.” The adventures of the characters in “The Cricket in Times Square” are the focus of this story.

Just like in the second and third grade textbooks, the informational texts for fourth grade are also about animals. The first informational piece, “Caring for Crocs,” came from a magazine and is categorized as a science text. This text is heavily saturated with images of young crocodiles in their natural habitat. This science text’s focus skill is practicing the ability to “summarize.” Two scientists help tell “Caring for Crocs” with information about how crocodiles live in the wild. The second informational text, “Saguaro Cactus,” is an expository nonfiction story subcategorized as a science text. The focus skill for this text is to understand elements of nonfiction. Being a nonfiction piece, this text is also full of photographs of the cactus in the desert and its surroundings. These two informational texts do not have dialogue, similar to the previous informational texts, but like the others maintain a conversation with the reader.

## 4.2 Method of Analysis

My method of analysis began by breaking down each of these stories and informational texts into simple clauses. The average of the 11 texts' 1,128 clauses was 103 clauses per text. The same approximate number of clauses allows for a better comparison among the texts. The purpose of breaking down each paragraph and sentence into clauses comes from the SFL perspective on the semogenetic property of clauses as the most basic unit of meaning making. This way, the clauses can be analyzed for grammatical metaphor and appraisal, each being a key tool in a Systemic Functional approach to grammar and language. See Appendix for specific break downs and categorization of clauses, GMs and Appraisal items.

The second grade stories, “Days with Frog and Toad,” and “The Enormous Turnip,” had 97 and 51 clauses, respectively. In sum, the second grade stories had 148 clauses. There were three informational texts in the second grade textbooks. “From Seed to Plant” contained 72 clauses, “The Secret Life of Trees” contained 91 clauses, and “Chameleons” had 15 clauses. In total, the informational second grade texts contained 178 clauses. Altogether, there were 326 clauses in the second grade texts. See Table 4.1 for clear second grade clause details.

### Second Grade – Total Clauses 326

Story Texts – Total 148		Informational Texts – Total 178		
Days with Frog and Toad total clauses 97	The Enormous Turnip total clauses 51	From Seed to Plant total clauses 72	The Secret Life of Trees total clauses 91	Chameleons total clauses 15

Table 4.1 – Total 2<sup>nd</sup> Grade Clauses

The third grade story, “Pepita Talks Twice,” had a total of 219 clauses. Third grade’s informational texts totaled 193 clauses. “Wild Shots: They’re My Life” had 114 clauses, and “Sue the Tyrannosaurus Rex” contained the remaining 79 clauses. Altogether, there were 412 clauses in the third grade texts. See Table 4.2 for details.

**Third Grade – Total Clauses 412**

Story Text – Total 219	Informational Texts – Total 193	
Pepita Talks Twice total clauses 219	Wild Shots: They're My Life total clauses 79	Sue the Tyrannosaurus Rex total clauses 114

Table 4.2 – Total 3<sup>rd</sup> Grade Clauses

The fourth grade story, “The Cricket in Times Square,” contained over 200 clauses, but only 196 clauses were used, while the informational texts tallied 194 clauses. “Caring for Crocs” was 73 clauses in length, and “The Saguaro Cactus” had 121 clauses. The fourth grade texts contained 390 clauses altogether. See table 4.3 below.

**Fourth Grade – Total Clauses 390**

Story Text – Total 196	Informational Texts – Total 194	
The Cricket In Times Square total clauses 196	Caring for Crocs total clauses 73	Saguaro Cactus total clauses 121

Table 4.3 – Total 4<sup>th</sup> Grade Clauses

After the texts were broken apart clause by clause, they were put into charts representing the frequency and purpose of affect, judgment, and appreciation. Separate charts were created to illustrate the kind and frequency of grammatical metaphors used in the texts.



## 5. Results and Discussion

### 5.1 Grade 2

#### 5.1.1 Affect

Of the 97 clauses in the second grade story, “Days with Frog and Toad,” 28 were examples of affect. “The Enormous Turnip” had only one case of affect in its 51 clauses. There were, then, 29 instances of affect items in the 148 clauses. Happiness (cheer only) and unhappiness were the most commonly used affect items, at 17 of 29 instances. Other affect items such as desire and fear were not used at all. Affect can be as obvious as this example of happiness in “Days With Frog and Toad:” “I *am* **happy**,” (clause 77) and a bit more disguised as in this case of unhappiness: “[Frog] **wants to be alone**” (clause 49). The second example is more indirect than the first example, but they are both examples of affect. The lone instance of affect in “The Enormous Turnip” was analyzed as a token of happiness (cheer) as well. The farmer and his family pulled on the deeply rooted turnip for a very long time. At the end the narrator finally said, “and up came the turnip **at last**” (clause 51). “At last” in this case indicates that the farmer and his family were very relieved and happy that the turnip was uprooted. The following chart illustrates the frequency of affect items by percentage in the second grade stories.

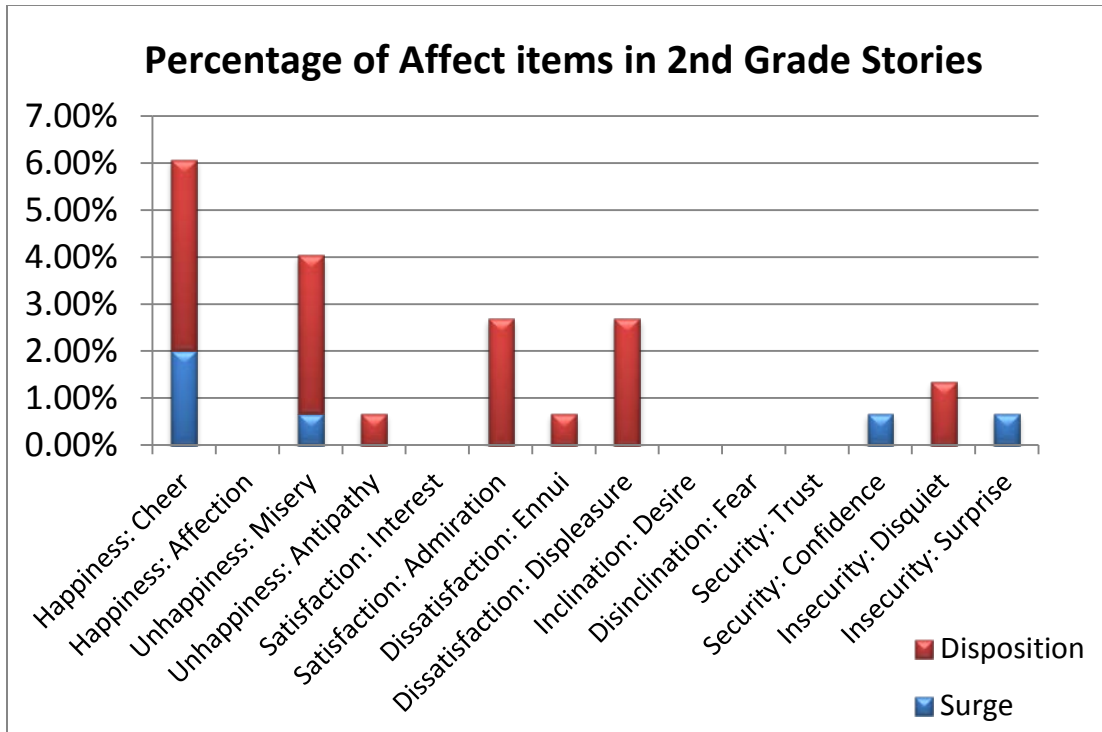


Chart 5.1.1 - 2<sup>nd</sup> Grade Stories Affect

The informational texts at the second grade level were less saturated when it comes to affect items. Of the 178 clauses, there were only two instances of affect, which constitutes 1.12% of the entire second grade informational texts. The two instances were both based on confidence within Security, and they were both found in the “Chameleons” text. The first implication of this text is that, because affect items are used to describe personal feelings, this informational text should shy away from “feeling oriented” words. What was unique about the “Chameleons” text was that, though it was based on providing information, the narrator told about chameleons in a way that gave them “personality”—confidence in this case: “They **whip** them out to **zap** their food” (clause 8). In a way, the author personified the chameleons just long enough to give them characteristics that humans possess.

### 5.1.2 Judgment

In “Days with Frog and Toad,” of the 97 clauses, there were ten instances of judgment items. They were all positive instances of the author imposing judgment onto his characters. In clause 73, Toad explained to Frog about the lunch he made, “I made it **for you**, Frog.” In this statement the author was using a positive example of propriety to prove what an honest, decent character Toad was. In contrast, in “The Enormous Turnip” there were 23 negative instances of judgment. There were 51 clauses total, indicating “The Enormous Turnip” was highly saturated with judgment items. The style of “The Enormous Turnip” was very repetitive, which led to the repetition of one negative term – old. This word deals with normality. Being old was not a good thing, especially in this text in which a strong able-bodied man should be working in the field. This usage of negative normality is the way the author chose to pass judgment on his characters: “the **old** woman pulled the **old** man” (clauses 13, 20, 28, 37, 47).

In “From Seed to Plant” in which there were 72 total clauses, there were no cases of judgment items used by the author. A lack of judgment items was not surprising as there were no characters in this informational text. In the short 15 clause text, “Chameleons,” there was only one positive case of judgment as the author addressed the reader: “All the better to see you with, **my dear**” (clause 5). This example of judgment was positive normality. Finally, in “The Secret Life of Trees,” a text with 91 clauses, there were no instances of judgment at all. Chart 5.1.2 illustrates the frequency by percentage of judgment items in all of the second grade texts.

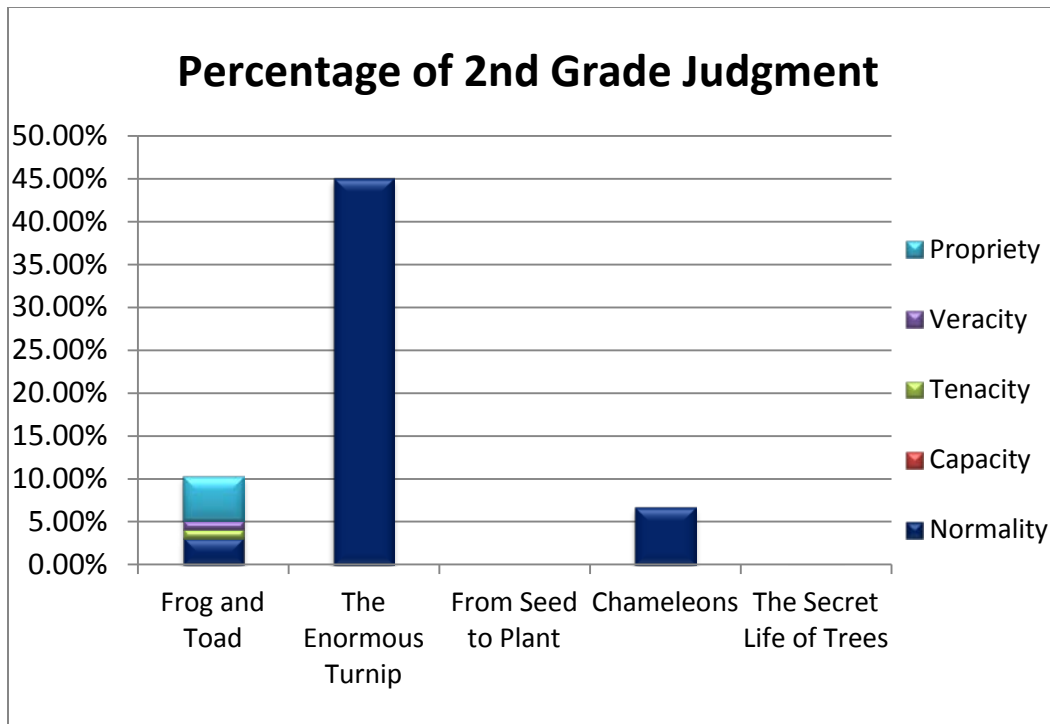


Chart 5.1.2 - 2<sup>nd</sup> Grade Judgment

### 5.1.3 Appreciation

“Days with Frog and Toad” and “The Enormous Turnip” together had 18 appreciation items at nine each. This number was considerably lower than the total number of appraisal items in the affect and judgment categories.

When it comes to informational texts, affect and judgment items are limited. The purpose of informational texts is to provide information without narrative or authorial perspective. In “From Seed to Plant,” “The Secret Life of Trees, and “Chameleons” specifically, which were classified as science texts, the purpose of the text was to explain details and facts to the reader. What was different about appreciation from affect and judgment items in the informational texts was that informational texts could have a high amount of appreciation items, because the texts

focused on “things.” Appreciation tells the worth of things; therefore, it is feasible to find more appreciation items than affect and judgment items in informational texts.

In “From Seed to Plant” there were 15 instances of appreciation items. “Chameleons” produced one, and “The Secret Life of Trees” contained 41. By far, reaction (quality) was the most frequently used appreciation item. This means that in all of the informational texts, *things* were valued according to their quality, based on the reaction of the reader and author. One example of how the author of “The Enormous Turnip” used reaction in his story was by describing the turnip: “And the turnip grew up **sweet** and **strong** and **big** and **enormous**” (clause 7). All four adjectives in this case describe the turnip in ways that would make the reader react to the turnip’s quality. Reaction (quality) was the most frequent appreciation item in the informational text “The Secret Life of Trees” as well. Appreciation was used in a very similar way when describing leaves: “Others turn **bright** yellow or **brilliant** red” (clause 50). The data presented in Chart 5.1.3 represent the second grade texts and their saturation with appreciation items.

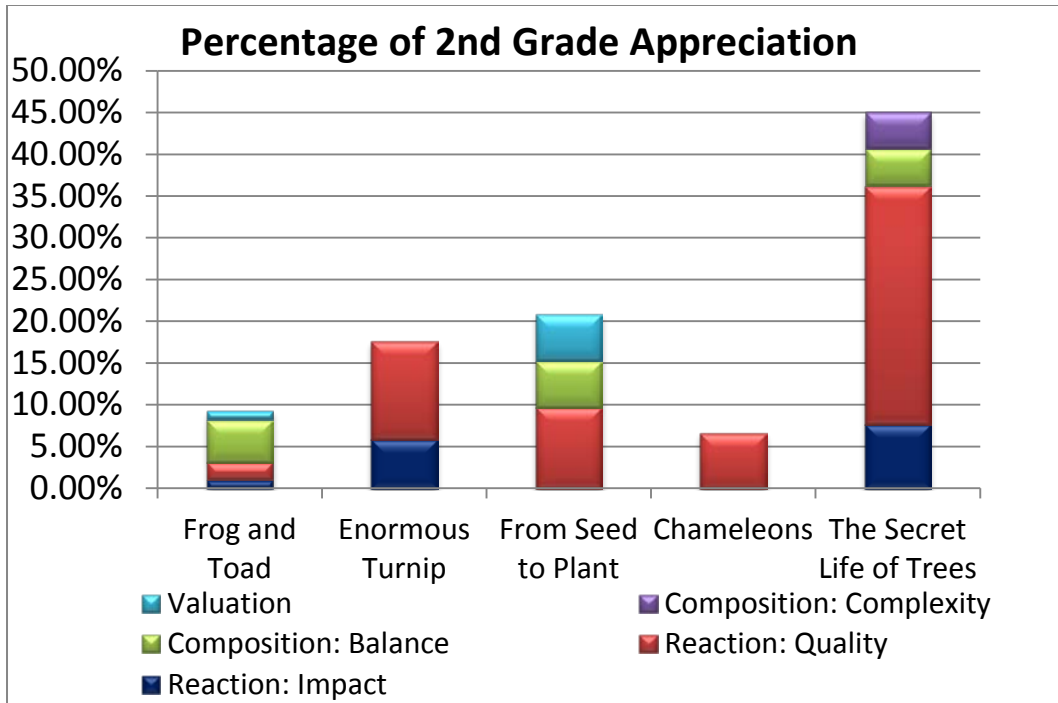


Chart 5.1.3 – 2<sup>nd</sup> Grade Appreciation

## 5.2 Grade 3

### 5.2.1 Affect

In “Pepita Talks Twice,” Pepita dealt with personal issues. The story focused on Pepita’s attitude and her family’s attitudes. Of the 219 clauses, there were 63 instances in which Pepita or her family was described with words dealing with emotion or human characteristics. Of the fourteen categories, happiness (cheer), unhappiness (antipathy – *at you*), and dissatisfaction (displeasure) were the most frequently used at 11, 9, and 11 respectively. The least used categories were satisfaction (admiration)—which was not used at all. Desire, security (trust), and insecurity (surprise) were all used once. Surges of affect were most common with 50 instances. Unhappiness (misery) is different from Unhappiness (antipathy). Whereas misery is being upset

or unhappy about oneself, antipathy is the same feeling only directed toward others. There were instances of both in “Pepita.” Unhappiness (misery) was seen in this way: “and Pepita just wanted to **run away and hide**” (clause 102). In this example, the author uses affect to illustrate to the reader how unhappy Pepita was with the situation and herself internally. Unhappiness (antipathy), which was much more common than misery, was applied in the following way: “But deep inside of her | a **grumble began**” (clauses 18-19). In this instance, the author uses affect to illustrate how unhappy Pepita was at what others were doing externally. The chart below (5.2.1) depicts the percentage of use of affect items in “Pepita Talks Twice.”

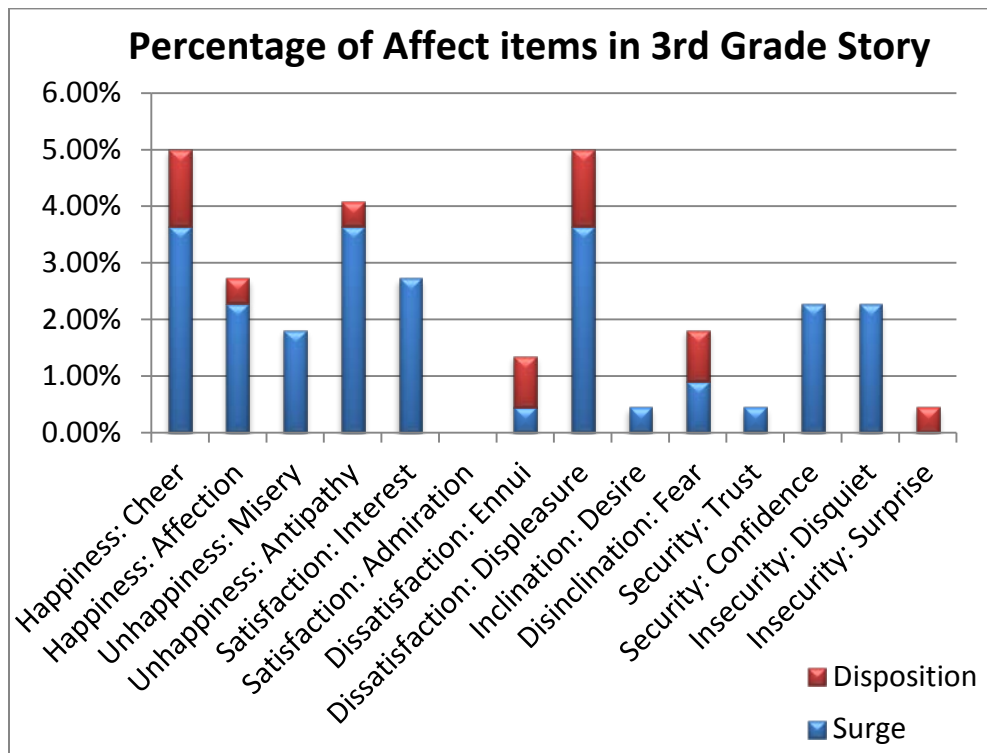


Chart 5.2.1 – 3<sup>rd</sup> Grade Story Affect

The two informational texts in the third grade have human participants or characters. The first text, “Sue the Tyrannosaurus Rex,” had one primary character, the archeologist, and a few

other unnamed scientists. The text had few affect items because the focus of the text was the *T-rex*, not human beings. “Sue” only contained one instance of affect—disinclination (fear). This item was located toward the end of the text when the narrator focused on extracting a reaction from the readers, “**How would you feel if it had just seen you?**” (clauses 77-78). The whole clause implied that the readers should feel afraid. “Wild Shots: They’re My Life” also had fewer affect items than Pepita’s story. “Wild Shots” was told from the narrator’s perspective as she described her adventures while photographing wildlife. The narrator discussed some of her personal feelings in both fun and scary situations. She also used words that implied the animals she photographed had emotions as well: “My friends were the **gentle, trusting** creatures of the Galapagos Islands” (clause 3). This example displays security (trust). Still an informational text, it was clear that, although some affect items were present, they were considerably lower than a story. “Wild Shots” had a total of 12 affect items out of 114 clauses. The most common categories within “Wild Shots” were unhappiness (misery) and dissatisfaction (displeasure) at four each. Other items such as unhappiness (antipathy), dissatisfaction (ennui), and satisfaction (interest and admiration) were not used at all. Chart 5.2.2, is an example of the low percentage of use of affect items in the informational texts.



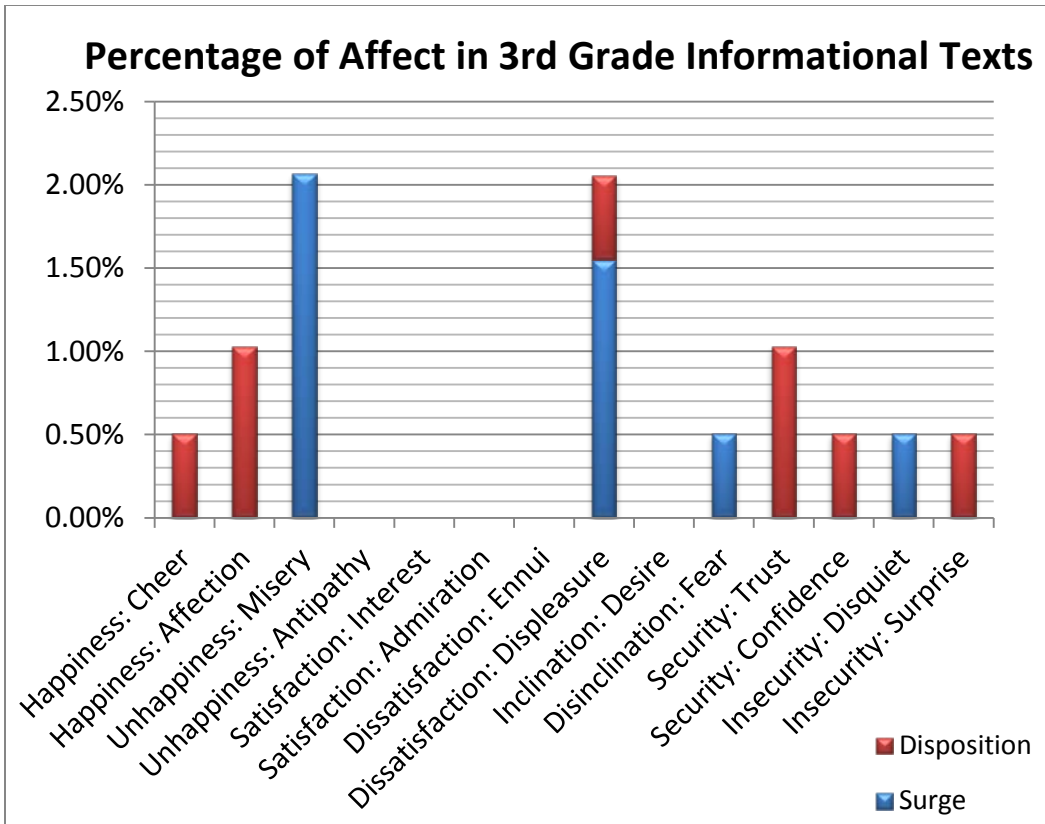


Chart 5.2.2 – 3<sup>rd</sup> Grade Informational Affect

### 5.2.2 *Judgment*

Judgment was consistent throughout “Pepita Talks Twice.” At 219 clauses, 45 instances of judgment of people were present. Most of these instances dealt with Pepita and how the author intended to cast a negative light on the character by insinuating that Pepita was proud and unwilling to change. Other common instances of judgment dealt with Pepita and other characters’ abilities to do things, and in this case it was mostly the ability to speak Spanish. With 23 positive cases of judgment and 22 negative cases of judgment, “Pepita Talks Twice” was balanced in terms of positivity and negativity. The most frequent use of judgment dealt with capacity (24 instances)—the ability to do something: “She **wanted to teach** their dog Lobo a new trick” (clause 9). The second most common use of judgment was concerned with propriety (18 instances)—dealing with morality, as in the following case when Pepita proved her true nature: “After breakfast, Pepita **kissed** her mother, | picked up her lunch box, | and started to school” (clauses 68-70).

Even though there were characters and people in “Sue” and “Wild Shots” these informational texts dealt very little with peoples’ goodness, badness, and character. The characters were in the story, more or less, to move the story along. With only three instances of judgment (all capacity), “Sue the Tyrannosaurus Rex” conveyed little information about the characters themselves except in this one instance: “In 1997 the Field Museum, **with the help of some investors**, paid \$8.36 million for Sue” (clause 32). “Wild Shots” had only four cases of judgment (capacity and normality). The following case of positive normality was passed on the personified animals: “all my **best friends** were furry, feathered, or scaly!” (clause 2). And with only seven cases of judgment in 193 total clauses, the informational texts clearly displayed very

little judgment passed on people. Chart 5.2.3 depicts the percentage of use of judgment items in all of the third grade texts.

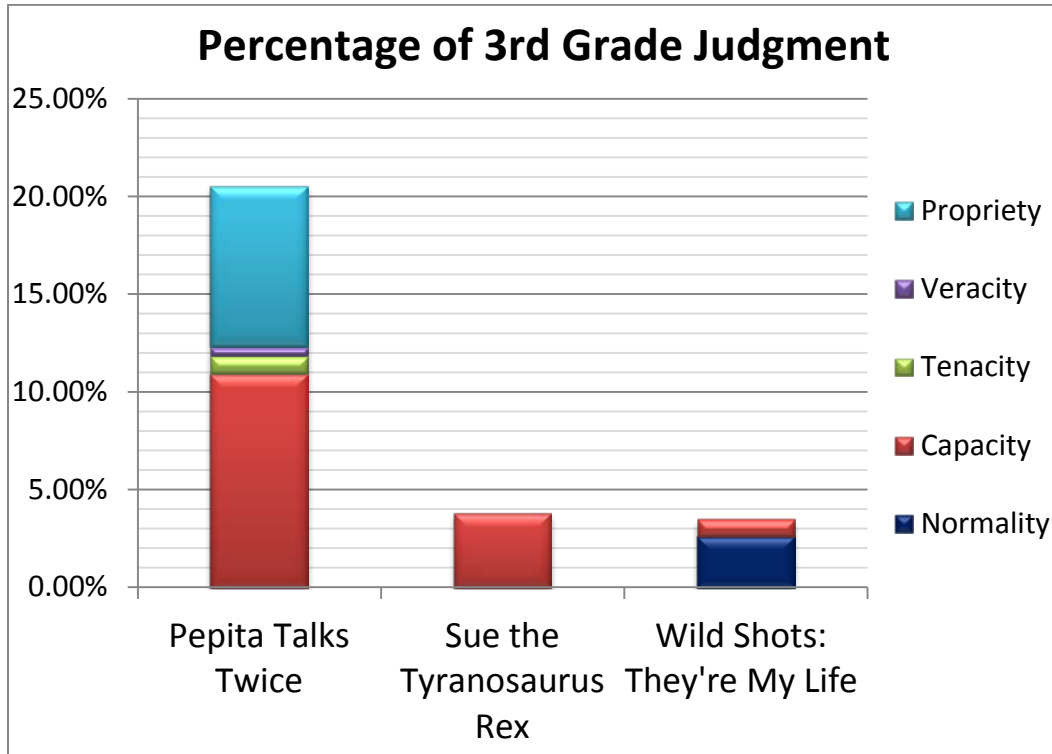


Chart 5.2.3 – 3<sup>rd</sup> Grade Judgment

### 5.2.3 Appreciation

Dealing with the description of things, appreciation gave value to many tangible and non-tangible things in “Pepita Talks Twice.” With 42 cases of appreciation, “Pepita” used mostly reaction. Both forms of reaction, impact and quality, were used almost evenly at 17 and 18 instances apiece. The following sentence in “Pepita Talks Twice” depicted both cases of reaction. Impact is first and quality is second: “But **deep** inside of her the grumble grew **larger**”

(clause 36). “Deep” illustrated the impact of how intense the feeling was and “larger” described the quality of the grumble. The other seven cases of appreciation fell to valuation.

The third grade informational texts, “Sue the Tyrannosaurus Rex” and “Wild Shots,” both had more instances of appreciation items than affect and judgment—just as the second grade informational texts. “Sue” had 17 cases of appreciation items in its 79 clauses, and “Wild Shots” had 35 appreciation items in its 114 clauses. Altogether, there were 49 appreciation items in the informational texts. The most common were reaction (quality) and valuation. Generally, a thing’s quality and value are deemed most important in informational texts. “Sue” had nine instances of quality related appreciation items, and one valuation term. These clauses from “Sue” illustrate how the author used appreciation to guide the reader’s reaction: “Hendrickson spotted some **strange** bones sticking partway out of the cliff-side. | The bones were **huge!**” (clauses 20-21). Both cases indicate to the reader that he should react a certain way. “Wild Shots” had 21 quality related terms and 6 valuation terms. The author/narrator in “Wild Shots” used appreciation, specifically valuation, to indicate to the reader how important she believed an item to be: “Tortoises love a **good** cactus” (clause 59). This wasn’t just any cactus. The narrator wanted the reader to understand that tortoises won’t settle for sub-par cacti. Similar to the second grade informational texts, the two third grade informational texts had a greater percentage of appreciation items as shown in Chart 5.2.4.

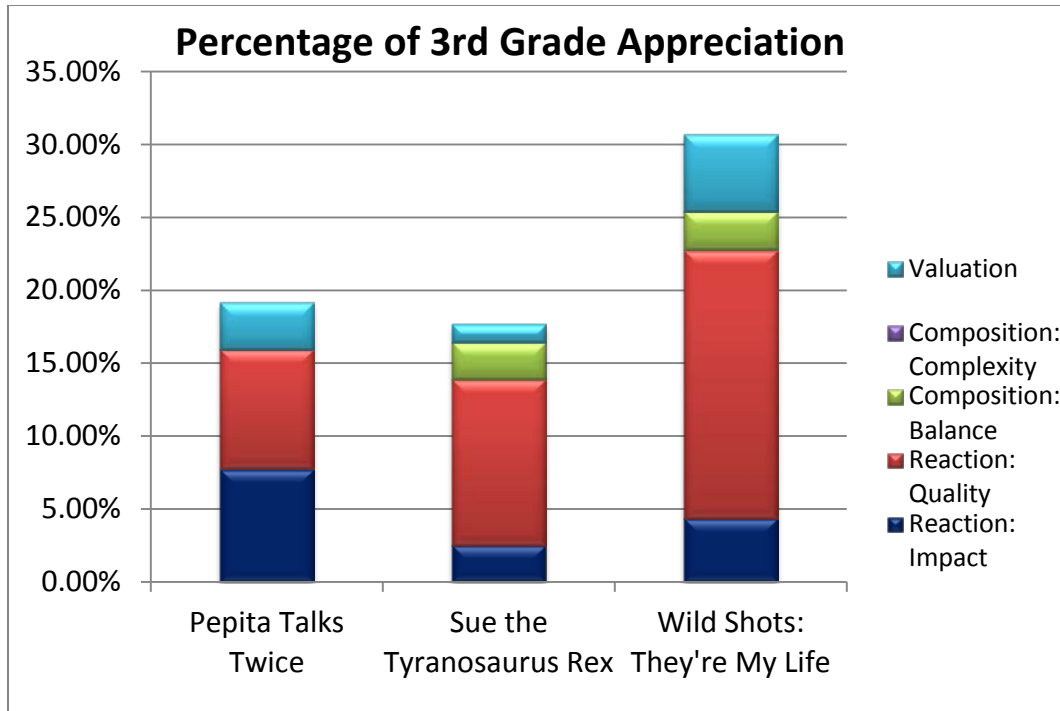


Chart 5.2.4 – 3<sup>rd</sup> Grade Appreciation

## 5.3 Grade 4

### 5.3.1 Affect

“The Cricket in Times Square” had 196 clauses. There were 39 cases of affect. The story, about a brave cricket and a friendly mouse, was appropriately full of affect items dealing in happiness (cheer) and security (confidence). Cheer was relayed 10 times and confidence was displayed eight times. Take this section of “The Cricket in Times Square” in which the author used affect items to indicate a character’s happiness or confidence:

“They were **having such a good time laughing and singing songs** that they didn’t notice me when I jumped into the picnic basket,” continued Chester.  
“**I was sure** they wouldn’t mind if I had just a taste.” (clauses 143-149)

In this short passage, Chester tells Tucker about the people he saw. He did not have to directly say that the people were happy, which was implied by the first statement. Similarly, Chester didn’t have to specifically tell Tucker that he was confident in his decision to jump in the basket and steal a taste. The affect items in this passage convey those ideas and feelings perfectly.

Other common affect items included unhappiness (misery) and satisfaction (interest). The least common items were unhappiness (antipathy), dissatisfaction (ennui), and disinclination (fear). These items were not displayed at all because Tucker Mouse encouraged Chester the Cricket to be happy, calm, and unafraid. The following chart illustrates the percentage of affect items in the fourth grade story.

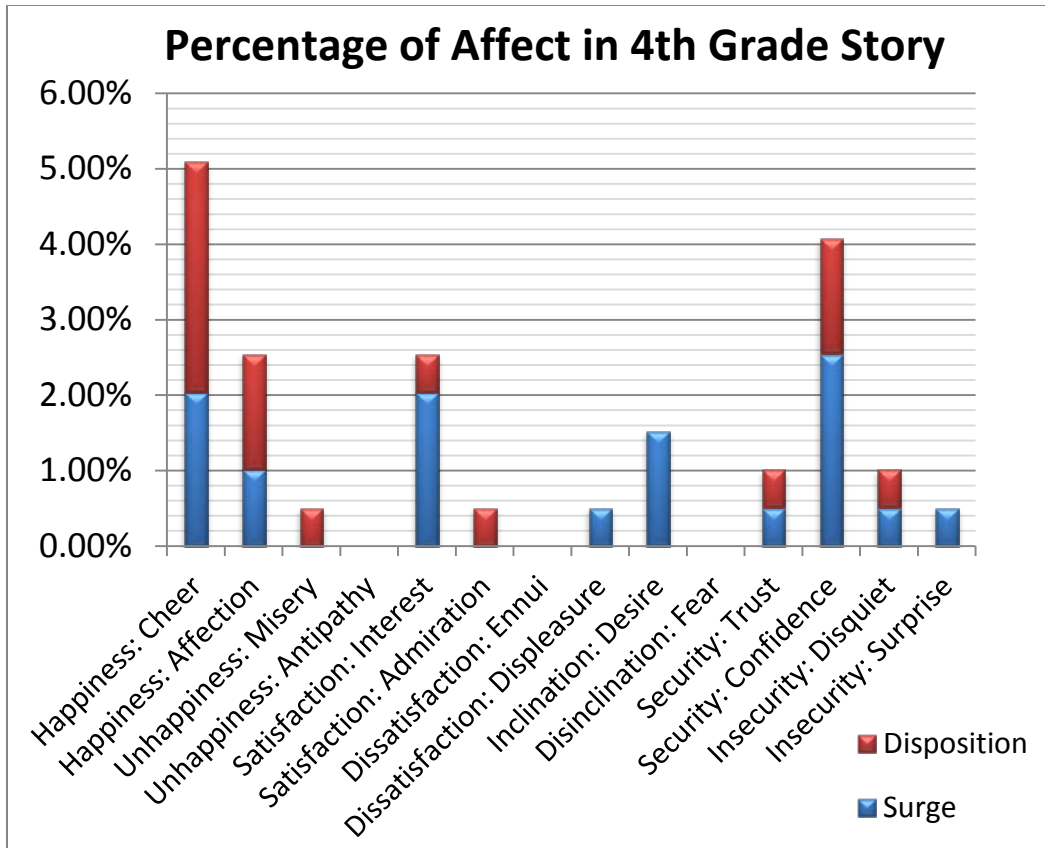


Chart 5.3.1 – 4th Grade Story Affect

The informational fourth grade texts “Caring for Crocs” and “Saguaro Cactus” totaled to 194 clauses. “Caring for Crocs” had two human characters, two scientists, but they weren’t the focus of the text. Instead, the focus was on the crocodiles and their habitat. Because of this, affect items in “Caring for Crocs” was low—3 of 73 clauses. In “Caring for Crocs” the author used happiness (cheer) to signal to the reader that the following statement should make the reader feel happy on behalf of the scientists: **“Luckily,** by the end of the early 1980s, the U.S. government started to help” (clause 18).

The text “Saguaro Cactus” was also low in affect items. This informational text did not have human characters at all. The only “characters” were a few wild desert animals and plants. None of these were fully capable of having human characteristics, though some animals did display what seemed to be courageousness. Only one instance of happiness (cheer) was displayed, and the other four examples of affect were instances of security (confidence): “Up here, they **stay safe** from coyotes and are **free to spy** on small prey” (clause 89). Chart 5.3.2 illustrates the low percentage of affect items in fourth grade informational texts.

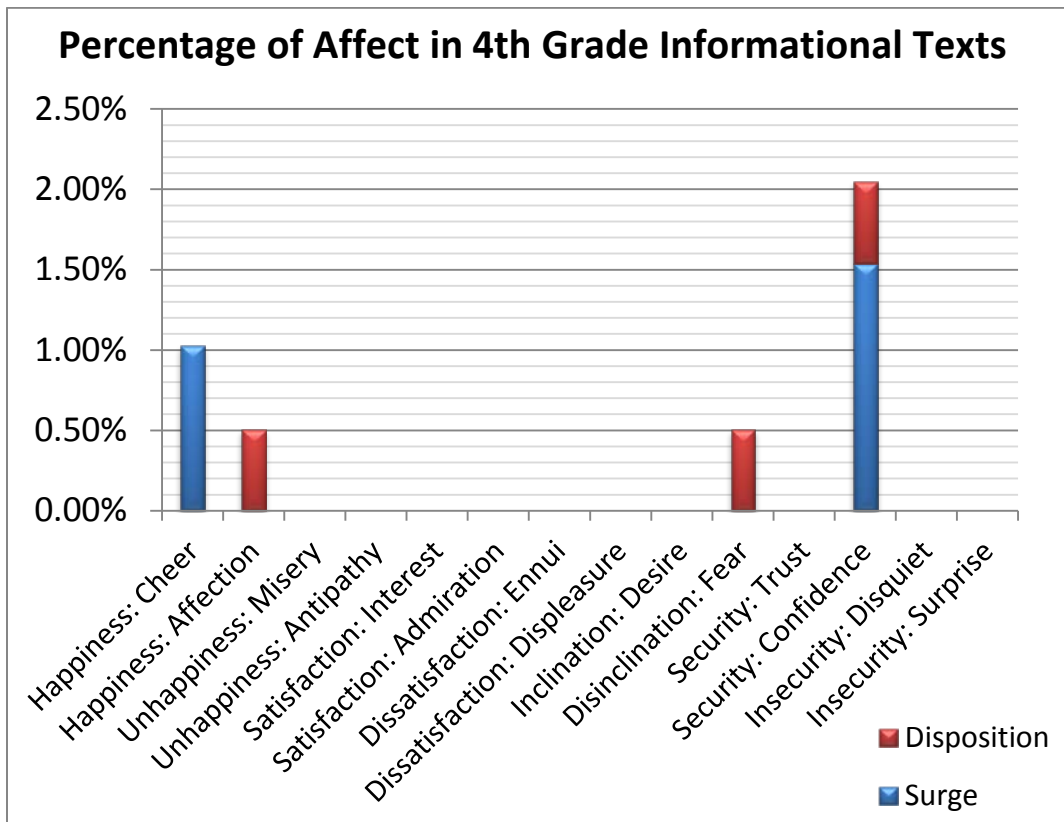


Chart 5.3.2 – 4<sup>th</sup> Grade Informational Affect



### 5.3.2 Judgment

“The Cricket in Times Square” was entirely focused on the goodness, sincerity, and other personal character traits of the two characters involved. But of the 196 clauses, there were only a total of 14 judgment items, which was considerably low, compared to the amount of judgment items found in second and third grade stories. Judgment items were dispersed fairly evenly among the five categories, but the two most prevalent categories were capacity and tenacity, both dealing with social esteem. There were seven instances of judgment dealing with capacity and three instances of judgment dealing with tenacity. The use of capacity and tenacity meant that the characters were plagued mostly with concerns about capability of doing certain things, like in the following sentence: “I knew | every minute was taking me farther away from my stump | but **there wasn’t anything I could do**” (clauses 181-183). Tenacity, as seen in the following phrase, showed that they were also determined to succeed in the face of fear: “At first, I **wasn’t too frightened**” (clause 167).

“Caring for Crocs,” at 73 clauses, displayed mostly propriety, eight instances, which is doing right or wrong. These eight uses of propriety dealt mostly with ethical issues concerning what to do with the habitat of the crocodiles: “It [the government] **began to protect a big chunk** of what remained of the crocs’ natural area” (clause 19). The other four instances of judgment were tenacity, normality, and capacity. “Saguaro Cactus” displayed only three cases of judgment (capacity, tenacity, and propriety) out of its 121 clauses. The cactus text had little to do with the concerns of people and their characteristics. Chart 5.3.3 illustrates the percentages of judgment in the informational texts and the story.

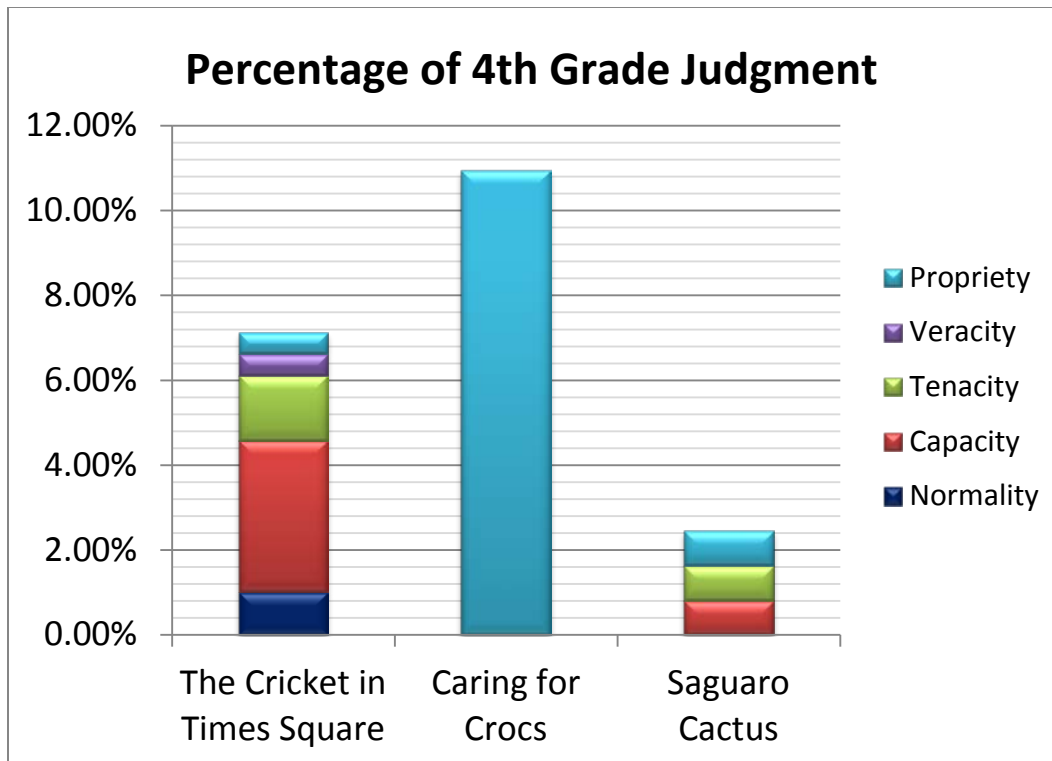


Chart 5.3.3 – 4<sup>th</sup> Grade Judgment

### 5.3.3 Appreciation

“The Cricket in Times Square” had two main characters, Tucker Mouse and Chester Cricket, whose story told of adventurous tales, delicious food, and startling experiences. All of these cases were filled with appreciation. With 26 examples of appreciation items, “The Cricket in Times Square” was very detailed. Tucker’s and Chester’s story was full of observations, so the most common appreciation items were based on reaction (quality and impact at 10 and 9 instances respectively). Chester and Tucker reacted to one another’s stories and to the events around them. In the following scene, the narrator described Chester Cricket’s voice as heard by Tucker Mouse: “He had a **high, musical** voice. | Everything he said seemed to be **spoken to an unheard melody**” (clauses 38-39). The first example of reaction, “high, musical,” depicted the

quality of Chester’s voice, which was the meaning the author wished to convey. Further, to strengthen this idea, the narrator used reaction in the form of impact in order for the reader to understand the extent of how beautiful Chester’s voice was. In the rest of the text, composition (balance) was the next most common appreciation item with 6 instances reflecting how things were laid out and pieced together.

Dealing mostly with habitat and surrounding creatures and plants, “Caring for Crocs” and “Saguaro Cactus” were especially full of appreciation items. These items reflected reaction mostly. “Caring for Crocs” and “Saguaro Cactus” contained 17 reaction (impact) appreciation items and 36 reaction (quality) appreciation items. The text “Saguaro Cactus” displayed four reaction items immediately at the beginning of the text:

The Sonoran Desert is a **small bit** of land in the southwestern United States.  
The weather is **hot and dry** there for most of the year.  
It is a **very difficult** place for plants to grow.  
Yet, rising out of the desert sand and scrub brush is an **amazing** sight  
the giant saguaro (pronounced suh WAH row) cactus. (clauses 1-5)

All of these instances display reaction in quality (clauses 1 and 2) and impact (clauses 3 and 4). The reason the word “giant” in the fifth clause isn’t considered an appreciation item is because the word is so closely related to the cactus that it is almost a part of the cactus’ name. This cannot be an appreciation item because appreciation must be decided interpersonally. This term is attached to the cactus’s name. Chart 5.3.4 illustrates the higher percentages of appreciation among the informational texts and the low percentage of appreciation in the fourth grade story.

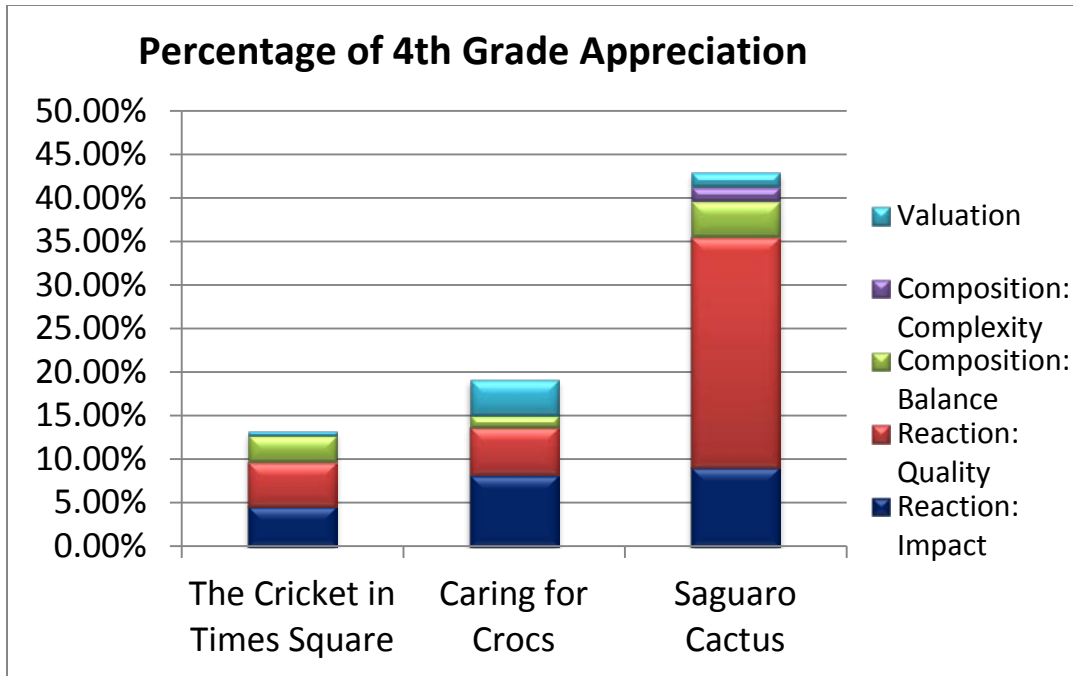


Chart 5.3.4 – 4<sup>th</sup> Grade Appreciation

### 5.3.4 Summary of Appraisal

The statistics clearly showed that appraisal items were highly useful in stories. Affect, judgment, and appreciation were all used fairly consistently in stories from grades two through four. Informational texts, on the other hand, did not use appraisal items as frequently. In fact, affect and judgment items were scarce. The only significant type of appraisal item in informational texts was appreciation. Story texts, overall, displayed a high percentage of appraisal items at 55%. Informational texts, conversely, displayed a lower overall percentage, 38%, of appraisal items. However, the amounts based on percentage by genre and grades are equally as important when assessing grade level performance.

Affect items contributed 42.39% to the total amount of appraisal items in the story texts, and affect items only contributed 10.74% of the total amount of appraisal items in the

informational texts. The total amount of second grade story texts contained 19.59% of affect items. A striking difference was presented by the second grade informational texts. These texts only produced 1.12% of affect items. The third grade story text presented high results in the affect category—28.76%, especially when compared side by side to its informational counterpart. The third grade informational texts only produced 6.73% affect items. Fourth grade texts did not deviate from the previous pattern. The story text’s usage of affect items was 19.89%—very similar to second grade. The fourth grade informational texts produced a low affect percentage of 4.12%. Chart 5.4.1 shows the percentages of affect items according to grade level and text type.

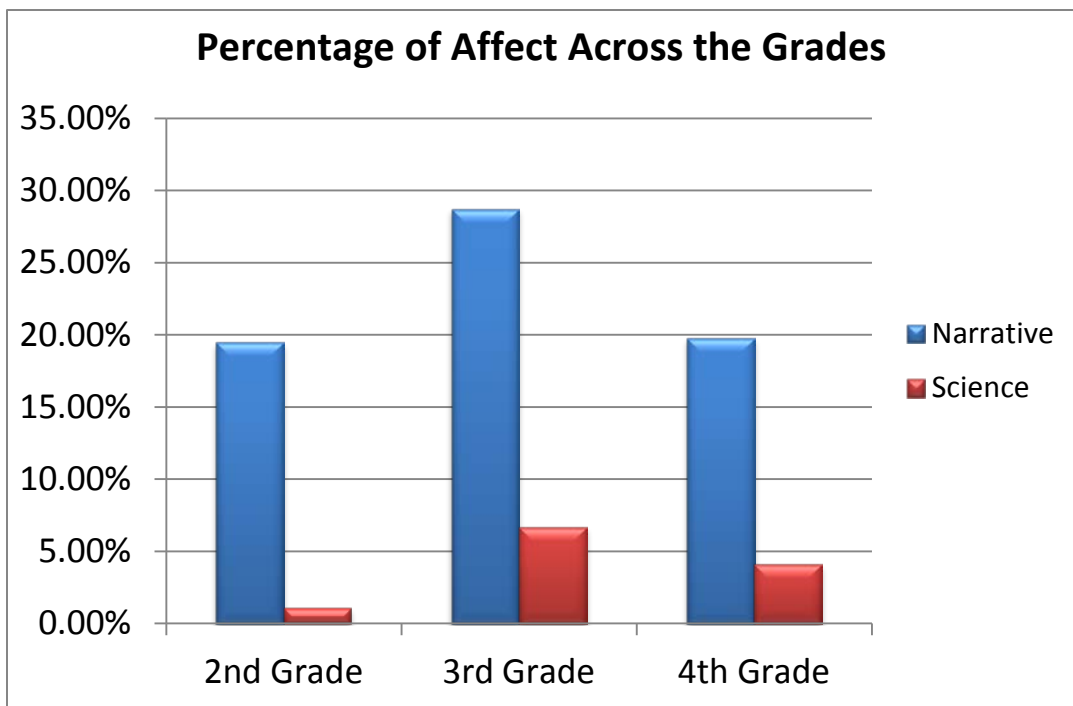


Chart 5.4.1 – Affect by Grade Level

Second grade story texts produced 22.29% judgment items. Second grade informational texts only produced .56% judgment items. This statistic was so low that it cannot be ignored, because it means that, in all of the information presented by the text, there were basically no opinions or judgments made by people. The third grade story presented a very similar percentage as second grade. Judgment items totaled to 20.54% in the third grade story. Third grade judgment items in the informational texts were low but not as low as the second grade texts. This time, judgment items were found in 3.62% of the text. Finally, fourth grade presented the most unique results. In the fourth grade texts, the story text did not have a higher percentage of affect items; the fourth grade informational text percentage of judgment items was higher than the story texts. Fourth grade story judgment items were only used 7.14% of the time. This percentage of use was surprising due to the nature of the fourth grade story having opportunities for judgment. Although the fourth grade story was a prime candidate for large usage of judgment items, the author chose to use very few (compared to second and third grade texts). This statistic is not to say that all fourth grade level stories contain low judgment items. This particular story might just be low. The informational texts were *surprisingly* higher in usage of judgment items than the story texts at 7.73%, though not *significantly* higher. What was unique about judgment items was that judgment items were revealed by the graph as being more prevalent in stories at younger ages, decreasing with by grade level. On the other hand, judgment items seem to be more effective in informational texts at higher grade levels, being less prevalent at younger grades. These findings are indicated by the following data. Chart 5.4.2 shows the percentage of judgment items by grade level and text type.

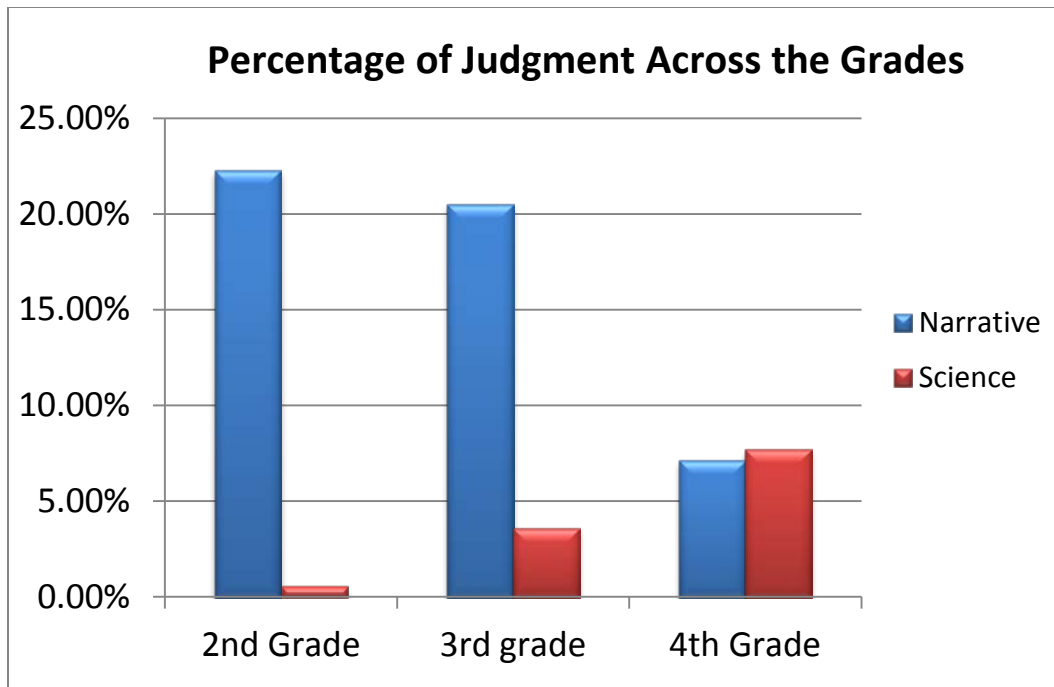


Chart 5.12.2 – Judgment by Grade Level

Appreciation items are the most different of the three parts of appraisal. At all grade levels, the dependence on appraisal, specifically appreciation, increased for informational texts and decreased among the story texts. With informational texts presenting information, whether about places, animals, phenomena, or man-made items, appreciation was more valued among these texts. With only 12.16% of appreciation items, the second grade stories produced a fair amount of appreciation items though the statistic was lower than the other second grade story statistics. Second grade informational texts, on the other hand, produced a rather high percentage of appreciation items. At 32.02%, this percentage was higher than any other total percentage of appraisal use by a single grade. The production of third grade appreciation items in the story text was lower opposed to the informational texts; but this time, the story percentage was very similar to percentages seen in affect and judgment categories among story texts. Third grade contained

19.17% of appreciation items. The informational third grade texts contained 25.38% appreciation items. Fourth grade produced another low percentage of appreciation items among story texts. The fourth grade story only had 13.26% appreciation items. Finally, the fourth grade informational text provided the highest statistic of all appraisal items through all the grades. The fourth grade informational texts contained 34.02% appreciation items. This statistic was very high, especially compared to the lower percentages of affect and judgment items seen among the informational texts, at all grade levels. Chart 5.4.3 illustrates the percentages of appreciation items by grade level and text type.

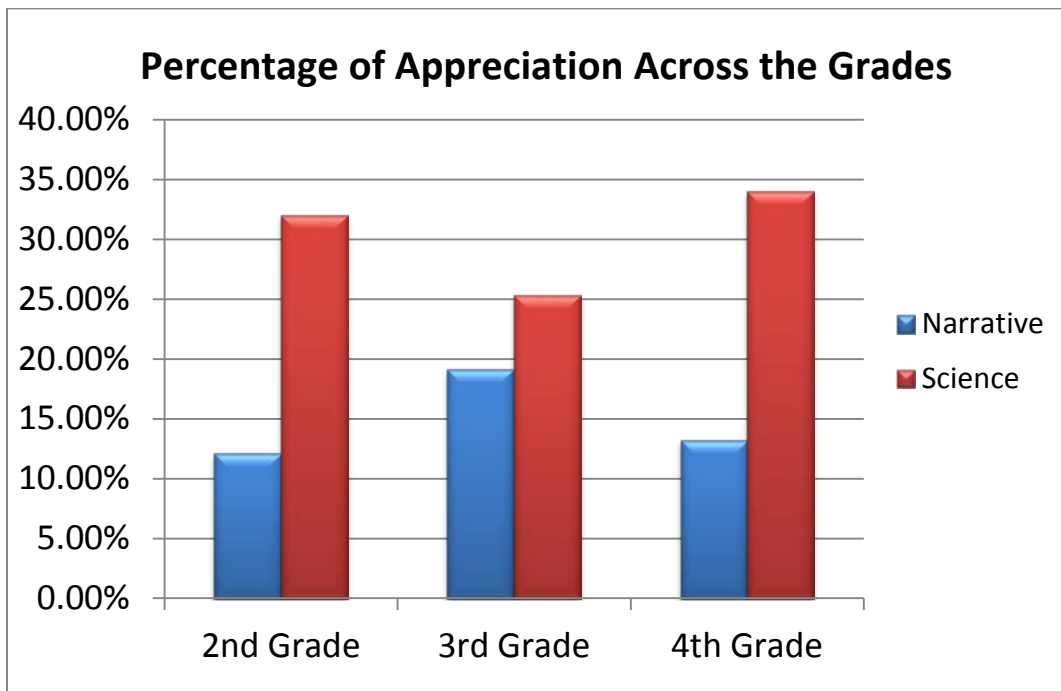


Chart 5.4.3 – Appreciation by Grade Level



## 5.4 Grade 2 Grammatical Metaphor

The second grade story, “Days with Frog and Toad,” contained only 9 grammatical metaphors (GMs). These metaphors dealt mostly with conjunctions. Two of the nine metaphors were interpersonal, in that the phrasal meaning in the dialogue between the two characters was hidden. “The Enormous Turnip” did not have any grammatical metaphors. All together, there were only nine grammatical metaphors out of 148 story clauses. The informational texts, on the other hand, held more GMs than the stories. “From Seed to Plant” had 14 metaphors, “The Secret Life of Trees” had 22, and “Chameleons” had only one. None of the informational texts contained interpersonal GMs. Experiential GMs were the most common. The following chart depicts the frequency of grammatical metaphors by percentage in the second grade texts.

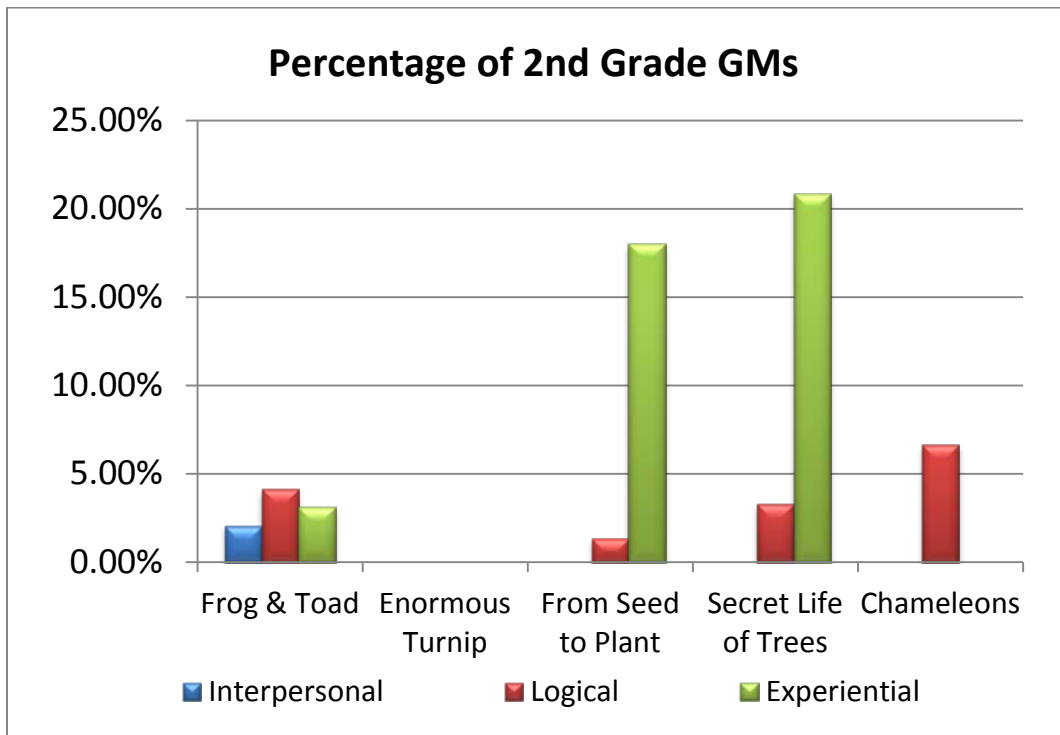


Chart 5.5.1 – 2<sup>nd</sup> Grade GMs

The types of grammatical metaphors within the second grade texts illustrate the importance of the different kinds of semantic changes. The story, “Days with Frog and Toad,” favored the semantic change of a verb realized as a preposition: “Because I have you **for a friend**” (clause 85) means, “You **are** my friend.” The informational texts, overall, favored verbs realized as adjectives, as in “The Secret Life of Trees:” “A tree can live longer than all other **living** things” (clause 17). The second most common occurrence, as in “From Seed to Plant,” was verbs realized as nouns: “**Pollination** happens in different ways” (clause 11). Chart 5.5.2 shows the percentages of semantic changes among the second grade texts.

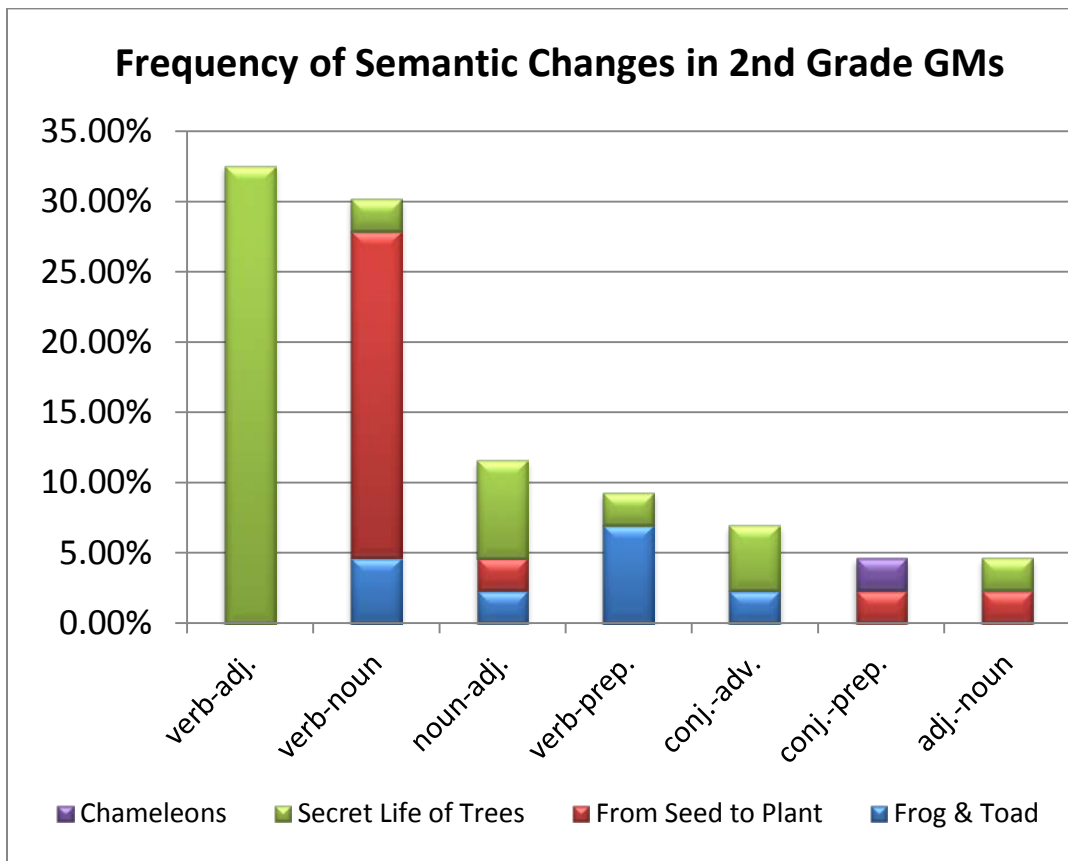


Chart 5.5.2 – 2<sup>nd</sup> Grade Semantic Changes

### 5.5 Grade 3 Grammatical Metaphor

The story, “Pepita Talks Twice,” contained 21 grammatical metaphors. The informational texts, “Sue the Tyrannosaurus Rex” and “Wild Shots: They’re My Life,” contained 48 grammatical metaphors. Just like the second grade texts, the informational texts did not contain any interpersonal GMs. There were three interpersonal GMs in “Pepita.” Fourteen of the GMs in “Pepita” were experiential, and four were logical. Combined, the informational texts had five logical GMs and 43 experiential. Although logical GMs were the most prevalent in the second grade stories, in the case of third grade, experiential were the most common. They were also the most common in the informational texts. Chart 5.6.1 illustrates the higher percentages of GMs among informational texts as opposed to the low percentages of GMs in the story text.

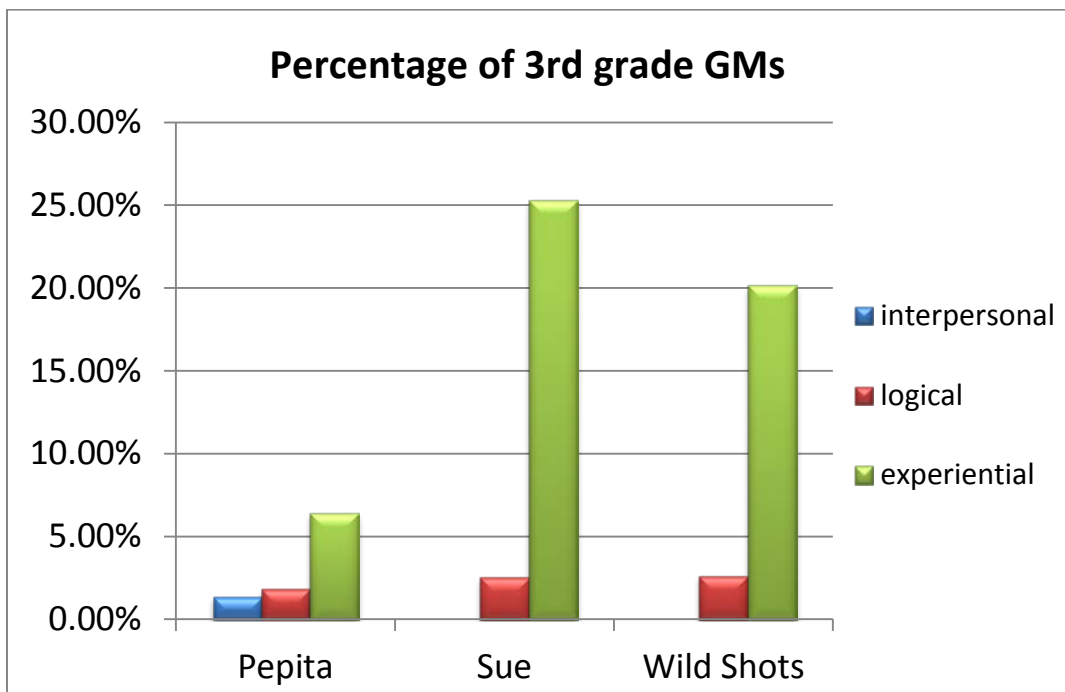


Chart 5.6.1 – 3<sup>rd</sup> Grade GMs

The types of grammatical metaphors in the third grade texts highly favored verbs realized as nouns, as in the following example from “Pepita:” “And she did what they asked without a **grumble**” (clause 5). The next most common type of semantic change was verbs realized as adjectives. The following portion of “Sue” illustrates this fact: “Team members also made models to replace some of the **missing** bones” (clause 39). Because there were nine logical GMs, there were also semantic changes illustrating conjunction as verb, conjunction as noun, and conjunction as adjective. Refer to the figure below for the frequency, in percentage, of semantic changes among the third grade texts.

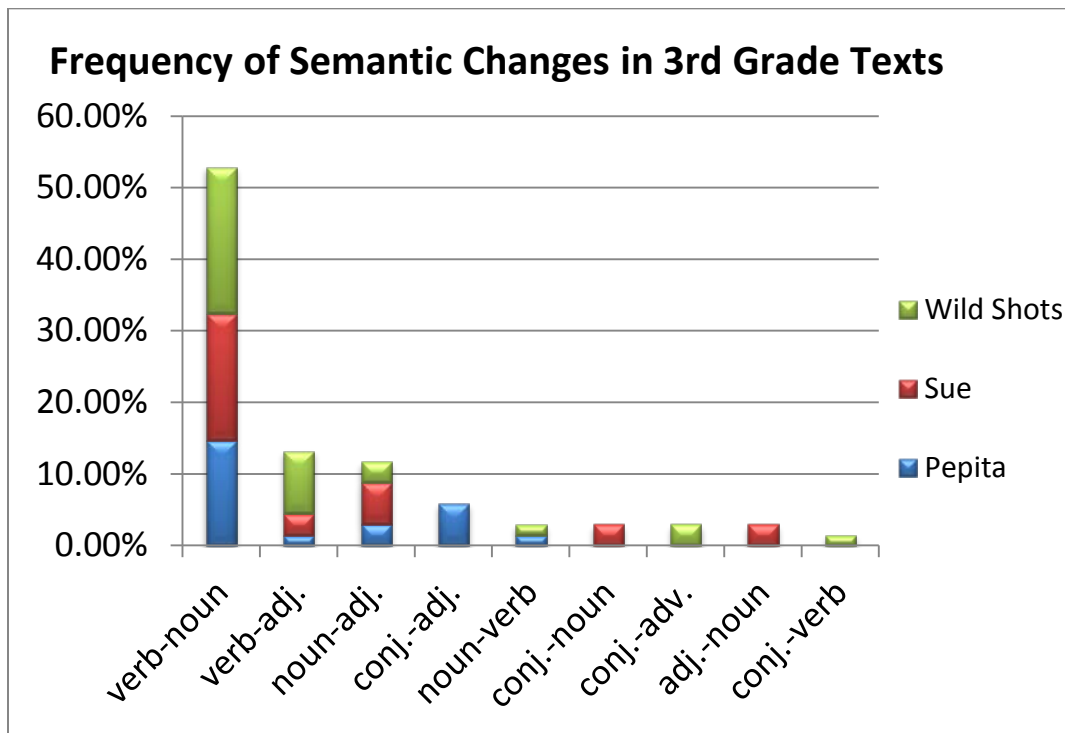


Chart 5.6.2 – 3<sup>rd</sup> Grade Semantic Changes

## 5.6 Grade 4 Grammatical Metaphor

The fourth grade texts differ from the rest of the data in that the story text did not contain any interpersonal grammatical metaphors. This difference does not mean that story texts at the fourth grade level and above are void of interpersonal GMs; instead, it could simply indicate that there are few. Experiential GMs were most frequent in the fourth grade data, and logical GMs were minimal. Of the 88 GMs, only four of them were logical. The other 84 were experiential. The story, “The Cricket in Times Square,” had two of the four logical GMs, and the other two were found in “Saguaro Cactus.” The other informational text, “Caring for Crocs,” had only Experiential GMs—16 total. Again, informational texts proved to have more GMs than stories. See Chart 5.7.1 for the percentage of GM use in fourth grade texts.

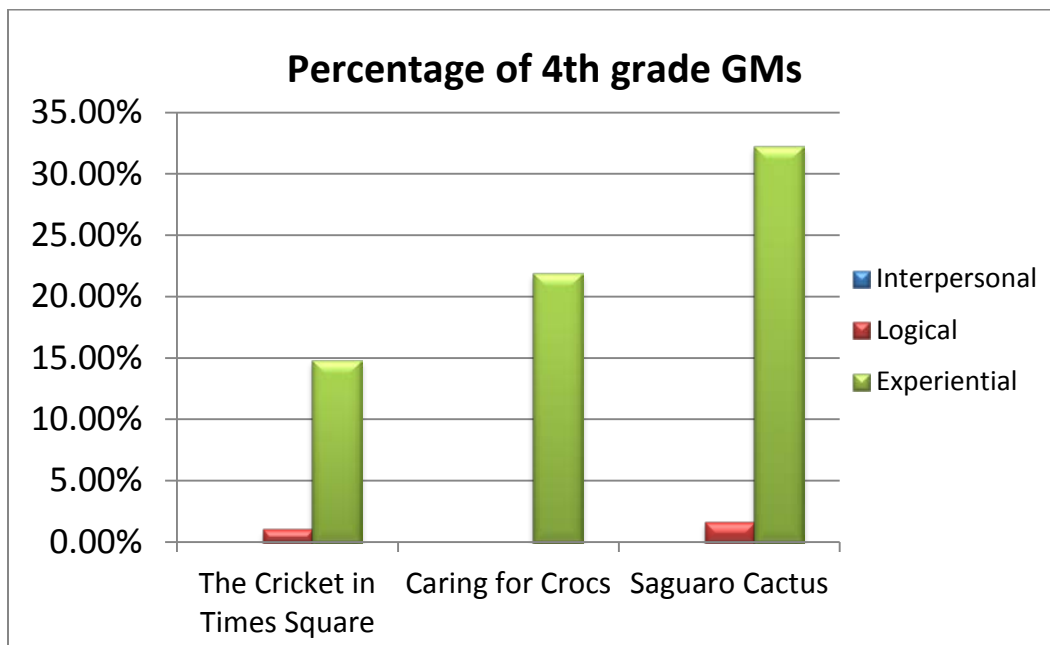


Chart 5.7.1 – 4<sup>th</sup> Grade GMs

In the fourth grade, of the semantic changes, verbs realized as adjectives were used most frequently at 38 instances, and the next highest category was verbs realized as nouns—23 total. There were 19 nouns realized as adjectives, and then the amount of GMs in each category quickly declined to two and one, ending with conjunctive logical GMs. Chart 5.7.2 depicts the frequency of semantic changes, by percentage, among fourth grade texts.

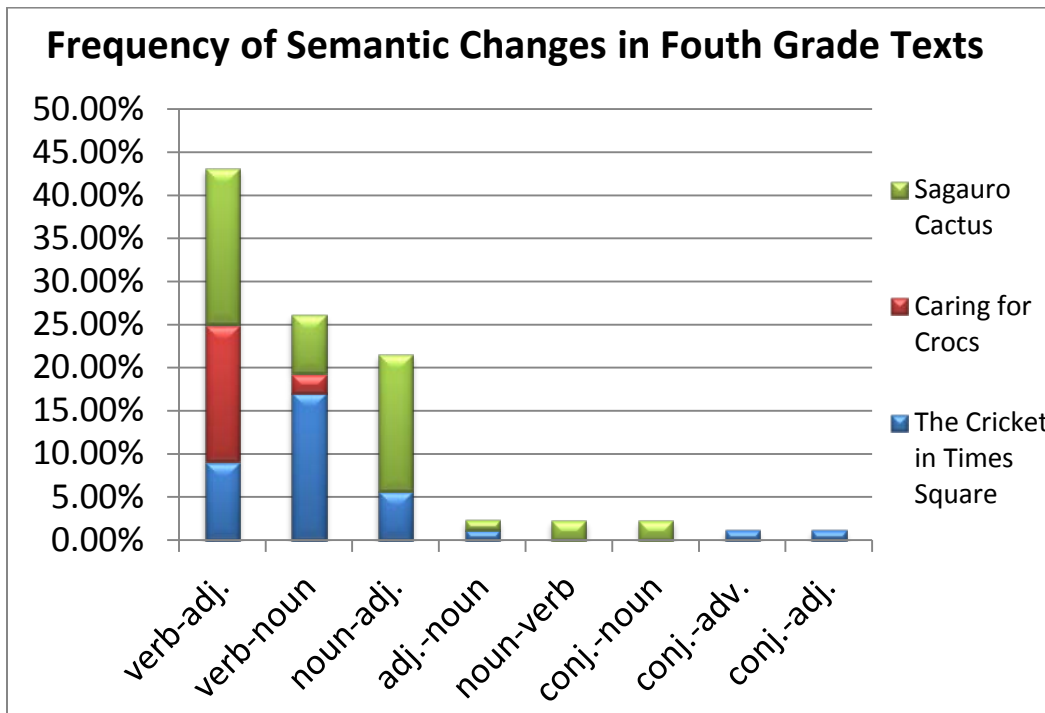


Chart 5.7.2 – 4<sup>th</sup> Grade Semantic Changes

### 5.6.1 Summary of Grammatical Metaphor

The previous data indicate that grammatical metaphors were used more extensively in informational texts at all grade levels. Chart 2.7 displays the frequency of GM usage based on percentage. Informational texts totaled 142 instances of GMs, whereas story texts totaled only 56

GMs. There were 565 informational clauses; this statistic means that GMs saturated 25.13% of the texts. The story texts at all three grade levels contained 563 clauses. GMs were not nearly as prevalent in story texts; at only 9.94%, the results clearly reveal the lesser importance of GMs in story texts. Informational texts hold approximately 10% more GMs than story texts. Chart 5.8 displays the percentages of GM usage by grade and text type.

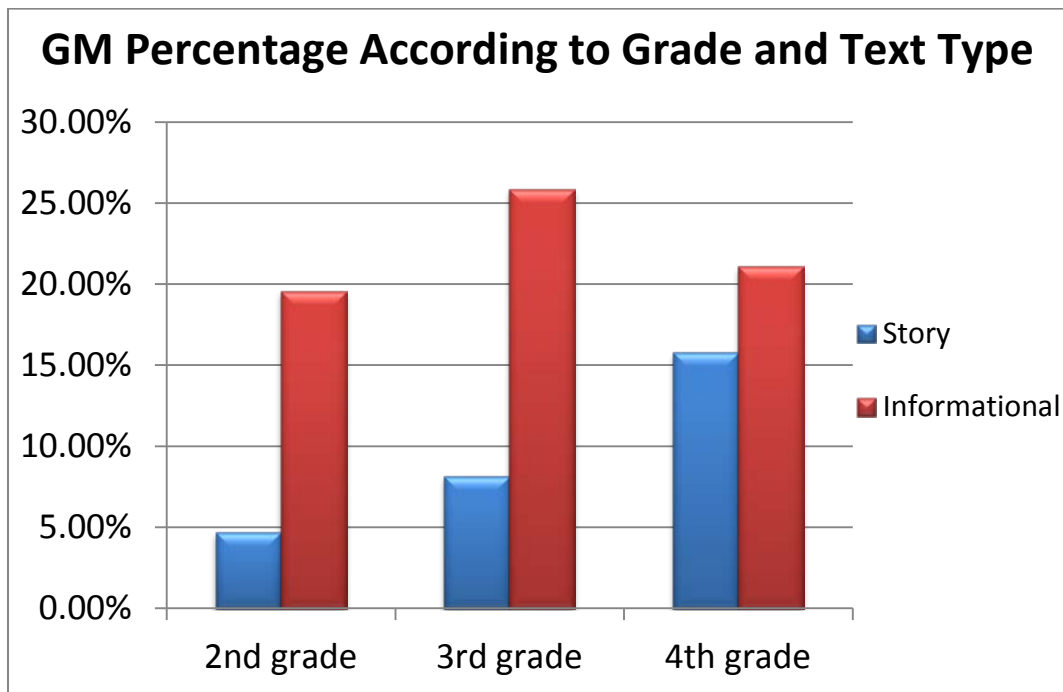


Chart 5.8 – Percentage of GMs by Grade and Text

## 6. Conclusions

### 6.1 Grammatical Metaphors

#### 6.1.1 *Interpersonal GMs in Stories*

First, when introducing interpersonal GMs to students, it is best to teach narrative style while students are learning to read and write stories. Interpersonal GMs are only used in stories. Informational texts, like science, social studies, math, or music, lack interlocutors between which interactive, personal meaning can be made. Interpersonal GMs happen when one speaker intends one meaning but hides it with a less obvious statement. One example of an interpersonal GM is when a delicate conversation reaches the point of argument, and, in an attempt to keep from starting a fight, one speaker might speak his mind by phrasing the comment as an afterthought: “Oh, I thought you were supposed to turn right.” This means, “You are supposed to turn right,” but the speaker hides his direct meaning in an opinion-based statement. A very similar example was seen in “Pepita Talks Twice” when the man at the bus told Pepita that it was a good thing to speak two languages: “I thought it was a good thing to speak two languages” (clause 91). After the bus stop attendant said this to Pepita, she was forced to think about his response. Whether the reply was positive or negative, the social intent of an interpersonal grammatical metaphor is to elicit a response. In Pepita’s case, she chose to stand firm and argue that speaking two languages was bad. She was forced; nonetheless, to consider the alternative. Interpersonal GMs rarely occur in true informational texts because informational texts lack meaning communicated between people.



### 6.1.2 *Experiential GMs in Informational Texts*

Experiential GMs were the most common and possibly the easiest to recognize. Basic GMs, nominalizations, are not difficult to understand, and, as soon as students begin to learn the parts of speech, they should be introduced to how those parts of speech can change, like a literary metaphor, in certain situations—especially in informational texts such as science and social studies. The types of nominalizations seen in informational texts differ from that of their story counterparts. Both types of nominalizations take processes and change their forms to nouns, but the purpose of the two genres is different.

When students are asked to identify the “do-er” of the sentence in a science text, and the subject is “Pollination,” as in the second grade text “From Seed to Plant,” understanding how a grammatical metaphor has changed the verb (pollinate) to a noun (pollination) will assist students’ critical thinking skills and encourage them to understand *why* verbs are being used as subjects. Shifting semantic meaning of nominalized processes is the social intent of informational texts. Informational texts immobilize verbs—slowing down processes—so that they can be studied more effectively. By using “Pollination” as a subject, students can understand the entire process of an insect moving pollen from one plant to another and that this can be referred to in one nominalization. In the language of science “we find that this motif [nominalizations as head of a clause/grammatical metaphor] recurs all the time. The clause begins with a nominal group, typically embodying a number of instances of grammatical metaphor” (Halliday, 2001, p. 186).

However, one important note is that not all experiential GMs are nominalizations. Words can convey meaning using other parts of speech other than verbs and nouns. One example from the third grade informational text, “Saguaro Cactus,” illustrates how nouns can be used as

adjectives: "...for creatures that live close to the **desert** floor" (clause 104). Desert is a noun, so how can a noun be used to describe another noun? This change in semantic meaning happens in precisely the same way that processes are slowed down, immobilized, and dissected for individual separate meanings. What is the desert? It is a large, hot, sandy area with dry plants and little rain. This statement alone promotes critical thinking about what "desert" implies. Even as a noun, the word "desert" holds many meanings. Desert in one context may mean "dry place." Desert in another context may mean "habitat for particular animal species." The latter example is what desert means in the example clause—creatures that live close to this *particular habitat's* floor. As seen in the previous example, nouns can be descriptive and functionally serve as adjectives. Authors use nouns like "desert" to compel the reader to think critically—to take things apart; to see what they mean.

### 6.1.3 *Experiential GMs in Stories*

Just as informational texts will use nominalizations to refer to a whole process as a single event, stories do the same, although the social purpose—the function and purpose of the word—is different. Take the recurring example from "Pepita Talks Twice." The word "grumble" was used repeatedly throughout the story to refer not to the actual action of grumbling, but to the time and place of the grumbling. Grumbling, the action, can then be called "the grumble," and the process will be understood as one word. "The grumble" means that there was a *time* in a certain context when a person became unhappy, impatient, and unwilling to acknowledge the logic of others. The purpose of nominalizing a process like grumbling is not so that readers can freeze the process in time to study it or understand it further, like in informational texts; instead, nominalizing a process like grumbling allows the reader to imagine and anticipate how

characters might react or respond in the situation or in following scenarios. Essentially, these nominalizations allow the reader to experience the action with the character. Another example of how Experiential GMs reinforce actions as single events was in the fourth grade story “The Cricket in Times Square.” In this text, Tucker Mouse explained that the process of overhearing other people’s conversations in secret was a great thrill for him. He also talked about how the process of searching for food presented him with an enjoyable challenge. The narrator says, “Next to **scrounging, eavesdropping** on human beings was what he enjoyed most” (clauses 3-4). The previous example provide two very clear nominalizations or experiential GMs. Now that Tucker used the words “scrounging” and “eavesdropping,” the reader can envision these processes in his mind, imagine what might be the cause or effect of the process, and even move him/her to continue looking for further meaning. This movement into critical thinking is the social intent of an experiential GM in a story text.

#### *6.1.4 Logical GMs in Informational Texts*

Logical grammatical metaphors were not used as frequently but should still be approached and explained differently according to genre. The informational texts used 12 logical GMs, and eight of them were used in a cause and effect scenario. The other four were used to hide conjunctive meaning as in the story texts. A prime example of how a logical grammatical metaphor hides cause and effect was in the fourth grade text “Wild Shots.” In this text, the narrator described the Galapagos Islands: “The islands were **formed** long ago by a bunch of volcanoes” (clause 8). This logical GM, “formed,” was disguised as a verb to help promote the author’s intended meaning. What this statement really meant was that the islands happened because of volcanoes. A happened because of B. Because of volcanoes, the Galapagos Islands

exist. This causal logical GM meaning was predominant throughout the informational texts. Another interesting example of a causal logical GM was in the fourth grade text, “Saguaro Cactus.” This logical GM initiated the clause with what seemed to be a nominal group. It was, in reality, a causal conjunction: “**No wonder** the people of the desert look for cactus boots to use as dishes and bowls!” (clause 67). This logical GM accomplished two things. First, it was a conjunction that linked two clauses together. On its own, the reader might be left wondering, “*What* makes people use the boots as dishes and bowls?” The text’s previous clauses answered that question: “Even after the cactus dies, | the boot stays hard and strong” (clauses 65-66). The logical GM in this case was used conjunctively to tie the ideas together without saying “and” or “so.” The second purpose this logical GM accomplished was to convey a cause and effect relationship between the two clauses: “Because the boots stay hard, people use them for bowls.”

#### 6.1.5 *Logical GMs in Stories*

Story texts use logical grammatical metaphors as well, but they tend to use them differently. First, when logical GMs are presented in stories, they are usually used as indicators of time or to describe the extent of something. Logical GMs in informational texts, on the other hand, are used more as a means of conveying cause and effect.

The clauses in the story texts used logical GMs primarily to mask conjunctive meanings with adverbial phrases, prepositional phrases, and even adjectives. The story texts used ten logical GMs, and in seven of those ten cases adjectives, prepositions, and adverbs disguised the conjunction. In “Days with Frog and Toad” the narrator used a circumstantial adverbial clause as a conjunction to link two ideas together: “**With a splash**, he fell in the river” (clause 66). “With a splash,” in this case, disguised the common conjunction “and then.” This logical GM linked

clauses together to keep the text flowing smoothly. Another example of how story texts used logical GMs to relay conjunctive meaning was in “Pepita Talks Twice,” the third grade story. This example illustrated the conjunctive purpose of a logical GM in story texts very well. The clause said, “Pepita said **with a long sad sigh**” (clause 173). The author did not mean that Pepita, long sad sigh in hand, spoke words. She did not carry the sigh in her pocket as the word “with” might imply. The long sad sigh did not characterize how Pepita said the words: “Pepita said *with urgency*” is an example of when the word “with,” used with a nominalized adjective, helps describe the way in which she said it. Instead, the word “with” in the example was a conjunction bringing two ideas into one clause. This sentence meant that Pepita said what she had to say, *and then* she sadly sighed a long time. Story texts socially position logical GMs in this way in order to join ideas together.

## 6.2 Appraisal

If instructors are to teach their students to write in the story genre by understanding appraisal, judgment items might be the first category to approach, according to the data. Terms of judgment are extremely important at the second grade level. Judgment items seem to pan out by the time the students move on to fourth grade readers. The lack of judgment items does not mean that the skill is not necessary at the fourth grade level, but it may imply that students should have mastered the skill by this point and do not need readings to reinforce the skill. Without doubt, the younger the student, the more important it is to understand how judgment items can affect a story and how the reader is supposed to feel about the story. The social intent of the text is for readers to take the author’s direction. Emphasizing how judgment of others affects peoples’ behaviors and attitudes, using examples of bullying for instance, will help

students understand how the stories they read have social intentions. For instance, while teaching a story like “Days with Frog and Toad,” the teacher should prompt her students to ask, “*Why* did Toad think Frog was sad?” This question could then lead to discussion about how Toad’s opinion of Frog may have affected *the students’* opinions of Frog. Frog *may not* have been sad, but when Toad suggested that Frog was sad, the students would all agree that Frog was sad. Students then might make the connection to real life situations where someone’s judgment affected their opinion.

Stronger use of affect was seen especially toward the end of second grade and into third grade. Affect may be the easiest to teach, since it deals with personal feelings or attitudes of characters. Students might be led with a feeling-based approach to writing. At the second grade level, “How does that make the character feel?” And at the third grade, a less obvious approach might help strengthen the students’ skills in using affect: “What words tell you that Pepita is mad?” Students might then turn to words like “grumble,” which was used repeatedly, or phrases like “with a frown.” Based on the decline of affect from third to fourth grade, the students should begin understanding how stories have social intentions.

Finally, when it comes to reading and writing stories, the data suggest that appreciation items are of almost equal importance but should not be stressed as building blocks of a story. When students are encouraged to write stories, one tip to keep students from over-emphasizing events and objects is to urge them toward describing how they (or their character) felt *about* the event or object (affect) or how other people reacted or behaved (judgment). Teachers can take a scenario like this one from “The Cricket in Times Square” and use it to show students that emphasis does not necessarily need to be put on “things,” because emphasis on characters, their feelings, and their judgments can also be equally as effective. In the following example, Chester

Cricket explains to Tucker Mouse that, while he was in a picnic basket, a pile of roast-beef sandwiches fell on top of him. He responded in this way: “At first I wasn’t too frightened” (clause 167). The author could have chosen to say, “The roast-beef sandwiches weren’t scary,” which would have placed the emphasis on the sandwich, making the appraisal item an appreciation term. Instead, the author used affect to describe the character’s feeling toward the event.

Feelings and attitudes of the characters are not the goal of informational texts; therefore, teachers’ first instructions toward writing in the informational genre should be to teach their students to refrain from using their own perspective or perspective from a character. This can be reinforced by reading appropriate story texts with many characters and informational texts with no characters and pointing out the differences of personal bias to students. Take “From Seed to Plant,” for example. This text had zero participants. While students are reading, teachers should point out the lack of personal bias by the author so that the students can understand the social connotations within the informational genre. Informational texts can, however, be saturated with appreciation items. Dealing with the nature of things, appreciation is vital for making meaning in informational texts.

Heavy emphasis on appreciation while students are in second grade, discussing “things” in science and social studies, like how big Earth is or how dry the desert is, is of utmost importance. Without putting emphasis on items that appraise “things,” students may never distinguish how appreciation items are used in informational texts as opposed to stories. According to the data, appreciation items in *stories* tend to deal with reaction. Reaction in stories appraises how characters reacted. Appreciation items in informational texts not only use reaction, but also valuation and composition as major indicators of how a thing “is” –how valuable it is

and of its structure—. Several good examples of how informational texts use valuation and composition items, along with reaction, were in the second grade text, “From Seed to Plant.” Reaction was used to describe the quality of the juice: “...their **sweet** juice” (clause 14), composition was used to describe the balance of the seed coat: “it needs rain to soak the seed and **soften** its seed coat” (clause 56), and valuation was used to describe the taste of the seeds: “...and they are **tasty**, too!” (clause 72).

In informational texts, judgment may be the least important factor. Judgment can only be used in an informational text when people are introduced into the picture, as the scientists were in the third grade dinosaur text and the fourth grade crocodile text. The least amount of judgment items were in the second grade informational texts, because there were no human characters in the first two texts. “Chameleons” only implied judgment one time when it referenced people kindly, saying, “my dear” (clause 5). Teachers may be most successful in teaching students how to refrain from using judgment when they encourage students to write their own informational texts by eliminating people from the equation. Teachers could introduce informational texts to students that contain human participants or personified animals and ask the students how they could remove the narrator’s or character’s judgment. In the fourth grade text, “Caring for Crocs,” the author implied that the mother crocodile cared for her babies by listening closely to the eggs every day: “She lays her head on the nest to listen **closely**” (clause 41). “Closely” indicated capability. Teachers might ask their students how they could rephrase this sentence so that the crocodile isn’t judged as being an able-minded creature, capable of listening “closely.” The teacher should urge the students to decide how else the crocodile could be described.

Affect is equally of little importance in informational texts. Unless the informational text is told in first person, affect should be eliminated. The reason affect was high in the third grade



informational text, “Wild Shots”, was that the narrator personified the animals. She told the reader information about the animals—their size, their qualities—but she used feelings to influence the reader to believe what she said. Simply to have said, “The adult penguins walk away from their annoying babies,” would have placed emphasis on the thing—babies. The author, in this case, chose to say, “They finally got tired of being pestered and started waddling away” (41-42). The reason “Wild Shots” *felt* more like a story than an informational text was because of how the penguins were personified, as if they had feelings. “Got tired of” implies that the penguins, like people, made a choice to feel a certain way.

## 7. Discussion and Implications for Teachers

Stories use grammatical metaphors in a different way than informational texts. Therefore, teaching methods in aiding students to understand interpersonal, logical, and experiential grammatical metaphors can be approached in different ways.

The data show that use of grammatical metaphor in story texts increases by grade level and use of grammatical metaphor in informational texts remains fairly even at around 20%. Teachers should instruct students to identify grammatical metaphors in texts as they read class textbooks, library books, and other texts. Identification of GMs might help engage the students in actively understanding what language can do when presented in an informational or story context. Teachers can make these notions clear to their students with the goal that they will understand how to understand and write the informational genre.

It then seems to be beneficial, in terms of pedagogy, that teachers could support student learning by explaining and unpacking grammatical metaphors in informational texts. Informational texts become complicated for the young reader when (1) they are instructed in traditional grammar lessons to locate the “subject,” “verb,” and “objects” in a sentence, and (2) it is obvious that a “do-er” or subject of the sentence is not a person or something capable of performing an action, and (3) they have not been explained the differences in how subjects or transitive actors can be portrayed in informational texts as opposed to story texts which make much less use of grammatical metaphor.

Information regarding frequency of appraisal items within writing is useful in instructing students when writing informational texts and story texts. The two writing styles are distinct; time for teaching both styles of writing should be separate and distinct. One key factor is that,

when affect and judgment are used, it is because there are human characters or participants, or sometimes personified inanimate characters. Human characters are the focus of stories, so affect and judgment are important because characters can have emotions and pass judgment.

Appraisal items are important in locating the author's personal feelings toward a person or matter. This idea is another example of how language has social implications. The implications here are that no matter what an author may write—whether story or informational—it will have an embedded personal agenda. These “agendas” are not sinister and may not be overbearing. They are, however, included in all written communication. Even when an author may try his or her hardest not to imply negativity about a person, he or she may inadvertently use negative appreciation toward a “thing” so that the attention is removed from the character.

The differences in how grammatical metaphors and appraisal items are used between informational texts and stories are understandable and identifiable. Grade levels use grammatical metaphors and appraisal items at different frequencies, and, because these two lexicogrammatical resources are crucial features in grade-appropriate textbook materials, teachers may then be able to adjust their instructional approaches regarding how they identify with these meanings and how they convey them to students.

## References

- Beck, I. L., Farr, R. C., & Strickland, D. S. (2007) *Trophies: Changing patterns*. Orlando, FL: Harcourt.
- Beck, I. L., Farr, R. C., & Strickland, D. S. (2007) *Trophies: Just for you*. Orlando, FL: Harcourt.
- Beck, I. L., Farr, R. C., & Strickland, D. S. (2007) *Trophies: Lead the way*. Orlando, FL: Harcourt.
- Bloor, T., & Bloor, M. (2004). *The functional analysis of English* (2<sup>nd</sup> ed.). London: Arnold.
- Coffin, C. (2000). Constructing and giving value to the past: An investigation into secondary school history. In C. Francis & J.R. Martin (Eds.), *Genre and institutions: Social processes in the workplace and school* (196-230). London: Continuum.
- Cope, B., & Kalantzis, M. (1993). Introduction: How a genre approach to literacy can transform the way writing is taught. In B. Cope & M. Kalantzis (Eds.), *The Powers of Literacy: A genre approach to teaching writing* (1-21). London: Falmer Press.
- Donovan, C. (2001). Children's development and control of written story and informational genres: Insights from one elementary school. *Research in the Teaching of English*, 35(3), 394-447.
- Grammar. (2003). In *Dictionary of Linguistics and Phonetics*. Retrieved from <http://ezproxy.marshall.edu:2048/login?url=http://ezproxy.marshall.edu:3589/content/entry/bkdictling/grammar/0>
- Halliday, M.A.K (1978). *Language as social semiotic: The social interpretation of language and meaning*. Baltimore: University Park Press.

- Halliday, M.A.K. (2001). "Literacy and linguistics: Relationships between spoken and written language." *Analyzing English in a Global Context: A Reader*. A. Burns & C. Coffin (Eds.). (181-193). London & NY: Routledge.
- Halliday, M.A.K., & Matthiessen, C. (2004). *An introduction to functional grammar* (3rd ed.). London: Arnold.
- Hasan, R. (1987). The grammarian's dream: Lexis as most delicate grammar. M.A.K. Halliday & R.P. Fawcett (Eds.). *New Developments in Systemic Functional Linguistics, vol 1: theory and description*, 184-211. London: Pinter.
- Hunston, S. (1993). Evaluation and ideology in scientific writing. *Register Analysis: Theory and Practice*. M. Ghadessy (Ed.). (57-73). London: Routledge.
- Johns, A.M. (2008). Genre awareness for the novice academic student: An ongoing quest. *Language Teaching*, 41(2), 237-252. doi: 10.1017/S0261444807004892
- Luke, A. (1993). Introduction. In M.A.K Halliday & J.R. Martin, *Writing science: Literacy and discursive power* (x-xiii). Pittsburgh: University of Pittsburgh Press.
- Martin, J.R. (1993). Life as a noun: Arresting the universe in science and humanities. In M.A.K Halliday & J.R. Martin, *Writing science: Literacy and discursive power* (221-267). Pittsburgh: University of Pittsburgh Press.
- Martin, J.R., & Rose, D. (2003). *Working with discourse: Meaning beyond the clause* (2<sup>nd</sup> ed.). London & NY: Continuum.
- Rose, D. (2005). Democratizing the classroom: A literacy pedagogy for the new generation. *Journal of Education*, 37, 131-161.
- Rothery, J. (1996). Making changes: Developing an educational linguistics. In *Literacy in society*, R. Hasan and G. Williams (Eds.), 86–123. London: Addison Wesley Longman.

Schleppegrell, M. (2004). *The language of schooling: A functional linguistics perspective*.

London & NY: Routledge.

## Appendix

### 1. Grammatical Metaphor

#### 1.1 - 2nd Grade Story

#### Frog and Toad

Clause by number	Kind of GM	Semantic change
<b>6.</b> I want to be alone." Leave me alone	Interpersonal	
<b>40.</b> but it was no <i>use</i> .	Experiential	verb -> noun
<b>44.</b> Toad climbed on the <i>turtle's</i> back.	Experiential	noun -> adjective
<b>52.</b> "why don't you leave him alone?" Leave him alone.	Interpersonal	
<b>66.</b> <i>With a splash</i> , he fell in the river	Logical	conjunction -> adverb
<b>85.</b> Because I have you <i>for a friend</i> .	Logical	relational verb -> preposition
<b>90.</b> That is a very good <i>reason</i> for wanting to be...	Experiential	verb -> noun
<b>93.</b> "I will be glad <i>not to be alone</i>	Logical	relational verb -> preposition
<b>96.</b> They ate wet sandwiches <i>without</i> iced tea.	Logical	verb -> preposition

## 1.2 - 2nd Grade Informational

## From Seed to Plant

Clause by number	Kind of GM	Semantic change
2. A seed contains <b>the beginning</b> of a new plant.	Experiential	verb -> noun
10. This is called <b>pollination</b> .	Experiential	verb -> noun
11. pollination happens in different ways.	Experiential	verb -> noun
18. If a <b>pollen</b> grain from a flower lands on the pistil ...	Experiential	noun -> adjective
20. This is the <b>beginning</b> of a seed.	Experiential	verb -> noun
38. The <b>wind</b> scatters seeds.	Experiential	verb -> noun
39. Some seeds <b>have fluff</b> on them	Experiential	relational verb -> noun
51. The <b>beginning</b> of a plant is curled up inside each...	Experiential	verb -> noun
54. A seed will not sprout until certain things <b>happen</b> .	Experiential	verb -> noun
56. Then it needs <b>rain</b> to soak the seed and	Experiential	verb -> noun
60. This is called <b>germination</b> .	Experiential	verb -> noun
62. ...water and minerals from the soil <b>for food</b> .	Logical	conjunc. -> preposition
67. Finally, the plant is <b>full-grown</b> .	Experiential	verb -> noun
71. They are full of <b>nutrition</b> , vitamins and minerals	Experiential	adjective -> noun

## 2nd Grade Informational

## Chameleons

Clause by number	Kind of GM	Semantic change
8. They whip them out <b>to zap</b> their food.	Logical	conjunction -> prep.



## 2nd Grade Informational

## Secret Life of Trees

Clause by number	Type of GM	Semantic change
4. that protects the <b>tree's trunk and branches</b> .	Experiential	relational verb -> adjective
6. It is rough and <b>cracked</b> .	Experiential	verb -> adjective
14. ...pushing their way through the <b>thick</b> earth.	Experiential	verb -> adjective
17. A tree can live longer than all other <b>living</b> things.	Experiential	verb -> adjective
21. ground, the <b>tree's</b> roots spread out in search of water.	Experiential	verb -> adjective
21. ground, the tree's roots spread out <b>in search</b> of water.	Logical	verb -> prepositional phr.
29. Insects and bugs live on and under a <b>tree's</b> bark.	Experiential	relational verb -> adjective
34. ...two main types: <b>broad-leaved</b> trees and conifers.	Experiential	verb -> adjective
35. flat leaves on its <b>wide-spreading</b> branches.	Experiential	verb -> adjective
36. are mostly made up of <b>broad-leaved</b> trees.	Experiential	verb -> adjective
37. Many <b>broad-leaved</b> trees change their leaves as...	Experiential	verb -> adjective
38. ...most <b>broad-leaved</b> trees have no leaves.	Experiential	verb -> adjective
41. <b>As spring begins</b> , fresh new leaves open from buds...	Logical	conjunction -> adverb
42. The tree wakes up from its <b>winter</b> sleep.	Experiential	noun -> adjective
42. The tree wakes up from its winter <b>sleep</b> .	Experiential	verb -> noun
45. <b>By summer</b> , the tree is covered with bright green...	Logical	conjunction -> adverb
48. the <b>tree's</b> leaves change color.	Experiential	verb -> adjective
55. ...live in colder places than most <b>broad-leaved</b> trees.	Experiential	verb -> adjective
60. they don't snap even when <b>covered</b> with thick snow.	Experiential	verb -> adjective
74. that hardly any light reaches the <b>forest</b> floor.	Experiential	noun -> adjective
78. This palm <b>tree's</b> seed is inside its hairy coconut shell.	Experiential	noun -> adjective
87. You can see the <b>source</b> of wood and paper.	Experiential	adjective -> noun

1.3 - 3<sup>rd</sup> Grade Story

## Pepita Talks Twice

Clause by number	Kind of GM	Semantic Change
5. And she did what they asked without a <b>grumble</b>	Experiential	verb -> noun
19. a <b>grumble</b> began	Experiential	verb -> noun
28. the <b>grumble</b> grew	Experiential	verb -> noun
36. But deep inside of her the <b>grumble</b> grew larger	Experiential	verb -> noun
38. the <b>grumble</b> grew so big that it exploded	Experiential	verb -> noun
64. They are all <b>Spanish</b> words, you know	Experiential	noun -> adjective
66. Pepita said <b>with a frown</b> .	Logical	conjunction -> adjective
66. Pepita said <b>with a frown</b> .	Experiential	verb -> noun
79. Will you please keep wolf for me? <b>Keep wolf for me.</b>	Interpersonal	
91. I thought it was a good thing to speak two languages. <b>It is a good thing to speak two languages.</b>	Interpersonal	
105. but I can't. -> <b>I won't.</b>	Interpersonal	
126. Pepita said <b>with a frown</b> .	Logical	conjunction -> adjective
126. Pepita said <b>with a frown</b> .	Experiential	verb -> noun
141. Pepita said <b>with a frown</b> .	Logical	conjunction -> adjective
141. Pepita said <b>with a frown</b> .	Experiential	verb -> noun
173. Pepita said <b>with a long sad sigh</b> .	Logical	conjunction -> adjective
173. Pepita said <b>with a long sad sigh</b> .	Experiential	verb -> noun
176. ...the blankets up to her chin and <b>made a stubborn face</b> .	Experiential	noun -> verb
207. Lobo turned back just before a loud <b>screech</b> of the car's...	Experiential	verb -> noun
207. ...back just before a loud screech of the <b>car's</b> brakes.	Experiential	noun -> adjective
209. A <b>red-faced</b> man shouted out of the window of the car,	Experiential	verb -> adjective

1.4 - 3<sup>rd</sup> Grade Informational

## Sue the Tyrannosaurus Rex

Clause by number	Kind of GM	Semantic change
1. ...Chicago, Illinois, opened one of its grandest <b>shows</b> ever	Experiential	verb -> noun
2. ...most complete <b>dinosaur</b> fossil found so far.	Experiential	noun -> adjective
6. Here's <b>why</b>	Logical	causal conj. -> noun
9. Hendrickson stayed behind to look <b>for fossils</b>	Logical	conjunc. -> prep/noun
10. ...be one of the greatest <b>fossil</b> discoveries ever made	Experiential	noun -> adjective
10. ...be one of the greatest fossil <b>discoveries</b> ever made	Experiential	verb -> noun
25. When the other <b>fossil</b> hunters returned to the site,	Experiential	noun -> adjective
28. that this amazing <b>find</b> was indeed a T-rex	Experiential	verb -> noun
32. ...with the <b>help</b> of some investors, paid...	Experiential	verb -> noun
33. This was a very important <b>buy</b>	Experiential	verb -> noun
35. ...learn about natural <b>history</b> , or the <b>history</b> of our nat...	Experiential	verbs -> nouns 2
37. so that they can learn more about the <b>past</b>	Experiential	verb -> noun
39. to replace some of the <b>missing</b> bones, using what they...	Experiential	verb -> adjective
44. How have scientists learned from Sue's <b>discovery</b> ?	Experiential	verb -> noun
48. and they drew some <b>conclusions</b> .	Experiential	Verb -> noun
49. the <i>T. rex</i> had a very <b>small</b> brain.	Experiential	relational verb -> adj.
50. The brain <b>cavity</b> , or the area where the brain was,	Experiential	noun -> adjective
56. The <b>length</b> and <b>shape</b> of its teeth tell scientists	Experiential	adjectives -> nouns 2
66. the <b>plant-eating</b> dinosaurs in the area had plenty to eat	Experiential	verb -> noun
69. They wanted visitors to leave with a <b>feeling</b>	Experiential	verb -> noun

3<sup>rd</sup> Grade Informational - GM

## Wild Shots: They're My Life

Clause by number	Kind of GM	Semantic change
2. all my best friends were furry, <b>feathered</b> , or scaly	Experiential	verb -> noun
3. My friends were the gentle, <b>trusting</b> creatures of the...	Experiential	verb -> noun
8. The islands were <b>formed</b> long ago by a bunch of volcanoes	Logical	conjunction -> verb
20. See the <b>shot</b> I got?	Experiential	verb -> noun
22. I'm still taking lots of <b>wildlife</b> photos	Experiential	noun -> adjective
23. and my best friends are still furry, <b>feathered</b> , and scaly	Experiential	verb -> noun
34. and the <b>adventures</b> we had getting them	Experiential	verb -> noun
35. The king <b>penguin</b> chick below looks like	Experiential	noun -> adjective
35. The king <b>penguin</b> chick below <b>looks</b> like	Experiential	verb -> noun
44. and I had to scurry to get this <b>shot</b> .	Experiential	verb -> noun
47. When early <b>Spanish-speaking</b> explorers came the islands	Experiential	verb -> noun
56. But look at the kind of <b>action</b> shot	Experiential	verb -> adjective
56. But look at the kind of action <b>shot</b>	Experiential	verb -> noun
64. that grows along the <b>wave-beaten</b> shoreline	Experiential	verb -> adjective
66. sea dragons are right at home in the <b>pounding</b> waves	Experiential	verb -> adjective
69. First I put my camera into a <b>waterproof</b> case with a clear...	Experiential	verb -> adjective
75. and got lots of <b>cuts</b> and <b>bruises</b>	Experiential	verb -> noun
77. <b>Watching</b> animals fight can be pretty wild	Experiential	verb -> noun
82. They were <b>squabbling</b> Galapagos neighbors	Experiential	verb -> adjective
85. The male on the right had his pouch <b>puffed-out</b> .	Experiential	verb -> adjective
87. The <b>fight</b> in the lower photo was between elephant...	Experiential	verb -> noun
94. <b>All of a sudden</b> ,	Logical	Conjunction -> adverb
101. they were back to their lazy <b>pushing</b> and <b>shoving</b>	Experiential	verb -> noun
102. Finally, they collapsed into a <b>heap</b> .	Experiential	verb -> noun
107. <b>In a few months</b>	Logical	Conjunction -> adverb
109. and, with luck, <b>head</b> out to sea too.	Experiential	noun -> verb

## 1.5 - 4th Grade Story

## The Cricket in Times Square

Clause by number	Kind of GM	Semantic change
3. Next to <b>scrounging</b> , eavesdropping on human beings was	Experiential	verb -> noun
3. Next to scrounging, <b>eavesdropping</b> on human beings was	Experiential	verb -> noun
15. For a moment he stood under the <b>three-legged</b> stool,	Experiential	verb -> adjective
22. There was no <b>answer</b>	Experiential	verb -> noun
25. From the shelf above came a <b>scuffling</b> , like little feet...	Experiential	verb -> noun
38. He had a high, musical <b>voice</b> .	Experiential	verb -> noun
69. It was almost as much fun as <b>eavesdropping</b>	Experiential	verb -> noun
73. I live inside an old <b>tree</b> stump, next to a willow tree.	Experiential	noun -> adjective
75. And I'd been practicing <b>jumping</b> that day too	Experiential	verb -> noun
79. I do a lot of <b>jumping</b> , you know.	Experiential	verb -> noun
83. And I had just finished <b>jumping</b>	Experiential	verb -> noun
94. and dashed over to his <b>drain</b> pipe	Experiential	noun -> adjective
97. He thought Tucker was a very <b>excitable</b> person	Experiential	noun -> adjective
99. Inside the <b>drain</b> pipe, Tucker's nest was a jumble of papers...	Experiential	noun -> adjective
101. Tucker tossed things left and right in a wild <b>search</b> .	Experiential	verb -> noun
102. <b>Neatness</b> was not one of the things	Experiential	adjective -> noun
104. <b>At last</b> he discovered	Logical	Conjunction -> adverb
109. that <b>meeting</b> his first cricket was a special occasion	Experiential	verb -> noun
139. They had <b>hard-boiled</b> eggs, and cold <b>roast</b> chicken, and <b>roast</b> beef,	Experiential	verb -> adjective x3
142. Tucker Mouse moaned <b>with pleasure</b> at the thought of...	Logical	conjunction -> adjective
142. ...moaned with pleasure at the <b>thought</b> of all that food.	Experiential	verb -> noun
150. "Naturally not," said Tucker Mouse <b>sympathetically</b>	Experiential	noun -> adjective
159. what with being tired from the <b>jumping</b> and everything	Experiential	verb -> noun
162. ...that had the last of the <b>roast</b> beef sandwiches in it.	Experiential	verb -> adjective
166. Trapped under <b>roast</b> beef sandwiches!	Experiential	verb -> adjective
178. and there was a <b>rattling</b> and <b>roaring</b> sound	Experiential	verb -> adjective x2
189. But every now and then the train would give a <b>lurch</b> .	Experiential	verb -> noun
195. I could tell from the <b>noise</b>	Experiential	verb -> noun

1.6 - 4th Grade Informational

Caring for Crocs

Clause by number	Kind of GM	Semantic change
5. Late July is an <b>exciting</b> time of year for scientists FM and LB.	Experiential	verb -> adjective
6. they walk along certain beaches and inlets on <b>Florida's</b> Southern coast	Experiential	relational process -> adj
9. <b>Dug-out</b> nests in the sand.	Experiential	verb -> adjective
10. <b>Broken</b> eggshells.	Experiential	verb -> adjective
11. Tiny tracks at the <b>water's</b> edge.	Experiential	relational process -> adj
12. ...clues that lead to newly <b>hatched</b> American crocodiles!	Experiential	verb -> adjective
13. Frank and Laura have been studying this <b>endangered</b> species since...	Experiential	verb -> adjective
15. One reason was that too much of the <b>croc's</b> natural home area had been <b>bulldozed</b> to make way for houses.	Experiential Experiential	relational process-> adj verb -> noun
19. ...a big chunk of what remained of the <b>croc's</b> natural area.	Experiential	relational process-> adj
24. How much <b>living</b> space do they need?	Experiential	verb -> adjective
28. American crocodiles are more <b>scared</b> of people than you...	Experiential	verb -> adjective
31. but the most important time is <b>nesting</b> season	Experiential	verb -> adjective
44. The babies will hang out near the <b>water's</b> edge for a few weeks	Experiential	relational process -> adj
49. Later, by looking at the different patterns of <b>clipped</b> scales	Experiential	verb -> adjective
52. even when it's <b>grown</b> up.	Experiential	verb -> noun

## 4th Grade Informational

## Saguaro Cactus

Clause by number	Kind of GM	Semantic change
4. Yet, <b>rising</b> out of the desert sand and scrub brush is an...	Experiential	verb -> noun
12. It is the center of <b>life</b> for hundreds of creatures...	Experiential	verb -> noun
16. <b>Life</b> for a new saguaro begins in the summer,	Experiential	verb -> noun
17. when warm <b>rains</b> come to the desert	Experiential	verb -> noun
19. when the bright red fruit of a <b>full-grown</b> cactus falls to ...	Experiential	verb -> adjective
23. By chance, a seed may stick to a <b>mouse's</b> paw or to a <b>rabbit's</b> ear.	Experiential Experiential	Relational verb -> adj Relational verb -> adj
25. And maybe it will fall to the ground and <b>take root</b> .	Experiential	noun -> verb
27. Most cactus seedlings die in the <b>blazing</b> heat.	Experiential	noun -> adjective
28. But a few lucky plants <b>take root</b> in shady spots, safe from the <b>burning</b> sun.	Experiential Experiential	noun -> adjective verb -> adjective
30. this <b>ten-year-old</b> saguaro is off to a good start	Experiential	noun -> adjective
38. bits of <b>flower</b> dusk, called pollen, stick to their bodies	Experiential	noun -> adjective
44. a fully <b>grown</b> saguaro can stretch	Experiential	verb -> adjective
46. The <b>saguaro's</b> roots do not grow deep.	Experiential	relational verb -> adj
47. They stay shallow to catch any bit of <b>rainwater</b> that drips	Experiential	verb -> noun
52. ...the bird [taps] through the <b>saguaro's</b> tough skin to build	Experiential	relational verb -> adj
55. The dark hole makes a cool <b>nesting</b> place for the <b>woodpecker's</b> family.	Experiential Experiential	verb -> adjective relational verb -> adj
56. Safely inside, the birds hunt and <b>feast</b> on insects	Experiential	noun -> verb
57. A <b>woodpecker</b> family does not stay in the same nest for...	Experiential	noun -> adjective
62. a hard wall grows around the hole in the <b>cactus's</b> skin	Experiential	relational verb -> adj
67. <b>no wonder</b> the people of the desert look for <b>cactus</b> boots to use as dishes and bowls!	Logical Experiential	conjunction -> noun noun -> adjective
71. Elf owls are among <b>the first</b> to take over	Experiential	adjective -> noun
77. There, white <b>winged</b> doves build cozy nests	Experiential	verb -> adjective
78. Red-tailed hawks and <b>horned</b> owls also find homes on the <b>growing</b> saguaro.	Experiential Experiential Experiential	verb -> adjective verb -> adjective verb -> adjective
80. By the time it is <b>75 years</b> old,	Experiential	noun -> adjective
82. It is more like a <b>crowded</b> village than a plant.	Experiential	verb -> adjective
83. Birds aren't the only creatures in search of a cool <b>cactus</b> home	Experiential	noun -> adjective
84. Lizards, insects, and spiders also fill empty <b>nest</b> holes	Experiential	noun -> adjective
90. <b>Keen-eyed</b> coyotes and bobcats hunt in the brush	Experiential	verb -> adjective
97. But when <b>necessary</b> , coyotes will even eat berries...	Logical	conjunction -> noun
98. ...provides an important habitat for many <b>desert</b> creatures	Experiential	noun -> adjective
100. When this happens, <b>desert   winds</b> topple the dead plant	Experiential Experiential	noun -> adjective verb -> noun
101. ... living in the saguaro must move to a new <b>cactus</b> home.	Experiential	noun -> adjective
103. it is still necessary to <b>desert</b> life.	Experiential	noun -> adjective
104. ...for creatures that live close to the <b>desert</b> floor	Experiential	noun -> adjective

## 2. Appraisal –

### 2.1 - Grade: 2nd Story

### Text: Frog and Toad

Clause by number	Appraiser	App. Item	Affect S/D	Judgment +/-	Apprec. +/-
4 “ <b>Dear</b> Toad, I am not at home.	Frog	Toad		normality +	
6 I want to be <b>alone.</b> ”	Frog	Frog	dissatisfaction: ennui - D		
7 “ <b>Alone?</b> ”	Toad	Toad	unhappiness: antipathy - D		
9 “Frog <b>has me</b> for a friend.	Toad	Frog		normality +	
20 ...sitting on an island <b>by himself.</b>	narrator	Frog	unhappiness: misery - D		
21 “ <b>Poor Frog,</b> ”	Toad	Frog	unhappiness: misery - D		
23 “He must <b>be very sad.</b>	Toad	Frog	unhappiness: misery - D		
24 I <b>will cheer</b> him up.”	Toad	Frog	happiness: cheer - S		
31 he <b>shouted,</b>	narrator	Toad	security: confidence - S		
33 It’s your <b>best friend,</b> Toad!”	Toad	Toad		tenacity +	
36 and waved it <b>like a flag.</b>	narrator	Toad		propriety (t)	
49 He <b>wants to be alone.</b> ”	Toad	Frog	unhappiness: misery - D		
50 “If Frog <b>wants to be alone,</b> ”	Turtle	Frog	unhappiness: misery - D		
52 “why don’t you <b>leave him alone?</b> ”	Turtle	Toad	dissatisfaction: displeasure - D		
53 “Maybe <b>you are right,</b> ”	Toad	Turtle		veracity +	
55 ...Frog <b>does not want</b> to see me.	Toad	Toad	dissatisfaction: displeasure - D		
56 Maybe he <b>does not want</b> me...	Toad	Toad	dissatisfaction: displeasure - D		
56 ...me <b>to be his friend anymore.</b> ”	Toad	Toad	dissatisfaction: displeasure - D		
61 <b>cried</b> Toad.	narrator	Toad	unhappiness: misery - S		
62 “ <b>I am sorry</b> for all the dumb...	Toad	Toad	insecurity: disquiet - D		
62 ...all the <b>dumb things</b> I do.	Toad	TOad		propriety (t)	
63 <b>I am sorry</b> for all the silly...	Toad	Toad	insecurity: disquiet - D		
63 ...all the <b>silly things</b> I say.	Toad	Toad		propriety (t)	
66 <b>With a splash,</b> he fell in the river.	narrator	Toad			composition: balance +
69 The sandwiches were <b>wet.</b>	narrator	sandwiches			composition: balance -
70 ...pitcher of iced tea was <b>empty.</b>	narrator	pitcher			composition: balance



Clause by number	Appraiser	App. Item	Affect S/D	Judgment +/-	Apprec. +/-
71 "Our lunch is <b>spoiled</b> ,"	Toad	lunch			composition: balance -
73 "I made it <b>for you</b> , Frog,	Toad	lunch		propriety (t)	
74 so that you <b>would be happy</b> ."	Toad	Frog	happiness: cheer - D		
77 "I <b>am happy</b> .	Frog	himself	happiness: cheer - D		
78 I am <b>very happy</b> .	Frog	himself	happiness: cheer - D		
80 I <b>felt good</b>	Frog	himself	happiness: cheer - D		
81 because the sun was <b>shining</b> .	Frog	sun			reaction: impact +
82 I <b>felt good</b>	Frog	himself	happiness: cheer - D		
84 And I <b>felt good</b>	Frog	himself	happiness: cheer -D		
85 because I <b>have you</b> for a friend.	Frog	Toad		propriety (t)	reaction: quality +
86 I wanted <b>to be alone</b> .	Frog	Frog	satisfaction: admiration - D		
87 ...about how <b>fine</b> everything is."	Frog	everything			reaction: quality+
89 "I <b>guess</b>	Toad	his opinion	insecurity: surprise - S		
90 that is a <b>very good reason</b> ...	Toad	reason			valuation +
90 reason for wanting <b>to be alone</b> ."	Toad	Frog's status	satisfaction: admiration - D		
93 "I <b>will be glad</b>	Frog	Frog	happiness: cheer - S		
93 <b>not to be alone</b> .	Frog	Frog	satisfaction: admiration - D		
96 They ate <b>wet</b> sandwiches...	narrator	sandwiches			compo: balance -
97 They were <b>two close friends</b>	narrator	Frog & Toad		normality +	
97 ...friends sitting <b>alone together</b> .	narrator	Frog & Toad	satisfaction: admiration - S		

## Grade: 2nd Story

## Text: The Enormous Turnip

Clause by number	Appraiser	App. Item	Affect +/-	Judgment +/-	Apprec. +/-
1 Once upon a time an <b>old</b> man...	Narrator	man		normality -	
1 ...old man planted a <b>little</b> turnip	Narrator	turnip			reaction: impact -
3 "Grow, grow, <b>little</b> turnip,	old man	turnip			reaction: impact -
4 grow <b>sweet!</b>	old man	turnip			reaction: quality +
5 Grow, grow, <b>little</b> turnip,	old man	turnip			reaction: impact -
6 grow <b>strong!</b> "	old man	turnip			reaction: quality +
7 And the turnip grew up <b>sweet</b>	Narrator	turnip			reaction: quality +
7 ...sweet and <b>strong</b> and big and..	Narrator	turnip			reaction: quality +
7 ...strong and <b>big</b> and enormous.	Narrator	turnip			reaction: quality +
7 ...strong and big and <b>enormous</b> .	Narrator	turnip			reaction: quality +
8 Then, one day, the <b>old</b> man...	Narrator	man		normality -	
12 He called the <b>old</b> woman.	Narrator	woman		normality -	
13 The <b>old</b> woman pulled the...	Narrator	woman		normality -	
13 ...woman pulled the <b>old</b> man,	Narrator	man		normality -	
14 the <b>old</b> man pulled the turnip.	Narrator	man		normality -	
18 So the <b>old</b> woman called her...	Narrator	woman		normality -	
19 ...pulled the <b>old</b> woman,	Narrator	woman		normality -	
20 the <b>old</b> woman pulled the...	Narrator	woman		normality -	
20 ...woman pulled the <b>old</b> man,	Narrator	man		normality -	
21 the <b>old</b> man pulled the turnip.	Narrator	man		normality -	
27 ...pulled the <b>old</b> woman,	Narrator	woman		normality -	
28 the <b>old</b> woman pulled the...	Narrator	woman		normality -	
28 ...woman pulled the <b>old</b> man,	Narrator	man		normality -	
29 the <b>old</b> man pulled the turnip.	Narrator	man		normality -	
36 ...pulled the <b>old</b> woman,	Narrator	woman		normality -	
37 the <b>old</b> woman pulled the...	Narrator	woman		normality -	
37 ...woman pulled the <b>old</b> man,	Narrator	man		normality -	
38 the <b>old</b> man pulled the turnip.	Narrator	man		normality -	

Clause by number	Appraiser	App. Item	Affect +/-	Judgment +/-	Apprec. +/-
46 ...pulled the <b>old</b> woman,	Narrator	woman		normality -	
47 the <b>old</b> woman pulled the...	Narrator	woman		normality -	
47 ...woman pulled the <b>old</b> man,	Narrator	man		normality -	
48 the <b>old</b> man pulled the turnip.	Narrator	man		normality -	
51 and up came the turnip <b>at last</b> .	Narrator	relief	happiness: cheer -S		

2.2 - Grade: 2nd Informational Text: From Seed to Plant

Clause by number	Appraiser	App. Item	Affect +/-	Judgment +/-	Apprec. +/-
2. beginning of a <b>new</b> plant.	narrator	plant			composition: balance +
14. for their <b>sweet</b> juice,	narrator	juice			reaction: quality +
19. it grows a <b>long</b> tube through	narrator	tube			composition: balance/
23. As the seeds become <b>bigger</b> ,	narrator	seeds			composition: balance +
26. When the fruit or pod <b>ripens</b> ,	narrator	ripeness			valuation +
28. ready to become <b>new</b> plants.	narrator	plants			valuation +
40. ground <b>like tiny parachutes</b> .	narrator	fluffy seeds			reaction: quality
47. garden is <b>beautiful!</b>	narrator	garden			reaction: quality +
49. seeds come in <b>small</b> envelopes	narrator	envelopes			reaction: quality -
56. seed and <b>soften</b> its seed coat.	narrator	rain's action			composition: balance
65. grows <b>bigger and bigger</b> .	narrator	plant			reaction: quality
67. the plant is <b>full-grown</b> .	narrator	plant			reaction: quality
69. where <b>new</b> seeds will grow	narrator	seeds			reaction: quality +
71. They are <b>full of</b> nutrition,	narrator	foods			valuation +
72. and they are <b>tasty</b> , too!	narrator	foods			valuation +

Grade: 2nd Informational Text: Chameleon

Clause by number	Appraiser	App. Item	Affect +/-	Judgment +/-	Apprec. +/-
3. you'd never need <b>new</b> clothes.	narrator	clothes			reaction: +
5. you with, <b>my dear!</b>	narrator	reader		normality +	
8. They <b>whip</b> them out to zap	narrator	actn of tongue	security: confidence - S		
8. to <b>zap</b> their food!	narrator	actn of tongue	security: confidence - S		

Grade: 2nd Informational

Text: The Secret Life of Trees

Clause by number	Appraiser	App. Item	Affect +/-	Judgment +/-	Apprec. +/-
4. that <b>protects</b> the tree's trunk	narrator	bark			composition: complexity +
5. The bark at the bottom is <b>old</b> .	narrator	bark			reaction: quality -
6. It is <b>rough</b> and cracked.	narrator	bark			reaction: quality -
7. the bark is <b>young and smooth</b> .	narrator	bark			reaction: quality +
8. today is <b>over 360 feet high!</b>	narrator	tree			reaction: impact +
10. trunk to build <b>over 300</b> houses	narrator	amount			reaction: impact +
14. through the <b>thick</b> earth.	narrator	earth			reaction: quality
16. area <b>the size of a soccer field!</b> )	narrator	area			composition: balance (t)
17. live <b>longer than all other living</b>	narrator	lifespan			reaction: impact +
18. <b>hundreds—even thousands</b>	narrator	lifespan			reaction: impact +
23. It is <b>an amazing</b> 4,900 years	narrator	lifespan			reaction: impact +
26. birds <b>carefully</b> build nests.	narrator	care			composition: complexity +
33. come in <b>all shapes and sizes,</b>	narrator	kinds of trees			composition: balance
35. tree has <b>large, flat</b> leaves	narrator	leaves			reaction: quality +
35. its <b>wide-spreading</b> branches.	narrator	branches			reaction: quality +
36. The <b>shady</b> green forests of	narrator	forests			reaction: quality +
38. In the <b>cold chill</b> of winter,	narrator	winter temps			reaction: quality -
41. <b>fresh new</b> leaves open from	narrator	leaves			reaction: quality +
43. as the days get <b>longer</b>	narrator	days			reaction: quality +
45. with <b>bright</b> green leaves.	narrator	leaves			reaction: quality +
47. in the <b>misty</b> autumn,	narrator	autumn			reaction: quality
49. Some leaves turn <b>brown</b> .	narrator	leaves			reaction: quality
50. Others turn <b>bright</b> yellow or	narrator	yellow			reaction: quality
50. yellow or <b>brilliant</b> red.	narrator	red			reaction: quality
55. can live in <b>colder</b> places	narrator	places			reaction: quality -
56. they have <b>short, sharp</b> needles	narrator	needles			reaction: quality
57. that shed snow <b>easily</b> .	narrator	needles			composition: complexity +

Clause by number	Appraiser	App. Item	Affect +/-	Judgment +/-	Apprec. +/-
58. conifer are <b>extra bouncy</b> .	narrator	extent			composition: complexity +
61. trees produce <b>hard, scaly</b> cons	narrator	cones			reaction: quality
70. to keep the seeds <b>dry</b> .	narrator	seeds			reaction: quality +
73. In <b>steamy, wet</b> jungles,	narrator	jungles			reaction: quality
73. trees grow <b>so close together</b>	narrator	growth space			composition: balance
74. that <b>hardly any</b> light reaches	narrator	amnt of light			composition: balance
75. in the <b>warmest</b> countries	narrator	countries			reaction: quality
76. Lots of <b>tasty</b> fruits and nuts	narrator	foods			reaction: quality +
77. Coconut palms grow <b>wild</b> on	narrator	kind of growth			reaction: impact
78. inside its <b>hairy</b> coconut shell.	narrator	shell			reaction: quality
81. up somewhere <b>dry</b> .	narrator	place			reaction: quality
84. its roots <b>strangle</b> the other	narrator	action of roots			reaction: quality
90. And the <b>biggest</b> secret of all	narrator	secret			reaction: impact +

2.3 - Grade: 3<sup>rd</sup> Story

## Text: Pepita Talks Twice

Clause by number	Appraiser	App. Item	Affect S/D	Judgment +/-	Appreciation. +/-
5. they asked <b>without a grumble.</b>	narrator	Pepita	happiness: cheer - D	propriety +	
7. she <b>didn't want to help</b> anyone	narrator	Pepita	unhappiness: antipathy - D	tenacity -	
9. She <b>wanted to teach</b> their dog	narrator	P's ability		capacity+	
9. teach their dog Lobo a <b>new</b> trick.	narrator	trick			reaction: quality
10. She <b>wanted to teach</b> him to fetch	narrator	P's ability		capacity +	
13. Pepita <b>raced</b> by the grocery...	narrator	P's speed	inclination: desire - S		
13. , but <b>not fast enough.</b>	narrator	P's speed		capacity -	
15. speak to this lady <b>in Spanish.</b>	Mr. Hobbs	speech			reaction: quality
17. ... <b>did what Mr. Hobbs asked.</b>	narrator	Pepita		propriety +	
18. But <b>deep</b> inside of her	narrator	extent			reaction: impact
19. <b>a grumble began.</b>	narrator	Pepita	unhappiness: antipathy - S	propriety -	
20. She <b>tiptoed</b> by the house.	narrator	P's action	insecurity: disquiet - S		
21. but <b>not softly enough.</b>	narrator	P's action			reaction: impact -
22. her aunt called <b>in Spanish</b>	narrator	Rosa			reaction: quality
23. delivery man <b>in English.</b>	Rosa	speech			reaction: quality
26. Pepita <b>did what Aunt Rosa asked.</b>	narrator	Pepita		propriety +	
27. But <b>deep</b> inside of her	narrator	extent			reaction: impact
28. <b>the grumble grew.</b>	narrator	Pepita	unhappiness: antipathy - S	propriety -	
29. She <b>ducked</b> behind the fence	narrator	P's action	insecurity: disquiet - S		
30. but <b>not low enough.</b>	narrator	P's action		capacity -	
32. and said <b>in Spanish</b>	narrator	Miguel'			reaction: quality
33. on the telephone <b>in English.</b>	Miguel	speech			reaction: quality
35. Pepita <b>did what Miguel asked.</b>	narrator	Pepita		propriety +	
36. But <b>deep</b> inside of her	narrator	extent			reaction: impact
36. <b>the grumble grew</b> larger	narrator	Pepita	unhappiness: antipathy - S	propriety -	
36. the grumble grew <b>larger</b>	narrator	grumble			reaction: quality
38. the grumble <b>grew so big ...</b>	narrator	grumble			reaction: impact
38. so big that it <b>exploded.</b>	narrator	Pepita	unhappiness: antipathy - S		

Clause by number	Appraiser	App. Item	Affect S/D	Judgment +/-	Appreciation. +/-
40. she <b>burst out</b> ,	narrator	Pepita	security: confidence - S		
41. <b>"I would have been here first!"</b>	Pepita	Pepita	dissatisfaction: displeasure- D	propriety -	
46. She <b>slipped out</b> of bed...	narrator	P's action	insecurity: disquiet - S		
46. ...of bed and <b>tiptoed</b> by Lobo,	narrator	P's action	insecurity: disquiet - S		
50. "I am <b>never, ever</b> going to..."	Pepita	Pepita	unhappiness: antipathy - S		
50. ...to speak Spanish <b>anymore</b> ,"	Pepita	extent			reaction: impact -
51. Pepita said <b>loudly</b> ,	narrator	P's speech	security: confidence - S		reaction: impact
52. "That's <b>pretty dumb</b> ,"	Juan	P's idea			valuation -
54. <b>"My, oh my</b> , Pepita.	Mother	reaction	dissatisfaction: displeasure - S		
56. I'm <b>tired of talking twice</b> ."	Pepita	P's attitude	dissatisfaction: displeasure- D		
60. So I'm <b>never</b> going to speak...	Pepita	extent			reaction: impact -
60. ...to speak Spanish <b>anymore</b> ."	Pepita	extent	unhappiness: antipathy - S		
61. tortilla and <b>grinned</b> .	narrator	Juan's reactn	happiness: cheer - S		
64. "They are all <b>Spanish</b> words,	Juan	words			reaction: quality
65. <b>"I will find a way</b> ,"	Pepita	response	satisfaction: interest - S	capacity +	
66. Pepita said <b>with a frown</b> .	narrator	P's reaction	unhappiness: misery - S		
67. She <b>hadn't thought</b> about that	narrator	P's ability		capacity -	
68. Pepita <b>kissed her mother</b> ,	narrator	P's action	happiness: affection - D	propriety +	
71. but <b>not tight enough</b> .	narrator	P's action			reaction: impact -
72. ...and followed <b>at her heels</b> .	narrator	Lobo	happiness: affection - S		
74. Pepita <b>scolded</b> ,	narrator	P's speech	unhappiness: antipathy - S		
76. But Lobo just <b>wagged</b> his tail	narrator	Lobo's action	happiness: affection - S		
81. <b>I'll be late for school</b> ."	Pepita	herself	dissatisfaction: displeasure- D	tenacity +	
88. I don't speak Spanish <b>anymore</b> ."	Pepita	extent			reaction: impact
89. "That's <b>too bad</b> ,"	Mr. Jones	P's plan			valuation -
91. it was <b>a good thing</b> to speak...	Mr. Jones	to speak			reaction: impact +
92. "It's <b>not a good thing</b> at all,	Pepita	to speak			reaction: impact -
94. Miss Garcia, <b>smiled</b> and said,	narrator	MG's action	happiness: cheer - S		
95. "We have a <b>new</b> student	Miss Garcia	student			reaction: quality +



Clause by number	Appraiser	App. Item	Affect S/D	Judgment +/-	Appreciation. +/-
97. and she speaks <b>no English.</b>	Miss Garcia	speech		capacity -	
98. ...all be <b>as helpful as we can.</b>	Miss Garcia	favor		propriety +	
101. Carmen <b>smiled</b> at Pepita	narrator	C's action	happiness: cheer - S		
102. wanted to <b>run away and hide.</b>	narrator	P's action	unhappiness: misery - S	propriety -	
103. Instead, <b>she stood up</b> and said	narrator	P's action		veracity +	
104. " <b>I'm sorry</b> , Miss Garcia,	Pepita	response	disinclination: fear - D		
105. but I <b>can't.</b>	Pepita	Pepita		capacity -	
106. I don't speak Spanish <b>anymore.</b> "	Pepita	Pepita			reaction: impact -
107. "That is <b>really too bad,</b> "	Miss Garcia	P's plan			valuation -
109. "It's <b>such a wonderful thing</b>	Miss Garcia	two langs			reaction: impact +
110. Pepita <b>mumbled</b> to herself,	narrator	P's action	dissatisfaction: ennui - S	propriety -	
111. It is <b>not a wonderful thing...</b>	Pepita	spkng twice			reaction: impact -
111. ...not a wonderful thing <b>at all,</b>	Pepita	extent			reaction: impact -
118. he <b>didn't open an eye</b> or even	narrator	Lobo	dissatisfaction: ennui - D		
118. or <b>even</b> wiggle an ear.	narrator	Lobo	dissatisfaction: ennui -D		
119. behind her, Juan <b>shouted,</b>	narrator	J's action	security: confidence - S		
121. <b>Like a streak,</b> Lobo raced...	narrator	Lobo's action			reaction: impact +
121. Lobo <b>raced to the gate...</b>	narrator	Lobo's action	security: trust - S		
121. to the gate and <b>barked.</b>	narrator	Lobo's action	satisfaction: interest -S		
122. Juan <b>laughed</b> and said,	narrator	Juan's action	happiness: cheer		
123. to teach <b>old</b> Lobo tricks	Juan	Lobo			reaction: quality
124. if <b>you don't speak</b> Spanish?"	Juan	P's ability		capacity -	
125. "I'll <b>find a way,</b> "	Pepita	response	satisfaction: interest - S	capacity +	
126. Pepita said <b>with a frown.</b>	narrator	Pepita	dissatisfaction: displeasure - S		
127. She <b>had not thought</b> about this	narrator	P's ability		capacity -	
129. on the front porch <b>singing.</b>	narrator	P's neighbors	happiness: cheer - D		
132. Pepita! <b>Sing</b> with us!"	neighbors	command	happiness: cheer - D		
133. "I <b>can't,</b> "	Pepita	response		capacity -	
135. your songs are <b>in Spanish,</b>	Pepita	songs			reaction: quality -

Clause by number	Appraiser	App. Item	Affect S/D	Judgment +/-	Appreciation. +/-
136. and I <b>don't speak Spanish</b>	Pepita	P's action	dissatisfaction: displeasure - S	capacity -	
136. don't speak Spanish <b>anymore.</b> "	Pepita	Pepita		capacity -	
137. " <b>Too bad,</b> "	neighbors	Pepita			valuation -
140. "I'll <b>find a way,</b> "	Pepita	response	satisfaction: interest - S	capacity +	
141. Pepita said <b>with a frown.</b>	narrator	Pepita	unhappiness: misery - S		
142. she <b>had not thought about.</b>	narrator	Pepita		capacity -	
145. a <b>new</b> story for Pepita."	P's mother	story			reaction: quality +
146. Juan <b>laughed.</b>	narrator	J's reaction	happiness: cheer - S		
147. all her stories <b>in Spanish.</b>	Juan	stories			reaction: quality -
151. "I can listen <b>in Spanish.</b> "	Pepita	P's ability		capacity +	
155. Pepita <b>swallowed hard.</b>	narrator	P's reaction	insecurity: disquiet - S		
156. speak Spanish <b>anymore, Papa,</b> "	Pepita	extent			reaction: impact -
158. " <b>Too bad,</b> "	P's father	P's plan			valuation -
160. "It's <b>a fine thing</b> to know	P's father	knowledge			valuation +
161. "It's <b>not a fine thing</b> at all,"	Pepita	knowledge			valuation -
163. Her father was <b>frowning</b> at her.	narrator	Father	dissatisfaction: displeasure - S		
164. "She <b>even</b> calls Lobo	Juan	Pepita		propriety -	
168. and his frown <b>grew deeper.</b>	narrator	F's frown	dissatisfaction: displeasure - S		
169. find a <b>new</b> name for you,	P's father	name			reaction: quality +
172. " <b>I'll find a way,</b> "	Pepita	response	satisfaction: interest - S	capacity +	
173. said with <b>a long sad</b> sigh.	narrator	sigh	dissatisfaction: displeasure - S		
173. said with a long sad <b>sigh.</b>	narrator	P's reaction	unhappiness: misery - S		
174. <b>never even thought about</b> before.	narrator	P's reaction	insecurity: surprise - D		
176. and <b>made a stubborn face.</b>	narrator	Pepita		propriety -	
177. " <b>I'll find a way,</b> "	Pepita	response	satisfaction: interest - S		
180. I <b>can</b> call myself Pete	Pepita	ability		capacity +	
181. I <b>can</b> listen to Spanish.	Pepita	ability		capacity +	

Clause by number	Appraiser	App. Item	Affect S/D	Judgment +/-	Appreciation. +/-
182. I <b>can</b> hum with the singing.	Pepita	ability		capacity +	
183. I <b>can</b> call a taco a crispy, crunchy	Pepita	ability		capacity +	
183. taco a <b>crispy.....corn sandwich!</b>	Pepita	taco			reaction: quality
184. Wolf <b>will have to</b> learn	Pepita	Wolf's ability		capacity +	
188. and <b>dropped it at Pepita's feet.</b>	narrator	Wolf's action	happiness: affection - S		
189. "You're a <b>good dog</b> , Wolf	Pepita	Wolf		propriety +	
192. boy <b>laughed and clapped...</b>	narrator	Miguel's actn	happiness: cheer		
196. <b>Like a flash</b> , Lobo ran	narrator	Lobo's action		capacity +	
197. "Wolf!" Pepita <b>yelled.</b>	narrator	P's speech	disinclination: fear - S		
198. But Lobo <b>didn't listen</b>	narrator	Lobo		propriety -	
200. Pepita <b>shouted.</b>	narrator	P's speech	security: confidence - S		
201. <b>darted right into the street.</b>	narrator	Lobo		propriety -	
203. Pepita <b>closed her eyes.</b>	narrator	P's reaction	disinclination: fear - S		
205. she <b>screamed.</b>	narrator	P's reaction	disinclination: fear - D		
207. a <b>loud</b> screech of the car's	narrator	screech			reaction: quality
208. Pepita <b>opened her eyes in time</b>	narrator	P's action	security: confidence - S		
209. A <b>red-faced</b> man shouted	narrator	man	dissatisfaction: displeasure - S		
209. man <b>shouted out</b> the window	narrator	man	dissatisfaction: displeasure - S	propriety -	
211. Pepita shut the gate <b>firmly</b>	narrator	Pepita	unhappiness: antipathy - S		
211. behind Lobo and <b>hugged him.</b>	narrator	P's action	happiness: affection - S		
212. when I called <b>in Spanish!"</b>	Pepita	speech			reaction: quality +
213. She <b>nuzzled</b> her face	narrator	P's action	happiness: affection - S		
213. her face in his <b>warm</b> fur.	narrator	fur			reaction: quality
214. "I'll <b>never</b> call you Wolf <b>again</b> ,"	Pepita	Pepita		propriety +	
218. <b>I'm glad</b> I talked twice!	Pepita	herself	happiness: cheer - S		
219. It's <b>great to</b> speak two	Pepita	opinion	happiness: cheer - S		

2.4 - Grade: 3rd Informational Text: Sue the Tyrannosaurus Rex

Clause by number	Appraiser	App. Item	Affect +/-	Judgment +/-	Apprec. +/-
1. <b>one of its grandest</b> shows ever.	narrator	shows			reaction: impact +
7. On a <b>hot</b> summer day in 1990,	narrator	day			reaction: quality
16. They looked <b>very old</b> .	narrator	bones			reaction: quality
20. spotted some <b>strange</b> bones	narrator	bones			reaction: quality
21. The bones were <b>huge!</b>	narrator	bones			reaction: quality
23. belonged to <b>one of the largest</b>	Hendrickson	dinosaurs			reaction: quality
23. perhaps <b>strongest</b> dinosaurs	Hendrickson	dinosaurs			reaction: quality +
28. that this <b>amazing</b> find was	scientists	find			reaction: impact +
32. <b>with the help</b> of some invstrs,	narrator	assistance		capacity +	
33. This was a <b>very important</b> buy.	narrator	buy			valuation +
45. looking <b>closely</b> at the bones.	narrator	scientists		capacity +	
49. with <b>such a gigantic</b> head,	narrator	head			reaction: quality
50. is <b>just large enough</b> to hold	narrator	brain cavity			composition: balance -
52. may <b>not have been very smart</b> ,	narrator	T.Rex		capacity -	
58. not need <b>such big, sharp</b> teeth.	narrator	teeth			reaction: quality
63. S Dkta was <b>warmer and wetter</b>	narrator	S. Dakota			reaction: quality
66. in the area had <b>plenty</b> to eat	narrator	food			composition: balance
77. <b>How would you feel</b>	narrator	reader	disinclination: fear - S		

Grade: 3rd Science

Text: Wild Shots, They're My Life

Clause by number	Appraiser	App. Item	Affect +/-	Judgment +/-	Apprec. +/-
1. When I was a <b>little</b> girl,	Narrator	herself			reaction: quality
2. all my <b>best friends</b> were furry,	Narrator	best friends		normality +	
3. the <b>gentle, trusting</b> creatures	Narrator	creatures	security: trust - D		reaction: impact +
7. But <b>my favorite</b> classroom was	Narrator	classroom			reaction: quality +
7. the <b>great</b> Galapagos outdoors!	Narrator	outdoors			reaction: quality
8. ago by <b>a bunch of</b> volcanos	Narrator	volcanoes			composition: balance
12. dad let me use his <b>old</b> camera.	Narrator	camera			reaction: quality
16. The <b>best</b> part was	Narrator	part			valuation +
17. were <b>as curious about me</b>	Narrator	reaction		normality +	
18. <b>as I was about them.</b>	Narrator	reaction		normality +	
19. get <b>"up close and personal"</b>	Narrator	location			reaction: impact
23. and <b>my best friends</b> are	Narrator	friends	happiness: affection - D		
26. I <b>like</b> to photograph	Narrator	hobby	happiness: cheer - D		
30. until they get <b>so used to me</b>	Narrator	animl comfrt	security: confidence - D		
33. some of <b>my favorite</b> photos	Narrator	photos			valuation +
37. its <b>thick, downy baby</b> feathers.	Narrator	feathers			composition: balance
38. They work <b>like a coat</b> to	Narrator	feath. Functn			composition: balance
41. They finally <b>got tired</b> of	Narrator	peng. Parents	dissatisfaction: displeasure - D		
41. got tired of <b>being pestered</b>	Narrator	peng. parents	dissatisfaction: displeasure - S		
42. and started <b>waddling</b> away.	Narrator	peng. parents	dissatisfaction: displeasure - S		
45. Islands are <b>famous</b> for their	Narrator	islands			reaction: impact +
45. for their <b>huge</b> tortoises.	Narrator	tortoises			reaction: quality
47. <b>early Spanish-speaking</b> explorers	Narrator	explorers			reaction: quality
48. they saw <b>tons</b> of these	Narrator	tortoises			reaction: impact
48. of these <b>big</b> fellas.	Narrator	tortoises			reaction: quality
51. The tortoise was <b>so busy</b>	Narrator	tortoise	security: trust - D		
51. for <b>just the right tasty</b> plants,	Narrator	plants			reaction: quality +
56. the kind of <b>action</b> shot	Narrator	photograph			reaction: quality +

Clause by number	Appraiser	App. Item	Affect +/-	Judgment +/-	Apprec. +/-
59. Tortoises <b>love</b> a good cactus.	tortoises	reaction	happiness: affection - D		
59. Tortoises love a <b>good</b> cactus.	tortoises	cactus			valuation +
63. graze on <b>stubby</b> seaweed	Narrator	seaweed			reaction: quality
66. these <b>little</b> sea dragons	Narrator	sea dragons			reaction: quality
66. dragons are <b>right at home</b>	Narrator	sea dragons			reaction: impact +
66. in the <b>pounding</b> waves.	Narrator	waves			reaction: quality
69. camera into a <b>waterproof</b> case	Narrator	case			reaction: quality
71. Iguanas have <b>sharp</b> claws,	Narrator	claws			reaction: quality
72. can hang on <b>tight</b> to rocks	Narrator	Iguanas		capacity +	
74. I <b>bounced</b> around	Narrator	Narrator	insecurity: disquiet - S		
75. got <b>lots</b> of cuts and bruises	Narrator	injuries			reaction: quality
76. But this <b>neat</b> photo	Narrator	photo			valuation +
77. fight can be <b>pretty wild</b>	Narrator	fight			valuation +
78. –and <b>scary.</b>	Narrator	fight			valuation -
79. it looks <b>worse</b> than it is:	Narrator	fight			reaction: quality -
81. birds in the <b>big</b> photo above.	Narrator	photo			reaction: quality
83. with their <b>sharp</b> beaks.	Narrator	beaks			reaction: quality
84. But neither <b>delicate</b> throat	Narrator	throat			reaction: quality
88. I saw these guys <b>having it out</b>	Narrator	birds	dissatisfaction: displeasure - S		
89. They were <b>so wrapped up</b> in	Narrator	birds	insecurity: surprise		
96. and <b>flashed their “fangs.”</b>	Narrator	bull	security: confidence - S		
101. their <b>lazy</b> pushing and	Narrator	bulls			reaction: quality -
114. are <b>always new animal</b> friends	Narrator	friends			reaction: quality +

2.5 - Grade: 4<sup>th</sup> Story

## Text: Tucker Mouse

Clause by number	Appraiser	App. Item	Affect +/-	Judgment +/-	Apprec. +/-
4. what he <b>enjoyed</b> most	narrator	Tucker	happiness: cheer - D		
14. – just <b>exploring</b> .	narrator	Tucker	security: confidence - S		
19. he <b>whispered</b>	narrator	Tucker	insecurity: surprise - S		
24. again, <b>louder this time</b> .	narrator	Tucker	security: confidence - S		
25. <b>like little feet</b> feeling their way	narrator	scuffling			reaction: quality
31. with <b>two shiny black</b> eyes,	narrator	eyes			reaction: quality
38. He had <b>a high, musical</b> voice.	narrator	Chester		normality +	reaction: quality +
39. spoken to <b>an unheard melody</b> .	narrator	Chester			reaction: impact+
43. " <b>I guess so</b> ,"	Chester	himself	insecurity: disquiet - S		
46. cricket and <b>looked him all over</b> .	Tucker	action	satisfaction: interest		
48. he said <b>admiringly</b> .	Tucker	Tucker	happiness: affection - D		
59. <b>I'll never see it again</b> ,"	Chester	Chester	unhappiness: misery - D		
60. he added <b>wistfully</b> .	Chester	Chester	dissatisfaction: displeasureS		
63. "It's a <b>long</b> story,"	Chester	story			reaction: quality -
67. <b>settling back</b> on his haunches.	narrator	Tucker	satisfaction: interest -S		
68. He <b>loved</b> to hear stories.	narrator	Tucker	happiness: cheer - D		
69. It was <b>almost as much</b> fun as	narrator	Tucker			composition: balance
72. <b>just enjoying</b> the weather	Chester	attitude	happiness: cheer - D		
72. and thinking <b>how nice it was</b>	Chester	attitude	happiness: cheer - D		
78. <b>to get my legs in condition</b> for	Chester	Chester	inclination: desire - S		
84. when I <b>smelled</b> something,"	Chester	Chester	satisfaction: interest - S		
87. which I <b>love</b> ."	Chester	affection	happiness: affection - D		
88. "You <b>like</b> liverwurst?"	Tucker	Chester	happiness: affection - D		
89. Tucker <b>broke in</b> .	narrator	Tucker	security: confidence - S		
93. <b>In one leap</b> , he sprang down	narrator	Tucker		capacity +	
93. down <b>all the way</b> from the shelf	narrator	extent			reaction: impact +
94. and <b>dashed</b> over to his drain	narrator	Tucker	inclination: desire - S		
97. Tkr was <b>a very excitable person</b>	Chester	Tucker	happiness: cheer - D	normality +	

Clause by number	Appraiser	App. Item	Affect +/-	Judgment +/-	Apprec. +/-
98. <b>-even for a mouse.</b>	Chester	extent			reaction: impact
99. nest was a <b>jumble of.....change,</b>	narrator	nest			reaction: quality-
101. left and right in <b>a wild search.</b>	narrator	search			reaction: impact
102. <b>Neatness</b> was <b>not</b> one of the	narrator	Tucker		capacity -	
106. <b>a big piece</b> of liverwurst he had	narrator	liverwurst			reaction: quality +
107. <b>It was meant to be</b> for brkfst	narrator	gift	happiness: affection - S		
109. cricket was a <b>special occasion.</b>	narrator	meeting C	happiness: cheer - S		valuation +
111. he <b>whisked</b> back to the nwstand	narrator	Tucker	satisfaction: interest - S		
113. he said <b>proudly,</b>	narrator	Tucker	security: confidence - D	tenacity +	
117. we'll <b>enjoy</b> a snack too.	Tucker	Chester	happiness: cheer - S		
118. "That's <b>very nice</b> of you,"	Chester	T's action		propriety +	
120. He was <b>touched</b>	narrator	Chester	satisfaction: admiration - D		
122. "I had <b>a little</b> chocolate	Chester	extent			composition: balance -
128. and <b>gave</b> Chester the bigger	narrator	Tucker	happiness: affection - S		
128. gave Chester the <b>bigger one.</b>	narrator	liverwurst			reaction: quality +
129. "So you <b>smelled</b> the liverwurst	Tucker	Chester	inclination: desire - S		
132. " <b>Very logical,</b> "	Tucker	Chester		capacity +	
134. munching with his <b>cheeks full</b>	narrator	Tucker	security: trust - D		
140. and <b>a whole lot of other things</b>	Chester	food			reaction: impact +
142. Tkr Mse <b>moaned with pleasure</b>	narrator	Tucker	happiness: cheer-S		
143. having such a <b>good time</b>	Chester	people	happiness: cheer - D		
143. <b>laughing and singing songs</b>	Chester	people	happiness: cheer - S		
147. "I was <b>sure</b>	Chester	himself	security: confidence - D		
150. Tucker Mouse <b>sympathetically.</b>	narrator	Tucker		veracity +	
152. <b>Plenty for all</b>	Tucker	food			reaction: quality +
154. "Now, <b>I have to admit,</b> "	Chester	admission	security: trust - S		
156. "I had <b>more than</b> a taste.	Chester	taste			composition: balance
157. of fact, I ate <b>so much</b>	Chester	food			composition: balance
158. I <b>couldn't keep my eyes open</b>	Chester	reaction	satisfaction: interest - D		



Clause by number	Appraiser	App. Item	Affect +/-	Judgment +/-	Apprec. +/-
159. what with <b>being tired</b> from	Chester	exhaustion	security: confidence - S		
165. Tucker <b>exclaimed.</b>	narrator	Tucker	security: confidence		
166. Well <b>there are worse fates.</b> "	Tucker	agreement			reaction: impact +
167. ...first I <b>wasn't too frightened,</b> "	Chester	Chester	security: confidence - D	tenacity +	
170. the basket <b>sooner or later.</b>	Chester	extent time			reaction: impact
171. <b>Little did I know!"</b>	Chester	Chester		capacity -	
172. He <b>shook his head and sighed.</b>	narrator	Chester		tenacity -	
178. was <b>a rattling and roaring</b> snd,	Chester	sound			reaction: quality
180. this time <b>I was pretty scared.</b>	Chester	Chester	insecurity: disquiet - D		
182. was taking me <b>farther away</b>	Chester	extent place			reaction: impact -
183. <b>wasn't anything I could do</b>	Chester	his ability		capacity -	
184. getting <b>awfully cramped too,</b>	Chester	his comfort			reaction: quality -
189. the train would <b>give a lurch</b>	Chester	train			reaction: impact -
190. to free myself <b>a little.</b>	Chester	extent			composition: balance
191. We traveled <b>on and on,</b>	Chester	time			composition: balance
193. I <b>didn't have any idea</b> where...	Chester	Chester		capacity -	
195. I could tell <b>from the noise</b>	Chester	Chester		capacity +	

2.6 - Grade: 4th Informational Text: Saguaro Cactus

Clause by number	Appraiser	App. Item	Affect +/-	Judgment +/-	Apprec. +/-
1. Desert is a <b>small</b> bit of land	narrator	land			reaction: quality
2. weather is <b>hot and dry</b> there	narrator	weather			reaction: quality -
3. It is a <b>very difficult</b> place	narrator	place			reaction: impact
4. is an <b>amazing</b> sight	narrator	sight			reaction: impact +
11. than <b>just a giant</b> plant.	narrator	saguaro			reaction: impact
12. It is the <b>center</b> of life	narrator	place			composition: balance
12. including the <b>tiny</b> elf owl.	narrator	elf owl			reaction: quality
15. inside the <b>cool</b> saguaro.)	narrator	saguaro			reaction: quality +
17. when <b>warm</b> rains come	narrator	rains			reaction: quality
21. the <b>sweet, juicy</b> pulp	narrator	pulp			reaction: quality +
22. rabbits <b>gobble up</b> the soft	narrator	rabbit	happiness: cheer - S		
22. the <b>soft</b> , black seeds.	narrator	seeds			reaction: quality
26. The desert is a <b>harsh</b> place	narrator	place			reaction: quality -
26. for <b>young</b> saguaros.	narrator	saguaro			reaction: quality
27. die in the <b>blazing</b> heat.	narrator	heat			reaction: quality -
28. But a <b>few lucky</b> plants	narrator	plants			reaction: impact +
28. take root in <b>shady</b> spots,	narrator	spots			reaction: quality
28. safe from the <b>burning</b> sun.	narrator	sun			reaction: quality -
30. saguaro is off to a <b>good start</b> .	narrator	saguaro			composititon:complexity+
31. saguaro grows <b>very slowly</b> .	narrator	saguaro			reaction: impact -
33. spring <b>lovely</b> flowers appear	narrator	flowers			reaction: quality +
36. This is <b>the sweet</b> liquid	narrator	liquid			reaction: quality +
39. a <b>bit</b> of pollen might fall	narrator	pollen			composition: balance
40. saguaro has <b>long</b> folds	narrator	folds			reaction: quality
43. sago. grows <b>fatter and fatter</b> .	narrator	saguaro			composition: balance -
44. A <b>fully grown</b> saguaro	narrator	saguaro			reaction: quality +
47. They stay <b>shallow</b> to catch	narrator	roots			reaction: quality
48. shape of a <b>giant</b> bowl.)	narrator	bowl			reaction: quality

Clause by number	Appraiser	App. Item	Affect +/-	Judgment +/-	Apprec. +/-
52. With its <b>long, sharp</b> beak	narrator	beak			reaction: quality
52. the saguaro's <b>tough</b> skin	narrator	sag. Skin			reaction: quality +
55. a <b>cool</b> nesting place	narrator	place			reaction: quality +
56. <b>Safely</b> inside,	narrator	birds	security: confidence -S		
56. otherwise <b>harm</b> the saguaro.	narrator	insects		propriety -	
68. <b>Old</b> woodpecker nests	narrator	woodpecker			reaction: quality
74. birds find a <b>safe, cool</b> place	narrator	place			reaction: quality +
76. from its sides <b>like arms</b> .	narrator	branch			valuation +
77. build <b>cozy</b> nests.	narrator	nests			reaction: impact +
81. and <b>teeming with life!</b>	narrator	saguaro			reaction: impact +
82. more like a <b>crowded village</b>	narrator	saguaro			reaction: impact
87. eat the <b>tender</b> plants	narrator	plants			reaction: impact -
89. they <b>stay safe</b> from coyotes	narrator	creatures	security: confidence -D		
89. are <b>free to spy</b>	narrator	creatures	security: confidence -S		
89. on <b>small</b> prey.	narrator	prey			reaction: quality
93. they are <b>excellent</b> hunters,	narrator	hunters		capacity +	reaction: impact +
97. coyotes will <b>even</b> eat berries,	narrator	extent			composition: balance
98. provides an <b>important</b> habitat	narrator	habitat			valuation +
99. in the end, <b>old</b> age	narrator	age			reaction: quality
99. trunk of the <b>great</b> plant.	narrator	plant			reaction: quality +
106. <b>Very, very slowly,</b>	narrator	cactus			composition: complexity -
109. Using <b>all its strength,</b>	narrator	javelina			reaction: impact +
110. the javelina <b>tears</b> at the fallen	narrator	javelina		tenacity +	
111. meal of <b>tender young</b> plants	narrator	plants			reaction: quality +
113. a <b>young, healthy</b> saguaro	narrator	saguaro			reaction: quality +
116. <b>rough,</b> grayish-black coats	narrator	coats			reaction: quality
118. prey on <b>small</b> animals.)	narrator	animals			reaction: quality -
119. With a <b>good deal</b> of luck,	narrator	luck			composition: balance +
119. the <b>young</b> saguaro will	narrator	saguaro			reaction: quality +

Clause by number	Appraiser	App. Item	Affect +/-	Judgment +/-	Apprec. +/-
119. into a <b>grand</b> cactus.	narrator	cactus			reaction: quality +
120. And if it <b>succeeds,</b>	narrator	saguaro	security: confidence - S		

## Grade: 4th Informational

## Text: Caring for Crocs

Clause by number	Appraiser	App. Item	Affect +/-	Judgment +/-	Apprec. +/-
1. are <b>gentler</b> than they look	narrator	Amer. Crocs		propriety +	
3. But the <b>good</b> news is that	narrator	news			reaction: quality +
4. working to <b>save</b> them.	narrator	people		tenacity +	
5. an <b>exciting</b> time of year	narrator	time of year			reaction: impact +
10. <b>Broken</b> eggshells.	narrator	eggshells			composition: balance
11. <b>Tiny</b> tracks at the water's edge.	narrator	tracks			reaction: quality
15. <b>too much</b> of the crocs' natural	narrator	home			reaction: impact -
18. <b>Luckily</b> , by the end of the	narrator	fortune	happiness: cheer -S		
18. government <b>started to help</b> .	narrator	government		propriety +	
19. It began to <b>protect</b> a big chunk	narrator	government		propriety +	
19. It began to protect a <b>big</b> chunk	narrator	chunk			reaction: quality
21. But these <b>huge</b> reptiles	narrator	reptiles			reaction: impact
22. To <b>help save</b> them,	narrator	people		propriety +	
27. these crocs <b>aren't so scary</b> .	narrator	crocs		normality +	
28. crocodiles are <b>more scared</b> of	narrator	crocs	disinclination: fear - D		
31. But the <b>most important</b> time	narrator	time			valuation +
39. comes back <b>often</b> to check	narrator	time			reaction: impact +
40. she hears <b>little</b> chirps	narrator	chirps			reaction: impact
41. nest to listen <b>closely</b> .	narrator	crocodile		capacity +	
42. babies are <b>finally</b> hatching!	narrator	time	happiness: affection -D		reaction: impact +
47. catching the <b>little</b> creatures	narrator	creatures			reaction: quality
58. keep track of <b>how fast</b> they	narrator	babies		capacity	
62. that's <b>not the best</b> idea.	Frank	idea			valuation -
63. "The <b>most important</b> way	Frank	way			valuation +
63. we can <b>help</b> these animals	Frank	people		propriety +	
67. they do <b>just fine</b> ."	Frank	crocodile		propriety +	
69. Keep up the <b>good work</b> ,	narrator	Frank & Laura		propriety +	
72. will <b>snatch up</b> most of them	narrator	birds & fish		propriety -	

### 3. IRB Exemption Letter



Office of Research Integrity

February 13, 2013

Alli Carfield  
Box 1955  
200 High St.  
Glenville, WV 26351

Dear Ms. Carfield:

This letter is in response to the submitted facsis abstract titled "Understanding School Genres Using Systemic Functional Language: A Study of Science and Narrative Texts." After assessing the abstract it has been deemed not to be human subject research and therefore exempt from oversight of the Marshall University Institutional Review Board (IRB). The Code of Federal Regulations (45CFR46) has set forth the criteria utilized in making this determination. Since the information in this study is a textual analysis of publicly available information it is not considered human subject research. If there are any changes to the abstract you provided then you would need to resubmit that information to the Office of Research Integrity for review and a determination.

I appreciate your willingness to submit the abstract for determination. Please feel free to contact the Office of Research Integrity if you have any questions regarding future protocols that may require IRB review.

Sincerely,

A handwritten signature in blue ink that reads 'Bruce F. Day'.

Bruce F. Day, ThD, CIP  
Director  
Office of Research Integrity

**WE ARE...MARSHALL.**

401 High Street, Suite 1200 • Huntington, West Virginia 25701 • Tel 304/696-7500  
A State University of West Virginia • An Affirmative Action/Equal Opportunity Institution