CHAPTER 3: OUTLINE OF A FRAMEWORK FOR ANALYSING WRITTEN INTERACTION

3.1 Overview

In this chapter I describe the sequence of broad scale textual units which was found to typically or conventionally occur in the selected set of posts. I also provide an account of various communicative acts and meta-discursive 'gestures'. Their occurrence and co-occurrence can, I believe, provide useful indicators as to transition points or boundary conditions between phases of textual units. The chapter demonstrates a methodology which attends to the location in the text of these types of acts and gestures, along with other indicators of textual structure, in making decisions as to how the text should be subdivided into these units. I first briefly describe the approach used to collect data on the texts, since the methodology itself led to a 'schema' which provided an overall picture of the types of textual units that typically appeared in the corpus. This chapter then outlines further the typical primary sequence of these units in the set of texts.

Each primary text unit is identified according to sequence and form, so a functional analysis of some of the *Turn*s was also performed using signals at all three Layers. The function of units in the service of communicative goals led to a model of the texts as comprised of stages which might also incorporate a number of different *core-genres*, embedded in the manner suggested earlier in *Fig 2.1* (Martin 1994). As already proposed, it appears that the fundamental social purpose of the texts was *to maintain identity* by argument and claims of affiliation. Hence, the most prevalent generic organisation was a form of argument, although some arguments embedded narratives, exemplums, anecdotes and the like in order to achieve their communicative goals. In the previous chapter, the argument of post *[tvs228.56/stan33]* for example—that the target of the writer's criticism is vainly trying to hide his negative

emotions—is in the form of a sequence of limericks. The limerick form in this case, suited the writer's social and argumentative purpose.

In terms of Martin's (2001: 302) account of genre agnation among factual genres, the texts are classifiable as *rhetorically organised* (where "information can be presented in ways that suit the presentation rather than the nature of the meaning being construed" (p. 301)—as distinct from *activity organised* in the case of recounts and procedures for example). In terms of the two types of expository genre Martin identifies (e.g.1985, 2001b), both *hortatory* ('persuade to') and *analytic* ('persuade that') styles may be identified. According to Martin (1985) *hortatory* texts are more likely to feature reference to persons and concrete entities rather than abstractions, and to use a higher proportion of evaluative language than analytic texts do. At the same time, as has been previously noted, rather than categorise the set of texts in my study as belonging to one or another genre *type*, a *topology* allows each text to be classified according to what degree (and with what generic or registerial features) it displays the features of a class of genre type.

Martin (2001b: 317) presents a preliminary set of topological parameters for a range of history genres (reproduced as *Fig 3.1* below), but the same set of parameters might be applied equally usefully to the texts in my study. The parameters he outlines are presented in a table in which the device of a line between parameters serves to show how each of these might be related (or not) to several identified genre types. Boundaries between parameters for these history texts are not entirely applicable to the texts in my study, since many of them employ a cross-matched array of such parameters, and hence the features they have in common apply only to subsets of the texts. Thus I see such parameters as a set of 'dimensions' or 'clines' able to locate each text separately. For example, one parameter in Martin's (2001b: 317, c.f. below *Fig 3.1*) table distinguishes between "autobiographical recount" and "exposition/challenge" by a boundary between "individual focus" and "group (+hero) focus". In contrast, in

the texts in my study, many expositions and challenges were individual-focused—as might be expected in texts whose social purpose is to 'maintain identity'. "Thesis appraisal" was also linked to the expository end of the set of 'text-types'[1] he presents, whereas, similar to that in the previous chapter's *Figure 2.11* I note that prosodic appraisal is possible—and indeed prevalent—in many argumentative texts in my corpus.

1	prosodic appraisal		periodic appraisal		thesis appraisal
2	proposition				proposition/ proposal
3	tell	record	explain reveal	probe	argue
Genre types	*auto/biographical recount* [later]	*historical recount* [in/during]	*historical account* [external cause, incongruence]	*factorial & consequential explanation* [internal cause]	*exposition/ challenge* [discussion]
4	individual focus	group (+hero focus)			
5	text time = field time				Text time ≠ field time
6	Episodic unfolding in time		causal unfolding	internal unfolding	

Figure 3.1: six topological parameters for a range of history genres: after Martin 2001: 317

[1] Martin uses this term slightly differently from the way I am using it. My term refers to a theoretical notion of **text-types** I argued for in Chapter 1, and which is based on features related to *mode*. This includes the text-type *email-mediated text*, whereas Martin uses this term to refer to a variety of sub-genres, such as *historical recount*, *consequential explanation*, *hortatory exposition*, and so on. Within the category 'email-mediated text', I have also suggested a more delicate typology of 'text-type styles' (c.f. section 2.2.1).

Once again, email-mediated texts, even those appearing in a thread determined by the argumentative nature of the posts, do not comprise a 'genre' in themselves. Rather, they incorporate a number of recognisable genres in the service of argument. This in turn appears related to the mode in which the texts were "uttered", i.e. created and responded to, where the simulated and 'real' interactive context occasionally leads to a style of writing seemingly unedited, displaying a more spontaneous, fragmented style more akin to conversational genres. On the other hand, such "overtly interactive" styles of text, while displaying the conventions of the list/group in general, seem to be generally associated with particular poster identities[1], and with contexts of situation in which posters react contentiously to several issues in the one post.

Consider the following four examples from the "Terry versus Stan" (TVS) thread. The first (*Ex 3.1 [tvs9.2b/stan17]*) involves an organisation typical of so-called *expository* ('argument' or 'persuasive') genres (this particular post was earlier described in Chapter 2.3.4.1). The second (*Ex 3.2 [tvs75.14/frank]* discussed in further detail in Chapter 4 section 4.2.6), while argumentative in flavour, does not follow staging said to be typical of argument genres. It does, however, appear to be "rhetorically organised", and this has informed a sequence of text-units following what appear to be conversational-like changes in "footing".

The third example, *Ex 3.3* (*[tvs16.4/ter]*), puts forward several positions which address a number of points in its quoted excerpt of a previous post, but they are not obviously organised into a whole. Each paragraph of *Ex 3.3* almost functions as a new self-contained 'stage' in the post organisation overall. In one sense, this example post might be seen to be 'orbitally" organised, with the original quoted excerpt as the 'nucleus', and each new stage taking up one reference point from the quoted excerpt. This form may be distinguished from sequentially organised texts in which one stage is related discursively to the previous and following

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[1] See Chapter 5: 5.2.1 and 5.4.1.1

stages. The unedited nature of the series of related points in *Ex 3.3* is summed up by the writer in his pre-closing move: *Just thinking aloud.*

The fourth example, *Ex 3.4 ([tvs72.11/stan19])*, displays the "overtly interactive" text-type style in which a previous post is "interrupted" at particular junctures, so that a series of issues may be addressed separately. The primary units and their main sub-stages in the following examples have been identified by [LABELS] and roman numerals respectively. In the case of this final example (*Ex 3.4*) the sentences are also numbered. Recall also that the appearance of the right-pointing carat ('>') indicates the section it heads is a quotation from another post.

These labelled units (and the functional stages they might realise) are the focus of the rest of this chapter.

Example 3.1: [tvs9.2b/stan17]: relevance-in style

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[HEADER]                Wed, 14 Apr 1999 19:04:13 -0700
                        From: spr@email
                        Subject:  Re: Farewell, Yellow/Red etc
[BODY]
    [Opening Framer]
                        [I]I wrote, then Terry wrote:

                        [II.i]>>I'm uncomfortable with the way
                        "gator" can be used to write someone off.
                        Even people who come here intending to
                        disrupt the list (and Mars wasn't one,
                        IMO), have different reasons for doing so.

                        [II.ii]>I suspect that there's something
                        important for us here, Stan. Could you
                        elaborate?

    [Turn]
                        [III]To me, "gator" implies malevolent
                        intent. Mars may have been (uh, was)
                        provocative, inconsistent, troubled, and a
                        PITA. However, she didn't come here to
                        annoy and disrupt. On the contrary, I
                        believe she felt vulnerable -- thus the
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bravado -- which only escalated in response to "pecking." In her pleasant private goodbye to me, she used her real name. After I labeled her *former* behavior "swaggering loudmouth", she again signed herself Mars and picked up that swagger again. Odd and telling.

[IV]Even if someone does subscribe in order to disrupt the list, it's dismissive to label him/her a gator and be done with it. This closes off inquiry and reflection, reduces the person to an epithet. Even if we never discover why people act destructively, I feel it's more respectful of humanity in general to assume there are different reasons for each person.

[V]None of this, btw, tarnishes your effort to describe the "what" of Mars' provocation. I agree: she said things she accused others of saying, then denied she did. Maddening, even if unconscious on her part.

[Closing Framer]
[VI]Stan

Example 3.2: [tvs75.14/frank]: announcement style

[HEADER]
Date: Tue, 11 May 1999 18:57:49 GMT
From: Critic <critic@DISCUSSION.ORG>
Subject: BS METER

[BODY]
[Turn]

[I.i]Is that meter as in rhyme?
[I.ii]Whatever happened to the succinctness of clarity. Are we not discussing annoyance or perhaps irritation boys? Longstanding grievances being aired, not vented or spewed.
[I.iii]Gosh, what interesting reading.
[I.iii.i]Sounds like certain people have far too much time on their hands. I can barely get a tone reading off the messages. I think some people should stick to F2F evaluations. **[I.iv]**I lost my

dictionary. I've moved. I've barely got a computer running.

[II.i]Oh, hi [II.i.i]<he waves while smiling puckishly at the participants draped over the paperbox, slouching in the bench, leaning against the bus stop ID and hanging from various branches in the tree as he bicycles in the opposite direction>

[II.ii]I'm back - not really ever having left -

[III]Well, defcon1 not 5?
Using too limited a vocabulary for too complex a subject? Loss of control in the RW? Projecting across ND?

[Closing Framer]
      [IV]Frank

Example 3.3: [tvs16.4/ter]: relevance-in style

[HEADER]   Date: Fri, 16 Apr 1999 09:57:26 -0700
          From: Terrence S- <email>
          Subject: Re: Farewell, Yellow/Red etc
[BODY]
    [Opening Framer]
      [I]At 7:04 PM -0700 4/14/99, spr@email wrote:
      [II.i]>Even if someone does subscribe in order to disrupt the list, it's dismissive to label him/her a gator and be done with it. This closes off inquiry and reflection, reduces the person to an epithet. Even if we never discover why people act destructively, I feel it's more respectful of humanity in general to assume there are different reasons for each person.

    [Turn]
      [III]Ok. "Dismissive and be done with it" reaches me. I wouldn't want to do that here. To anyone. To close off inquiry and reflection. I don't remember ever yet having been driven to the point of

frustration or despair that would lead me to want to usub somebody. Or to drive them off. I've a high tolerance for grist. But I see gator as a role that some people choose to play on lists. Or a class of roles. And, yes, I agree that a variety of needs/reasons could drive/motivate different players of the same role. And yet, other people's motives --even their reasons-- are so uncertain, aren't they? And our own attribution to them of motives and reasons are so subject both to our own needs/motives and to the social norms under which we act. I look to an understanding of the functions of patterned behavior and to the discernment of those patterns as an easier (if not easy) task, and as one which may serve to help us in understanding at least the imputation of motives, if not their actuality.

[IV] Perhaps more important than classifing types of gators would be to understand the different significations "gator" has for different ones of us. How we use the term in our attempts to get across to each other. And how the differences in signification are obstacles to us in getting across to each other. You and me, for example. Using words just a bit differently, we may easily mistake each other's meaning. (And putting those words together into sentences and paragraphs according to different phrase regimes exacerbate such mistakes.)

[V] "Malevolent" seems a bit strong to me. But ok, a gator has malevolent intent. A gator is intent on not opening up, on playing games with our heads. On masking, slipping aside, jabbing here and there, opening wounds, being one up, feeling good by making us feel bad. And that pattern of behavior, with those functions, may come from a variety of motives. ---(I think of Steffan's phrase:

"being netdynam's wound," I think it
was.)

[VI]I think you want to mean motive or
reason when you say gator, while I want
to mean pattern or function.

Can someone be a gator without knowing
it? Without meaning to be? Are those
yes/no questions? Or more-or-less? I
think we agree that a gator is not
innocent. I suspect that you think a
gator can't be driven, can't be out of
their own control. I think she can. ("The
devil made me do it. I only use those
cruel words inadvertently.")

[VII]Do you credit Mars' claim to
inadvertence? To unconsciousness of the
effect of her words? Could be, I s'pose.
Hard for me to credit it though.

[VIII]I don't think we need to argue that
point. But once we know that do we "read"
her differently --in effect, that I read
her *as* a different person than you read
her as-- we could start to look for
differences in just *how* you and I are
reading the same phrases differently.

[IX](Of course, the difference may be
because you have back-channel material
that I don't. So the *what* sets that we
each are reading are not the same. --
Then, at this point, I start to wonder
about "back-channel support-gathering
strategies".)

[ReFramer]
[X]---Just thinking aloud.

[Closing Framer]
[XI]Ter

Example 3.4: [tvs72.11/stan19]: simulated-interactive style

[HEADER]   Date: Mon, 10 May 1999 19:18:55 -0700
From: spr@email
Subject: Re: friction, bs meter

[BODY]

    [Opening Framer]

            [I]Terry,

            [II]1.Your post pretty much confirms what I've been saying. 2.The subject heading is "friction, bs meter" yet you say nothing about "bs meter" -- it just hangs there in the title like a forgotten angry appendage. 3.Moreover, you somehow manage to post a palpably angry response to me and still deny you have any feelings about me or what I've written. 3a.Amazing.

    [ReFramer]

            [III]4a.>You took issue, Stan, with my occasional practice, early in the list's history, of expressing my ideas in free verse, instead of prose. 4b.As though I were violating some discourse rule.

    [Turn]

            [IV]5.The "rule" I had in mind was, and is, a personal value judgment: that discussants should strive for clarity, not obscurity. 6.With your verse, and later often with your prose, you seem to opt for the latter. 7.I find this habit of yours frustrating and seemingly easy to remedy if you only chose to do so, thus I comment on it from time to time. 8.If you'd like to argue that
my values are off-base
my expression of them pisses you off
you do strive for clarity but regretfully miss the mark you *were* clear, and my reading is faulty etc

            8a..well, I'm all ears.

    [ReFramer]

            [V]9a.>We were in mild contention over the con/aff issue. 9b.(I didn't feel very

involved in that; I thought it was somebody else's issue, mostly.) 9c.Again, it seemed to me that you were attempting to enforce a particular model of "how communication should be" on the list.

[Turn]

[VI]10.Guilty as charged. 11.I wanted NetDynam to discuss net dynamics, not force-fit a breezy notion of "community" by promoting gossipy "affinity" posts. 12.Both camps "attempted to enforce" a particular model of how communication should be on the list. 13.Again, the difference is, I cop to it and you don't.

[ReFramer]

[VII]14a.>Since then, whenever I mention con/aff, you're moved to refer back to what you see as 'the real meaning of the aff side in the disagreement'. 14b.Suggesting, I think, that I missreport or twist it when I say "affect".

[Turn]

[VIII]15.Yes, exactly. 16.For you *do* misreport it. 16a...Repeatedly. 17.Best I recall, neither I nor anyone else who favored on-topic CONtent opposed discussion of AFFect in that context. 18.We opposed a heavy diet of AFFinity posts consciously aimed to promote "community". 19.Is there some part of this you don't understand? 20.Do you recall it differently? 21.Do you repeatedly misreport it in order to express your own anger, and/or to piss me off? 22.I'm beginning to wonder.

[ReFramer]

[IX]23a.>You accused me recently of attacking Gene and defending Kaylene, "couching my criticism in sneaky intellectualism." 23b.Another disapproval of *how* I wrote. 23c.I didn't feel then like either an attacker nor a defender.

[Turn]

[X]24.As you like. 25.Shall we pull the material out of the archives and take a vote of the readership? 26.Maybe my interpretation is idiosyncratic. 27.Maybe you convey feelings you don't realize.

[ReFramer]

[XI]28a.>And now I'm supposed to admit my anger, toward the end of improving our communication. 28b.Anger toward whom? 28c.You? 28d.Again, you attribute this anger, 'hidden in long paragraphs,' to me on the basis of a text style of which you disapprove. 28e.(Am I reading you right, here? That you disapprove of those long paragraphs [...]

[Turn]

[XII]29.Long paragraphs are fine with me, Terry. 30.I feel annoyed by contortions of writing or speech, whether in verse or tangential meandering prose, that apparently exist to obscure communication, especially of affect. 31.See the "discourse rule" above.

[ReFramer]

[XIII]32a.>Mars criticised me for not turning the anger attribution back on you. 32b)She thought you were projecting your own anger onto me. 32c.Since I can't find any anger in myself toward you, I wonder if she was right.

[Turn]

[XIV]33We'll each have our own impressions of this. 34It may ultimately resolve as an "agree to disagree" thing. 35If it interests the group to pursue it, I'm curious how others have perceived our exchanges. 36I note that since ND has no gators to fight, our baF tendencies lie dormant and no one has had much to say lately. 37Maybe this'll spice it up?

[Closing Framer]

[XV]38Stan

Although the framework presented in this chapter does not attempt to propose a generic structure common to all texts, it does assume that the texts will be organised by the need to indicate relevance and finalization. It therefore presents the primary organisation as realising a "contextualising" unit (an *Opening Framer*), a "responding" unit (the *Turn*), and a "finalizing" unit (the *Closing Framer*). It is within these structural elements—in particular, the *Turn* and any Turn-parts—that more functional units have been identified; units that typically function in the development of an argument or position. These units, 'sequences', or 'phases' were in turn identified by taking into account those textual features which might serve to demarcate boundaries between units, that is to say, framing signals at the three Layers as outlined in the previous chapter. Features such as discourse markers, change in thematic development, change in target, change in identity and reference, and of course, formatting features all figure in such identification.

Since this model of email interaction is based on findings derived from the use of an xml editor and an associated approach to the coding of the texts, this 'toolkit' and the methodology it provides are also briefly introduced.

3.1.1 Summary of the Chapter

The remainder of the chapter begins with a brief description of the text selection process followed by a description of several software applications which were used in the analysis. The typical sequence of primary sequential units is then described by 'expanding' these units together with the functionally labelled moves commonly found in a typical post, and several examples of the units identified are subsequently provided and discussed. The chapter closes with a summary of the organisation as a system network.

3.2 Introduction: Texts and methods of analysis

3.2.1 Selection of representative texts

The selection of the texts in this extended study was first discussed in Module One and again in Module Two, and is referred to once again in Chapter 5 below in the context of their use in an investigation of textual identity. *Table 3.1* below summarises a number of statistics associated with the corpus of texts.

	words	posts	mean words / post	lexical types	lexical tokens	lexical density/ tokens	ranking clauses	lexical density / clause
ALL	53,742	162	330	6,943	21,873	40.7%	--	-
SFT	4,610	24	192					
WVN	4,880	23	212					
TVS	25,350	81	313					
SIMON	8,694	25	347	1,889	3,502	40.2%	961	3.64
STAN	10,830	38	285	2,576	4,839	44.6%	1,308	3.69
SALLY	12,895	22	586	2,294	4,766	36.9%	1,561	3.05

Table 3.1: Comparison of main subcorpora used in the study[1]

The corpus *ALL* is comprised of three subcorpora representing three selected threads:

- *Sig File Thread* (sft) from January 1996,
- *Wide Versus Narrow thread* (wvn) from November 1997, and
- *Terry Versus Stan thread* (tvs) from April to June 1999.

In addition, the corpus *ALL* referred to in *Table 3.1* above, also includes several extra posts written by the poster identities *Simon*, *Stan*, and *Sally*[1]

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[1] Clause analysis was only performed on the texts of the three poster identities, so are not shown for all the texts.

Selection of the set of texts was based on several factors. Originally, it was felt that each set of 'threaded' texts should be comprised of a coherent series of contributions forming a type of 'written conversation'. Early criteria for selecting posts as belonging to a coherent series of contributions needed to be general in nature, and so selection criteria focused on both subject line maintenance and an overt reference to a previous post (either through direct quotation or lexical repetition).

As discussed in Module 2, and referred to again in Chapter 2, subject lines in the Header are not always reliable indicators as to thread or topic relevance. Therefore, investigation of 'relevance' signals at what I describe as Layer 2 pertain to how messages are re-contextualised as part of an ongoing conversation. By doing this I was concerned to address issues of topic linkage, but also issues of whether posts referring to earlier contributions directly address these posts' experiential and interpersonal meanings.

Secondary criteria used to select the three sets of texts comprising the three threads, involved choosing those threads which would provide enough useful material for looking at rhetorical strategies within the texts themselves, i.e. Layer 3 organisation linked to evaluative positioning. For this reason, threads were chosen which involved some form of continued argumentative discussion on a related topic, and which were comprised of 20 - 30 posts no longer than 500 words each. Some posts of longer than 500 words were included dependent on their degree of relevance to the ongoing thread. Each thread was also chosen from different times in list history in order that the possibility of 'convention drift'

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[1] It does not include the supplementary strips of 2 days of list activity later introduced (in Chapter 4) as the "gender" series or "February sets". As will be introduced below, these comprise randomly selected unedited sections of list activity from February 1996 and February 2002 – mainly to allow the inclusion of posts not specifically part of a thread or particular topic. These are included in the CD-ROM Appendices A10 (February 1996) and A11 (February 2002).

might be explored[1], or at least to provide for a wider sample. In addition, each thread needed to include the appearance of at least one post by one of 3 specifically-targeted poster identities: *Simon*, *Stan*, and *Sally*. The aim in this case was to provide a means of comparing texts with other typical list practices concurrent with the sets selected. The posts selected for each of these poster identity corpora were intended to represent a range of the poster identity's participation on the list—rather than be taken from one more concentrated period of time.

These poster identities (hereafter *posterID*s) were targeted for their continued presence for at least one year on the list, as well as a textual style that was felt to show a distinct 'identity' without the use of obviously unconventional formatting or lexis. The aim of the study of posterIDs (c.f. Chapter 5) was to show how an analysis of their lexicogrammatical features and discourse strategies could reveal distinctive patterns in their use of group conventional resources—resources which were limited to ascii in the case of this particular list. These so-called 'group-conventional resources' are abstracted or generalised from an analysis of the *ALL* corpus.

3.2.2 Tagging the texts

In order to identify, track, and cross reference each text, posts were given reference tags enclosed in [square brackets]. This made it relatively easy to use these brackets as separators in the simple concordancer used in the study, *Conc 1.76* (c.f. 3.2.3 below). Posts in each thread were first numbered chronologically from the first post which used the subject line, or the first post deemed to introduce material carried through the thread. Posts which maintain this subject line or refer to thread-relevant material were sub-numbered[2]. The multilogue modality of list activity means that several threads could be carried on concurrently, and so intervening posts not part of the main thread were edited

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[1] Due to the limited quantity of texts involved here, a valid diachronic study was not strictly feasible

[2] See also Appendix E of Module 2, where the tagging and numbering system is described and illustrated in detail

out for this study. At the same time, it was felt necessary to maintain some reference to other parts of the interactive context so that intervening references could be re-traced if necessary.

This means that, for example *[sft22.8/stan3]* (*Ex 2.5,* c.f. 2.2.4) represents the 8th post in the *sig file thread* (a series of posts devoted to the topic of the signature file that many posters regularly append to the end of their posts as a means of identity), which is also chronologically the 22nd post in that whole period or strip of list activity. Many of the reference tags then also use a forward slash / followed by the handle of the poster—in this case, *stan*—to cross-reference the post by its writer. The number 3 here also cross references the set of texts of the posterID *Stan* corpus. This example thus also refers to the third of a set of (38) chronologically-ordered texts contributed by the same posterID[1]. In the sub-corpora comprising posterID sets, posts which did not appear in any thread specific to this study are only identified by the writer's handle followed by a number indicating their chronological appearance on the list, e.g. *[sally6]*, or occasionally the date on which it appeared onlist, e.g. *[22may97/stan9]*.

In addition, 'posts' became 'texts' through other means as well. One of the problems of analysis, especially in comparing stylistic poster identities for example, was inherent in the actual modality of the texts in their original form. Such features as the Headers, signature files ('sig files') and quoted material needed to be edited for purposes of analysis such as word counts. Common ascii elements in email, such as the use of <angle brackets> to indicate email addresses and asides, needed to be replaced by less html and xml sensitive separators due to the use of these coding languages in the computational editors used. One of the other necessities of analysis of this type was the removal, or at

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[1] The 'same' posterID refers to a maintained list identity. In theory, several 'real' people might contribute to the texts forming the one list identity, or the same person might contribute under different list identities. These theoretical possibilities were considered irrelevant for the purposes of this study. While the framework is potentially able to provide a means of characterising posterIDs by means of stylistic similarities, this was not a focus of this thesis.

least anonymisation of contributors. Since poster identity was the focus of at least one part of this study, there was yet a need to keep track of *identified-as* specific posterIDs, and so editing in this sense was not always a straightforward stripping of names.

3.2.3 Using concordancer

A simple Mac-native concordancer, *Conc v.1.76* (beta 1993*)*,[1] was used to count the number of tokens and the number of types in each of the corpora, and overall. Stop-lists needed to be used with this concordancer in order to calculate lexical density and the frequency of specific lexical items (e.g. in Chapter 5), when it was used to compare typical frequencies for lexically-related items with those found in Bank of English sub-corpora. This concordancer was originally also used to locate and count a variety of 'negative operators' in the texts. Because my main interest was in discourse semantics, I needed to be able to quickly locate, copy and paste target lexical items in longer contextual spans and it was found that Wordsmith, in addition to not being Macintosh compliant, did not function as efficiently for these purposes. Unfortunately, *Conc* has not been further developed for more recent Apple operating systems, and so further description and recommendation is not warranted here.

3.2.4 Xml, dtds, and their editors: Advantages of xml mark-up

In order to analyse and tag the texts and keep the information in a query database, I used a simple Mac editor (Emilé) based on xml (*extensible mark-up language*, a now widely-used computational technology for creating databases related to the structure and content of electronic documents). Using xml allows a schema, or system, to be constructed as a working hypothesis. The schema I used is known as a "dtd". The abbreviation "dtd" stands for *document type definition* and a dtd file is a document type definition file within the *Standard Generalized Markup Language* (SGML) of which html and xml are subsets. Texts

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[1] SIL: the *Summer Institute of Linguistics* http://www.sil.org/

can be analysed using a *dtd* document by *coding* or *tagging* spans of text as 'elements', and these elements may be embedded within larger elements, allowing for system recursivity. This also provides a means of incorporating 'ranking' of elements—a commonplace in systemic functional approaches to grammatical description. The dtd may be changed and extended as analysis proceeds in order to accommodate new findings[1].

The dtd enables an xml editor such as Emilé, XmlSpy, XmetalPro, and others, to operate by tagging spans of the text into 'valid' elements by 'telling' the editor which labelled spans are permissible within each other element or span of text. Using these tools and this method, a model of all analysed texts, as represented and controlled by the dtd, can be re-constructed as analysis proceeds. There are a number of software packages available for the Windows operating system which provide excellent interfaces for creating new dtds and viewing results[2]. The xml editor used, Emilé™ 1.0, provided a native Mac interface with the minimum required features. This provided its own problems—again for example, this application is no longer supported. However, despite the present drawback of needing to use a Windows operating system in order to perform coding operations, xml coding of the texts is recommended since a variety of operations may be performed on the analysed texts—the most useful being a variety of display options using xml compliant browsers such as Firefox. This means that the texts can be displayed using a web browser, and thus the findings can be rendered platform-independent[3].

When xml tagged texts are operated on by further 'transformation' files using a technology known as "extensible style-sheet language transformation", or xslt,

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[1] The two final dtds developed for the two analyses appear in full in appendices A7 (attitude) and A8 (units).

[2] I trialled two of these: XmlSpy and XmetalPro. At the time of writing, Altova's XmlSpy Lite has proved the most reliable and *free* software for undertaking this type of text analysis using xml.

[3] Refer to the Appendices on CR-ROM associated with this Thesis for copies of data output. Those found on the CR-ROM contain long files showing both supplementary texts and a selection of results of analysis illustrating the methodology used, but peripheral to the main discussion in the Thesis.

the tagged information may be ordered and displayed in a variety of ways. For this study, texts were 'transformed' to highlight sub-stages in colour, and to tabulate results with 'markers' as the focus, as well as to tabulate the results of attitude analysis, with the 'targets of appraisal' as focus[1]. Analysis using Attitude targets is discussed in greater detail in subsequent chapters[2].

The use of an xml-based tagging approach allows for a methodology in which the analyst begins with a working hypothesis that a group of texts, for example, will contain a certain set of stages or other units. This hypothesis may propose that a certain set of units are 'required' in all texts, while some are 'optional'. These units are termed 'Elements' within the dtd. The hypothesis may also allow some units to be 'embedded' within other 'higher level' units, thus allowing for a rank scale organisation of the units. It also allows for recursivity, so that Elements at one level (e.g. Elements A, B, and C) may therefore occur in embedded positions (i.e. within a higher level unit) while others may not be available for embedding. For example, an Element A might be 'allowed' only at the top level, while an Element B may be possible within Element A or within a higher level unit of itself—i.e. instances of Element B may occur in higher level instances of Element B. Such a hypothesis is formulated as a dtd file which interacts with the xml software editor and analysts, who use it to tag their texts by dividing them into units or stages specified by the allowable Elements.

In particular, the text-tagging methodology was used to track proposed divisions of the texts into stages or textual units at both Layer 1 (according to formatting indicators) and Layer 3 (according to rhetorical organisation). The methodology also enables the analyst to record and keep track of the location in the text of a variety of communicative and metadiscursive items which, as mentioned above, are conceived of as having the potential to act as cues or signals of boundary

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[1] Thanks and acknowledgement go to Peter R. R. White for providing the transformations and displays of findings produced from the original analysed data.
[2] CD-ROM Appendix B shows displays of findings related to the Attitude analysis of the texts.

conditions between textual sub-units. Thus it becomes possible for the analyst to build up a picture of where in the text these cues most typically occur or cluster. However, the text tagging methodology is such that it is not suitable for dealing with all the boundary condition indicators I propose as useful. For example, it was found difficult to use this alone to identify points in the text where there is a change in attitudinal target (e.g. when the text shifts from an attitudinal focus on the behaviour of a specific human individual to a focus on group behaviour) or where there is a break in an ideational chain. Therefore, alternative, more manual methods were used in order to track such phenomena.

The technology also allows the analyst to modify the dtd file if s/he encounters a text which does not conform to the hypothesis of allowable units. In this way, a new hypothesis is formulated regarding text organisation, and a new schema to represent it (a revised dtd) is produced. This reformulation process is repeated whenever the analyst encounters text units or other attributes which are not allowed in the current dtd file.

In this way, the xml-based text-tagging technology provides several benefits to the analyst. It enables a systematic and transparent process of hypothesis formulation and revision, and this process and its product is documented as the dtd is revised. It also leads to the creation of a tagged corpus of texts which can therefore be searched electronically in order to discover patterns across the corpus. As well, it allows the analyst to manage and record potentially complex sets of textual patternings incorporating several layers of analysis together with extra commentary which would not be as easily achieved using purely manual coding.

3.2.4.1 Comparison of xml analysis of Attitude

Two dtds were designed to analyse the texts. The second used the appraisal framework and was developed along with that used to investigate staging. The

dtd for tagging appraisal in the same texts was similarly revised as analysis proceeded, with the result that the tagging scheme was able to be tested and improved. The goals of the appraisal tagging differed from those of the analysis of text-unit sequencing, in that the appraisal dtd allowed for variable spans of text and a variety of elements to be subsumed within each other. This was because many values of Attitude are invoked by such features as trigger words, inscribed values of Attitude, and engagement values, among others. A variety of ways in which Attitude was found to be invoked in the texts is summarised below in Chapter 5, Figure 5.1 ("invocations of attitude").

3.2.5 The Systemic Coder: classifying whole posts and limits for appraisal analysis

The Systemic Coder (O'Donnell 2002: version 4.63) was used for segmenting files into *posts* or separate texts, and classifying each post under one of five text-type styles, glossed again below for convenience. The schema (*Fig 3.2* below) used to classify posts under text-type style also allowed cross-classification under a number of other features which recorded their "orientation to response". Briefly, this entailed that the posts were tracked for their "responsivity", i.e. indications in the post as to whom or what the post was made in response; and for their "addressivity", i.e. to whom the post was addressed. Lack of space prevents a discussion of the results of this cross-comparative analysis here, however, the scheme used for performing this analysis is represented below as *Fig 3.2*.

The Coder proved unsuitable for appraisal analysis, however, especially when the focus of the study was *provoked* and *evoked* appraisal in particular (see Mod 2. II: section 3.3.3), because as noted above the interpretation of appraisal attitudes can be triggered by various "node" words of variable *saturation*[1]. What this means is that the span of the units of analysis for particular evaluative orientations often

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[1] The "amount" of co-textual work needed to either 'neutralise' or 'flip' the conventional attitude value (polarity) 'adhering' to any particular lexical item in a given social/institutional context. See also discussion in Mod 2. II: 3.4.1.1. I am grateful to Peter White for this term.

require some form of embedding in order to account for their interpretation as evaluative of some target—what Geoff Thompson (Appraisal List Sept04) referred to as the 'Russian doll' effect.

Because the Coder has been designed for parsing clauses for SFL based analysis, this has informed its functionality. It is designed to tag sequential segments of text and cannot accommodate embedded features. As explained earlier, xml-based editors are able to accommodate embedding, but just as xml editors require a 'dtd' as explained above, the use of O'Donnell's Systemic Coder requires that one first sets up a system network, or 'scheme' before analysis. This serves a similar hypothesising function to the dtd noted previously. *Figure 3.2* below shows a representation of the simple system network, or 'scheme' developed in order to assess the frequency of the various response types within the 5 main styles of post using the Systemic Coder. The Coder is also able to create statistical data, comparing elements of the system and their relative occurrence. Ratios of text-type styles are presented in Chapter 5 to illustrate one means of examining posting style, but space prevents the discussion of other findings obtained from concurrently coding the texts for the systems of *responsivity* and *addressivity* in the scheme below[1].

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[1] But see Don 2008 for an outline of the approach, and an illustration of the analytic findings it can provide.
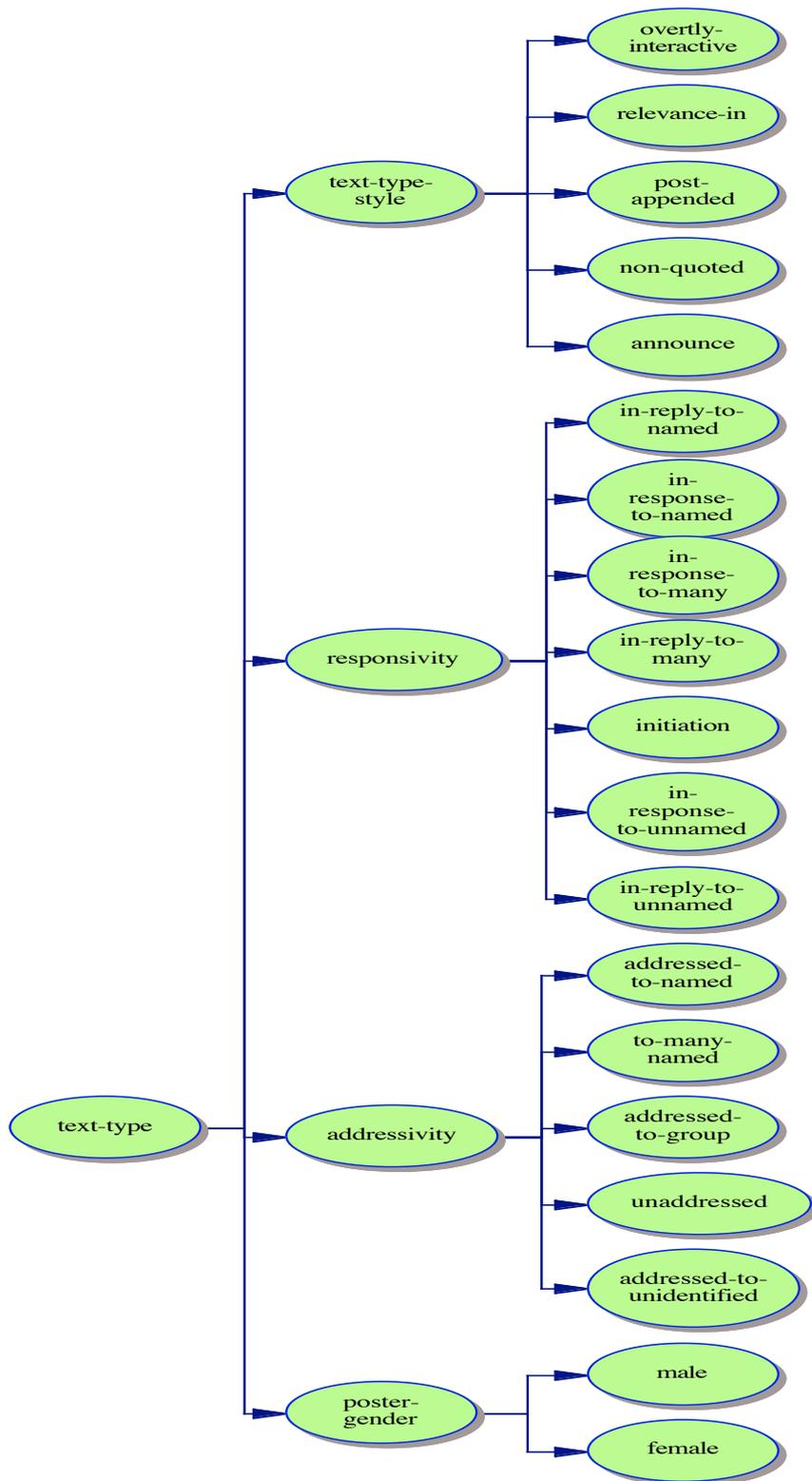
Figure 3.2: Representation of Coder schema for classifying text-type style and related features of posts

As indicated in *Fig 3.2* above the first variable selected pertains to gross formatting features under *text-type-style*. Not every post fits neatly into any one of the 5 categories of *text-type-style* so that one or two could be considered as borderline cases, especially those which could be classed as either *non-quoted* or *announcement* style. An example of such a borderline case is discussed in the following chapter (c.f. 4.2.6), where text-type style forms the basic variable for the analysis of several representative posts. The criteria on which text-type style classifications were made are set out again in the following sections.

3.2.6 Text-type style criteria

For convenience, criteria on which the 5 text-type style categories are based are again summarised below. These were originally outlined in Mod 2: I, and referred to in the previous chapter (2), since their identification is based on both Layer 1 and Layer 2 indicators. Text-type style categories relate to ways in which relevance to previous contributions is indicated—in other words, in what manner each poster re-contextualises as relevant responses their contributions in terms of formatting and reference. In categorising text-type, indicators of form take precedence over issues of function, and hence, the criteria are primarily concerned with Layer 1 indicators.

Re-contextualisation is necessary in a multilogue[1] environment such as an email list where several threads are usually concurrent, with contributions posted by many participants during any one period. This means that chronological sequence of response cannot be assumed, especially when members are active in different parts of the globe. Insertion of relevant pieces of previous contributions act as what conversational analysts refer to as 'transitional relevance points' (e.g. Levinson 1983).

These *text-type styles* are glossed below:

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[1] See discussion Mod 2: I

- *Simulated-interactive style*: (or "overtly interactive" style) short excerpts of (a) previous contribution(s) are interspersed/interrupted by the contributions/responses of the writer/poster, leading to a conversation-like formatting style.
- *Relevance-in style*: an excerpt of a previous contribution (usually) begins the post, which is then followed by a comment. This comment in turn usually involves a reasonably developed argument, rather than just a brief comment. In cases where a poster's response is brief, this forms a borderline case of the (simulated) *interactive style* described above.
- *Post-appended style*: ("the post-that-motivated-me" style) the writer makes a contribution and appends the whole of the previous contribution(s) in the thread to the end of their post.
- *Non-quoted style*: (the "I-don't-have-to-indicate-relevance", or "non-indicated" style) there are no quoted excerpts of a previous contribution, but either the subject line or referents in the body of the post make the relevance clear to 'involved' participants.
- *Announcement style*: the writer does not make any overt reference to any specific previous post on the same list.

Comparisons between the posting behaviour of strips of list activity (e.g. *threads* and unedited sequences) and posterIDs were made using the criteria outlined above and using the Systemic Coder. Space prevents a detailed account of the findings of this study, but reference to comparative preferences for text-type style according to posterID is made in Chapter 5 as one measure of "stylistic identity". Briefly, it was found that the broad features of posting style outlined above could be used to examine differences in posting behaviour across sets of texts, and that this provided an avenue for further examination of list-members' orientation to response and the negotiation of meaning, affiliation and identity.

3.3 The primary text units of a post

3.3.1 Overview

The representation of the main repeated types of *primary text-units* of the posts is viewed as a first description of conventional post-organisation (or structural 'staging') used by listmembers who contributed during the threads and the other periods of list activity that were investigated.

As discussed in Chapter 2, staging both within and between primary text-units is conceived as being 'cued' by three layers or 'tracks' of contextual framing signals overlapping to form a 'clustering' of features. The clustering of such cues or signals effects what I am calling 'boundary conditions', helping in turn to signal functional units, moves/phases or 'parts' of posts, and may therefore act to alert readers regarding development of the argument or positioning being constructed between writer and ideal readers in the text.

In the next sections the typical primary units of the posts in the study are represented in a number of ways. In the first which follows (3.3.3), the sequence of primary units of the texts is expanded, and this is followed (3.3.5) by some examples of how these primary text-units were marked up by paying attention to so-called *framing signals* to suggest functional labels for 'moves' within them.

In some cases, functional moves realise a self-contained stage of a main unit, while in other cases they may comprise an embedded stage within a higher level 'sequence' of stages. In determining the boundaries between (sub)units, changes in footing or orientation were taken to be one primary boundary cue, and the meta-discursive signalling offered by Markers was another. In practice, such boundaries are sometimes "fuzzy" and should be considered as 'transitional stages', or 'buffer units' rather than cut-off points. It means, for example, that

some units could be labelled as being part of a 'preceding' (sub)unit or as a potential subsequent unit.

My aim, therefore, is to set out the common variable "units" in the texts and discuss those indicators found relevant to their identification. The set of indicators may be interpreted differently according to the model of generic organisation that analysts bring to their texts, and so any one element should not be considered definitive for all contexts.

3.3.2 Representation of the model

The structural expansion set out below (3.3.3) shows that a post is comprised of a *Header* and a *Body*, and that the only obligatory element in the unit *Body* is the *Turn*, which in turn may be comprised of a number of sub-units labelled *part*s. There are however, several common or conventional other text-units within the *Body* which are not obligatory. These are the *Framers* and their sub-units, and the *Opening* and *pre-closing* moves (or move sequences) of the *Turn*. Despite their not being obligatory the post is classed as marked if they do not appear. In this style of representation of units, a text is set out as a sequence of units similar to what Hasan uses in her account of generic structure potential ("GSP"; 1985: 63ff), and the sequence is indicated in a linear fashion, using the 'up' carat (^) symbol to indicate "is followed by", and parentheses (*) to indicate that an element is optional.

The typical post is represented by sequence expansion because representation by dtd[1] offers a somewhat static view of the texts, and does not indicate any restraints on sequence—only the necessary hierarchical organisation of sets of elements found. The degree to which the optional and compulsory elements occur in any post remains hypothetical, because this study was only performed on a limited set of representative texts. Nevertheless, I claim that these primary

---

[1] Appendix A8: units dtd

structural units are common to most email posts, not only those found in this discourse community.

However, as has been argued above, posts and especially *Turn*s within posts exchanged within this discourse community cannot all be defined as following any core-generic staging in terms of functional units (and thus fairly firmly sequenced). Nor is the generic organisation of the texts that comprise the interactions is ever finally constituted or formalised as a *type* of genre. Rather each new post contributes to an on-going process of 'phylogenetic' negotiation of the conventions and norms of the list social practices, including the typical organisation of a post. At the same time, participants did draw on recognisable generic stages in composing the *Turn*s of their posts, and thus, as will be seen in the following chapter, many *Turn*s could be classed as of 'mixed genre'.

3.3.3 The main stages of a post expanded

KEY:

=	expansion
^	sequence
:	gloss of label
(optional)	optional element
/	any or all in no set sequence
[set]$_n$	the [set] may recur any number of times

Post = Header ^ Body

Recall that, as set out in the previous chapter, the Header is that part of a post which includes technological information regarding the origin and path of the message. The information most relevant to listmembers is the *sender*, *subject* and *date* fields. The only part of this controlled to some extent by the writer is

the subject line, and the sender field may also be changed by the writer. All posts have some form of Header, and this is functionally and formally distinguished from the Body which is that part of the post in which the message is composed[1].

Body = [Unit]$_n$

      Types of Units: OpeningFramer; ReFramer; Turn; ClosingFramer

As stated above, the only obligatory unit of the *Body* is the *Turn*. In some cases, the technology controlling the distribution of email may even discard messages that do not have any content. Some email messages may be comprised entirely of a "forward", which is to say, a message received from elsewhere is *forwarded* to the list. Many listmembers frown on this practice, and I have observed that overt responses to such postings ask that posters add some explanatory comment regarding the relevance of the content—in effect, asking that posters "recontextualise" their contribution. Such forwards are analysed by my framework as having no *Turn*[2].

Other primary text-units provide a *framing function*, by "(re)Orienting" the post, by marking the change in direction of the post content through "ReFraming" it, or by finalizing the post with a recognisable "Closing" unit. Each of these units is framed or marked by a line of white space, and *Framer*s also typically include conventionalised content. *OpeningFramer*s, for example are typically realised through a quoted excerpt of another post. They may also include other "Orienting" material. *ReFramer*s have a similar content (i.e. a quoted piece of an earlier post perhaps accompanied by an orienting move) but are distinguished by their position in the *Body*, while *ClosingFramer*s are typically exhausted by the "Handle" or name of the poster, but may also include other identifying material such as a "signature file" as well as material found in traditional letters such as "salutations" and "post-scripts".

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[1] Examples and further definitions have been set out in Modules 1, 2, and 3: Appendix 1: see Appendix A12 *Glossary.doc*

[2] i.e. they contain only a "Framer", and thus contain no new material.

The sequence of the conventional primary stage-units may therefore be represented by:

Body =

OpeningFramer ^ [Turn (Reframer ^ Turn) $_n$] ^ ((Reframer) pre-closing ^)

ClosingFramer

3.3.4 Opening Framers

As stated earlier, the *OpeningFramer* functions to "Orient" the Body of the post and provide some relevance or context for the *Turn*. It is set apart from the *Turn* by one or more lines of white space. It also typically features the inclusion of a number of other features, signalled by specific types of formatting such as the quotation of an excerpt from a previous post which is framed by the use of 'right' carats > in most email clients. There is also typically an "Orienting" move associated with such quotations. The primary function of *Orienting* sections is to provide a preface for the quoted material which follows, and these are sometimes inserted by the technology, as in the following extract:

Example 3.5: extract from [tvs16.4/ter]

```
(HEADER)           Date: Fri, 16 Apr 1999 09:57:26 -0700
                   From: Terrence S <email>
                   Subject:   Re: Farewell, Yellow/Red etc


[OPENING FRAMER]
    [Orienting]    [I]At 7:04 PM -0700 4/14/99, stan@email
                   wrote:

    [Quote]        [II.i]>Even if someone does subscribe in
                   order to disrupt the list, it's dismissive
                   to label him/her a gator and be done with
                   it. This closes off inquiry and reflection,
                   reduces the person to an epithet. Even if
                   we never discover why people act
                   destructively, I feel it's more respectful
                   of humanity in general to assume there are
                   different reasons for each person.
```

In other cases, the writer of the post will compose their own *Orienting* move, such as in the following:

Example 3.6: extract from [tvs9.2b/stan17]

(HEADER)	Wed, 14 Apr 1999 19:04:13 -0700 From: stan@email Subject: Re: Farewell, Yellow/Red etc

[OPENING FRAMER]
    [Orienting]   **[I]**I wrote, then Terry wrote:

    [Quote]   **[II.i]**>>I'm uncomfortable with the way "gator" can be used to write someone off. Even people who come here intending to disrupt the list (and Mars wasn't one, IMO), have different reasons for doing so.

                        [II.ii]>I suspect that there's something important for us here, Stan. Could you elaborate?

There are also occasional examples of the *Orienting* move succeeding the *Quote*, but instances in the *OpeningFramer* (as distinct from instances in *ReFramer*s and *ClosingFramer*s), such as in the following example (*Ex 3.7*), are rare.

Example 3.7: extract from [tvs203.53/harry]

(HEADER)	Date: Sat, 5 Jun 1999 12:52:36 -0400 From: Harry <email> Subject: Yankee doodle jousting at the bus stop

[OPENING FRAMER]
    [Quote]   >within the same post, i like to mix personal statements of my 'inner' experience, with comments on the group relationships, and also make reference if possible to more general social theories. i would also like to talk about natural objective findings, but my knowledge of science now lags behind my interest.

    [Orienting]   ME, TOO, AND HERE GOES:

Nevertheless, their occurrence means that the sequence of *Orienting* and *Quote* is flexible. In the above example, the *Orienting* move has been classed as such since it refers both to the preceding *Quote*, but also to the rest of the *Turn* to come. I label such reference to what is textually to come *textual prospection*, and this feature is in part defining of *Orienting* moves—so much so that the analysis ignored this function when, as was typical, the *Orienting* move preceded the *Quote*. The notion of "prospection" as used in this thesis for identifying argumentative functions (for identifying moves in a staged sequence) in the texts will be discussed in more detail below in section 3.4.1.

Orienting moves and *Quote*s are also associated with the primary unit *ReFramer*. The 'reframing' function of these units is associated with substantial shifts in topic or rhetorical orientation within the *Body*—for example when a new quotation from a prior post is introduced into the *Body*. In *ReFramer*s, *Orienting* moves perform the same function of providing an introduction for the quoted material they accompany, or act as a preface for a new direction for what is then considered a new *Turn*. In these cases they are labelled "ReOrienting". *Orienting* moves or *Quote*s each may exhaust the *OpeningFramer* entirely. Both the elements (*Re*)*Orienting* and *Quote* are therefore optional in either *OpeningFramer*s or *ReFramer*s[1].

In summary, the sub-stages or "moves" of the OpeningFramer or any ReFramer may be summarised as:

[Re]OpeningFramer   =

[Re]Orienting / Quote

Quote: cut and pasted section of previous contribution

---

[1] i.e. 'sufficient' but not 'necessary'.

3.3.4.1 Recurrent elements contributing to sub-unit identification

As indicated above, a variety of elements were tracked which were hypothesised to have the potential of indicating text unit boundaries. They are very diverse both in their communicative functions and in their lexico-grammatical realisations. These elements help indicate, depending on their location relative to primary text-unit boundaries, the presence of a variety of functional *moves* in the unfolding of the text. These elements are linguistic categories only to the extent that they involve meanings and discursive 'gestures' which have this potential for cuing a variety of discursive relationships, such as the 'texturing' of a move complex into an argument via matching relations. I focussed on two primary categories, as outlined below.

Addressing

The first group of elements I term *Addressing*. These are wordings by which the writer picks out or addresses particular respondents and thereby creates a specific Addressee (or group of Addressees) for the text—for example by means of the use of the pronouns *you* or *we*. The orientation is always 2nd person or 1st person plural, but this need not involve the use of pronouns—thus the use of directives and rhetorical questions involves an implied address to some 'you'. Instances of *Addressing* were found to occur across all stages and textual units as outlined above. However, despite this lack of constraint on appearance, *Addressing* is associated with what will be termed "interpersonal prospection" (see section 3.4.1 below), which, in turn, was considered likely to occur at stage-unit boundaries, either at their opening or closing. This point will be taken up in more detail below.

Markers

The second group of elements I term *Markers*. These are a functionally very diverse group of signals which help articulate and organise the progress of the argument. Those tracked ranged in realisation from such formatting signals as

parentheses and asterisks, to such elements as interpersonal metaphors signalling dialogic openness (e.g. *I think that*, *it seems to me that*). They also include such items as causative and concessive conjunctions and adjuncts, and the use of marked Themes. Many could be considered as instances of "mode-bleeding" as discussed in Module 2, Part I—elements which are related to speech in many ways, or which act to compensate or highlight the written interactive mode of communication involved. Their role was considered as important in signalling the presence of a variety of functional moves in the unfolding of the text and as therefore associated with text structural transitions. Since this group were so functionally diverse, they were observed to occur at all stages in the texts. A short survey and discussion of some common *Markers* used in the texts is presented below in section 3.4.2.1.

In addition, texts were also tagged with another set of elements under the label *Referring*, with the intention to track their co-occurrence with other features. These elements are concerned with co-reference and cohesion, and are realised by nominal groups and deictics. Originally, since they were noted to perform a retrospective function, and in turn (re)introduced ideas or acts for discussion, my goal was to track these elements in "ideational chains" for their function in framing coherence in any text via semantic prosody. Furthermore, targets of appraisal are often realised in discourse via co-reference, and tagging such *Referring* elements was intended to keep track of the original or 'real' target of any attitude value in the texts. Such *Referring* elements were noted to also relate to the creation of evaluative labels (via, for example, anaphora and exophora) for entities both within and outside the text (see for example Francis 1994). Such elements were noted within all stages and text units and their orientation is usually 1st or 3rd person. However, tracking of these types of element proved far too complicated since they performed a large variety of functions, and as noted above, the tracking of both ideational chains and attitude targets could be undertaken by other means. Hence they are not "referred to" as such in the

remainder of the thesis, despite the fact that tracking of co-referents does contribute to the discussion of analysis in the following chapter.

The following example (*3.8*) highlights some instances of all three elements discussed above. *Addressing* elements are highlighted in red, *Referring* elements are underlined and *Markers* are **highlighted** in bold. Some of the ways in which these types of element interact in the staging of the posts will be discussed in later sections of the chapter, and in Chapter 4 to follow.

Example 3.8: extract from [tvs9.2b/stan17]

```
(HEADER)               Wed, 14 Apr 1999 19:04:13 -0700
                       From: stan@email
                       Subject:  Re: Farewell, Yellow/Red etc

[OPENING FRAMER]
    [Orienting]   I wrote, then Terry wrote:

    [Quote]       >>I'm uncomfortable with the way "gator"
                  can be used to write someone off. Even
                  people who come here intending to disrupt
                  the list (and Mars wasn't one, IMO), have
                  different reasons for doing so.

                  >I suspect that there's something
                  important for us here, Stan. Could you
                  elaborate?
```

Although this example uses predominantly the text of a quoted excerpt rather than the *Turn* of this post, the same principles apply to all stretches of text. It can also be observed that *Markers* may be identified on all three analytic *Layers* as outlined in the previous chapter.

3.3.5 Some features of the Turn

*Turn*s are the main constituent unit of the *Body* of a post and contain the poster's new contribution to the list discussion. They are bounded by a line of white space both before and after, unless an *OpeningFramer* acting to provide a

context for the content of the *Turn* is not present. Posts making a 'response' (i.e. not making an 'initiation') without a clearly signalled *OpeningFramer* are considered marked under the framework as few were found[1].

For convenience, the *Turn* is always assumed to consist of an "Opening" part, and a "Continuing" part. The goal in doing this was to discover what typically "Opened" a *Turn*, and in what ways this section was related to the rest of the Turn. If new paragraphs within the *Turn* contained signals of change in stance or topic, indicated by combinations of new elements of *Addressing*, *Referring*, or *Markers*—for example shifts in the content of the Theme, or changes in addressee(s)—then a "ReOpening" move was deemed to have occurred. If the *Body* of the post included both signals of footing (i.e. interpersonal orientation) change or change in topic, plus the occurrence of formatting markers such as a line of white space teamed with other formatting features such as asterisks* or dashes--, or a new quoted section of a previous post, the *Turn* was deemed to have been completed and "ReFramed". After the occurrence of such a *ReFramer*, a new primary text-unit was considered to have been "Opened". New units were then either a new *Turn* or a "Closing Framer" (c.f. below).

In summary, the *Turn* can be represented by the following:

Turn = [Opening ^ Continuing (^ReOpening ^ Continuing)$_n$]

3.3.5.1 Common functions within Orienting and Opening sequences

Three different types of broad communicative function were regularly identified within both *Opening* and *Orienting* type sequences. The term 'sequence' is preferred to 'move' here to allow that *Opening* and *Orienting* "moves" may in theory consist of several moves. The three functions were what I labelled

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[1] Another set of texts (e.g. from that of another email list) might return a different "norm". Furthermore, since the selection of texts in the main corpus were members of a 'thread' this meant that most were made in response to a previous contribution, and the usual way in which this is signalled is via an *OpeningFramer*

"Salutation", "Answer" and "Situation". At this level of analysis, the discourse itself rather than formatting becomes determinative, and so Layer 3 signals are key.

Salutation function-types were typically associated with *Orienting* and *ReOrienting* sub-stages, i.e. within *OpeningFramer*s and those *ReFramer*s which doubled as pre-closing units. Those categorised formed a small set: Greeting, Leavetaking, and Appreciating. These in turn were realised by a small set of expressions such as 'hello', 'goodbye', 'thanks' and their variants.

The constraining factor for an *Answer* was that it congruently realised the 2nd pair part of a question-answer relation. Thus, *Answer* was identified only in the context of preceding quoted material which contained an elicitation, and thus were found in *Opening*s, rather than *Orientation*s. These types of move did not necessarily exhaust the *Opening* in which they appeared (c.f. *Ex 3.27* below).

Situation is a label that subsumes a number of function-types whose purpose is to "Open" the *Turn* and/or to summarise the whole stage in which they appear. *Situation* type moves were sometimes identified in *Orienting* sequences. Those summarising the stage are therefore considered to perform the function of a *macro-theme*. Several categories of *Situation* were proposed for the texts, and each "Situation-type" was labelled or identified according to the social purpose of the rest of the unit(s) of the Stage in which it functions as an *Opening* (or *ReOpening* c.f. below). The set of *Situation-types* used in the framework are: Thesis, Setting, Offer, Conjecture, and Problem.

As indicated above, *Opening* and *Orienting* are referred to as "sequences" because they sometimes feature more than one function-type (or "move"). For example, the framework, following the data, allows that an *Opening* might be realised by the following sequences: [Answer ^ Situation], or [Setting ^ Problem]—although in the latter case, a better description of the organisation

(see *Ex 3.9* below) would label the Problem as realising a *ReOpening* for analytical reasons—i.e. to keep track of what 'meta' functions do actually appear at the beginning of *Turn*s.

The defining features of Situation-types (at Layer 3) may be summarised as follows:

i. Thesis: realised by an abstract statement or assertion which sets out the primary position which is developed argumentatively in the rest of the text. It is distinguished from other *Situation-type*s by some evaluation and habitual present tense. Because the content of the texts in the study did not always follow core-generic organisation, the label *Thesis* was used for a wide range of position statements or claims whose function was to summarise the content of the stage in which it appeared.

ii. Setting: provides temporal or spatial location for what is to follow. *Marker*s such as *here*, *then*, *after*, *where*, etc, are indicative, and its 'narrative' purpose is indicated by the use of past tense (e.g. *he took*), or present in the past (e.g. *he was taking*). *Setting* served to provide the background for an anecdotal sequence to come, but it was also found to provide background for a subsequent argument, which was usually "re-opened" by a Thesis-type move.

iii. Offer: determined by a declarative statement functioning as K1 or A1 (Berry 1981) moves in an exchange, and offering to supply some information or service, often accompanied by future tense. There may be no evaluation present. In practice it is difficult to make distinctions between *Thesis* and *Offer*, but overt *addressivity* in the co-text was used as an indicator.

iv. Conjecture: realised by interrogative mood, or some signal of conjecture on the part of the writer. Projecting clauses such as *I wonder whether*, *it seems to me that*, are indicators, and/or modals and adjuncts of probability such as

maybe, *perhaps*, *we might* and so on as well as prepositions such as *if...* Such indicators were often tagged in the texts as *Markers*. *Conjecture* functions similarly to that of *Thesis* in that it introduces an expository style text whose purpose is to present various possibilities (see *Ex 3.10* below).

v. Problem: Common indicators are modals such as *should* and *must*, or negative evaluation (of some condition), or negative operators construing some rejected condition[1]. Interrogative mood combined with negative attitude is also an indicator of a problem type move as Opening. The *Problem* may occur on its own or more likely in concert with *Setting* as is usual in Problem-Response(-Solution) patterns. Distinguished from *Thesis* and *Setting* by reference to a gap in knowledge, and/or a need for future action, or further research/co-operation. The purpose of the subsequent *Continuing* (sub)stage(s) may be to offer solutions and hence its staging may follow that of expository genres, particularly that identified by Martin (1985) as *hortatory* (see *Ex 3.9* below).

3.3.5.2 An Opening move exemplified

In the following example (*Ex 3.9*), the presence of interrogative Mood and *Marker* *'if'* (arrowed below) might suggest the label *Conjecture* for the *Opening* move if content were the only criteria for categorisation, but in the context of the *OpeningFramer* which makes a negative assessment of a previous contribution (i.e. Layer 2 features), the *Opening* works to extend this as a *Problem*. Thus, it could be argued that the *Turn*—as analysed in *Ex 3.9* below for example—features a *ReOpening* with a slightly different function immediately after the *Opening*: that of *Thesis* for the short *Turn* in which it appears. I maintain

---

[1] This appears to bear some relation to Hoey's discourse organising principle referred to as the Problem-Response Pattern. My feeling is that this is actually the case, however, a correlatory study was not performed to satisfy such an observation. Nevertheless, it is of interest to note that in the present formulation, the [Situation: Problem] type element does not need to incorporate *overt* evaluation, but is indicated by *invoked* negative appraisal of some *target* (see Chs 4 – 5 regarding targets of appraisal). Also, similar to Hoey's findings, the appearance of the *Problem* element is theoretically possible at several junctures in the text, but that crucially, the perspective adopted here suggests that it will concurrently function as a Re/Opening element in the discourse organisation. C.f. discussion in section 3.3.5.2

that this is a preferable analysis for this type of "double opening" sequence, since this aids in keeping track of the typical patterns or *texture* of post organisation, especially at those places where new sequences are 'opened'.

In the example below, the re-opening is justified by a slight functional shift, signalled by the change in *addressivity* between the 2 sentences. In addition, the *Opening* (arrowed) directly interrogates the audience on the topic presented, while the *ReOpening* asserts the *Claim* or position. *Marker*s indicative of rhetorical organisation are **highlighted   in   bold** in the following:

Example 3.9: extract from [tvs18.5/stan18]

(HEADER)	Fri, 16 Apr 1999 17:32:33 -0700 From: stan@email Subject: Re: Farewell, Yellow/Red etc
[OPENING FRAMER]	
[Orienting]	1)Hi <u>Ter</u>. 2)In your last post, you said two things that don't mesh for me. 3)**On the one hand:**
[Quote]	3a)>I've a high >tolerance for grist. 3b)But I see gator as a role that some people choose to play on lists. 3c)Or a class of roles.
[Orienting]	3.i)**and on the other:**
[Quote]	3.ia)>I think you want to mean motive or reason when you say gator, while I want to mean pattern or function.
[TURN]	
➔ **[Opening: Problem]**	4)**If** a person "chooses" a role, **then** it's intended, **yes?**
[ReOpening: Thesis]	5)As we know from all the group-ese here, many role functions are **not** chosen by the individual.
[Continuing]	6)Group or no group, many behavior patterns in individuals are not chosen or intended. 7)People act in spite of themselves. 8)A person can demonstrate patterns or functions without choosing them.

These types of double-function opening sections in the *Turn* I suggest have something to do with the nature of the mode of interaction and the sometimes relatively unedited approach to writing evinced. At the same time, in Hoey's (e.g. 2001) terms, the whole section shown above in *Ex 3.9* might be analysed as demonstrating the following pattern: Situation (SE1-3.ia) ^ Problem(SE4) ^ Response(SE5-8), and in some of the texts such problem-solution patterns were evident.

3.3.5.3 Re-Opening and pre-closing moves

If *ReOpening* move-types are considered to be essentially "framing devices", similar types of move may also realise or begin a pre-closing sequence—in which case their purpose is also, in a sense, "to re-open" or "orient outwards" from the text. Such an orientation is usually teamed with a change in footing, i.e. a change from one orientation to the reader and the topic, to another. This entails a change from abstract generalisations, to concrete entities in present and future time. While in these cases such *ReOpening* move-types may also be labelled "Situation", their location at the closing of the post means that in terms of generic structure, their function is likely to be either that of REINFORCEMENT (of the THESIS) or CODA for the argument, discussion, or narrative which constitutes the larger part of the post. These types of "Re-Opening pre-closing" move are also framed by new paragraphs, i.e. by Layer 1 *Markers*.

Ex 3.10 below shows the final *Turn* of the same post as that of *Ex 3.9* above. It features a pre-closing unit including a function of CODA: it steps outside the argument presented regarding the "meaning of the word *gator*", and offers personal opinion based on anecdotal evidence. The acknowledgement that it is not part of the abstract discussion that preceded it is co-signalled by the use of the *Marker* '*FWIW*' ("for what it's worth") and the finalization then framed by *In the end*. A line of white space, i.e. a new paragraph, also separates this section from the preceding part:

Example 3.10: extract from [tvs18.5/stan18]

[REFRAMER]
    [Quote]   18a)>Can someone be a gator without knowing it? 18b)Without meaning to be? 18c)Are those yes/no questions? 18d)Or more-or-less? 18e)I think we agree that a gator is not innocent. 18f)I suspect that you think a gator can't be driven, can't be out of their own control. 18g)I think she can.

[TURN]
    [Opening:
    Conjecture]   19)The word was coined recently, inside a small group of language users **(?)**. 20)It means whatever we use it for, **I guess**. 21)**Maybe** L- can put this better, and shed more light on it.

    [Continuing]   22)**From a psych perspective, I note that** intent, and self-control, are multi-layered and nuanced. 23)Many words, **not just** "gator", gloss over these psychological nuances. 24)**I think** Mars intended to be noticed and somewhat abrasive; **I don't think** she intended to become the major focus of list discussion, **or** to become the list critic. 25)**Then again**, at another less conscious level, **perhaps** she generally "intends" to enter into adversarial relationships or to put others down with sarcasm. 26)**Just** speculating of course.

    [pre-closing]
    [ReOpening:
    Setting]   27)**FWIW**, I don't think Mars' backchannel email altered my opinion of her much.
    [Coda]   28)**In the end** she was **even** less reflective **than** I thought, disappointing **but** not a huge surprise.

[CLOSING FRAMER]
    [Handle]   29)Stan

3.3.5.4 Common functions of the Continuing part of a Turn

Continuing sections are constituted of a set of functional moves or generic stages according to the social/generic purpose of the *Turn*. In order to accommodate a variety of possible constituents of the *Turn*, the dtd for example included an 'element' *Conclude* for those phases which presented a final summary and evaluation of its content. This was re-labelled "Reinforcement" where it served as the final part of an expository style generic sequence, and where it served to restate the original claim in some way.

Thus, while the overall purpose of most posts was determined to be argumentative or persuasive, they often included embedded sections, such as anecdotes, recounts, or exemplums for example, functioning as a 'lower level' generic stages. With the extreme example illustrated by *[tvs228.56/stan33]* another genre entirely functioned to present an argument sequence. This was introduced briefly in Chapter 2 (c.f. *Ex 2.10*). In texts composed of mixed genres of this type, the Reinforcement stage therefore provides a loop, reintroducing the position or re-stating it together with a summary-evaluation of the content.

Using again the same *Turn* illustrated above with *Ex 3.10*, the simple analysis below (*Fig 3.3)* provides another example. This part of the *Turn*, while presenting a series of possibilities rather than the arguments (position + evidence) supporting a *Thesis*, nevertheless features a summary statement at the end, which reprises the original *Conjecture*: *Just speculating of course*.

Turn unit	move	text
Opening:	Conjecture	19)The word was coined recently, inside a small group of language users **(?)**. 20)It means whatever we use it for, **I guess.** 21)**Maybe** L- can put this better, and shed more light on it.

Continuing	point + attribute	22) **From a psych perspective, I note that** intent, and self-control, are multi-layered and nuanced.
	point: elaborate	23) Many words, **not just** "gator", gloss over these psychological nuances.
	example	24) **I think** Mars intended to be noticed and somewhat abrasive;
	example: elaborate	**I don't think** she intended to become the major focus of list discussion, or to become the list critic.
	concession	25) **Then again**, at another less conscious level, **perhaps** she generally "intends" to enter into adversarial relationships or to put others down with sarcasm.
	concession2 ("Reinforcement")	26) **Just** speculating of course.

Figure 3.3: Extract from [tvs18.5/stan18] showing move sequences

In the figure above, the Conjecture of the *Opening* is signalled by the set of markers *(?)*, *I guess*, and *Maybe*, and this *Conjecture* is then elaborated in the *Continuing* section by a series of possibilities, framed by Engagement values of *Entertain.* Figure *3.3* above shows these **Markers** (in bold): *I think, I don't think, then again...perhaps*. The final sentence of this part (SE26) summarises these conjectures as *Just speculating of course* before the pre-closing sequence is subsequently opened.

In summary, the structural composition of *Continuing* may be summarised as:

Continuing = (sub)stage$_n$

The functional organisation of the *Continuing* unit, however, while signalled, consolidated, and/or framed by primary text-units is dependent on the social and rhetorical purpose of the *Turn*, and how its orientation to response (or not) is

indicated. In fact, a *Continuing* section may be comprised of several *Turn*-units, or it may be a continuation of the only *Turn*-unit (c.f. 3.3.6.1 below). Its status is not functional, merely analytical: it serves as a means of forcing the analyst to decide where the *Opening* move ends, and to consider whether a *ReOpening* acts to re-frame the text (and thus close the earlier *Turn*) or only acts to change its orientation and thus continues it. Thus, this unit is methodological rather than stipulated as a necessary functional element of the Turn.

One further feature noteworthy in the *Body* of the posts was suggested earlier in 3.3.5.3: the existence of a *pre-closing* move or sequence of moves that often occurs just before the *ClosingFramer*. The attributes of such pre-closing sequences often include a framing device I have labelled "prospection", and so further illustration of pre-closing sequences and their attributes can be found below in section 3.4.1 where I discuss my use of the term *prospection* in more detail. Meanwhile, the following section goes on to describe features of Closing Framers.

3.3.6 Closing Framers

The *ClosingFramer* can again be identified at Layer 1 by its separation from the rest of the *Body* of the post by a line of white space. The content of the *ClosingFramer*, however, is more definitive than the formatting. Its function is to signal that the post is finished, that the writer has not made any more new contributions past that point. Its default constituent is the *Handle,* or the name a poster uses to sign off. It may, however, include other material. It commonly includes a *sigfile* which is a section of text automatically appended to the end of the *Body* listing such things as the poster's real name, their affiliation, address, email address, and/or website URL. The *ClosingFramer* may also be signalled (framed) by a *Marker*, such as a line of asterisks (***), and it may include such things as a *Salutation* such as noted for *Orienting*s above. Occasionally it incorporates a *post-comment* (or "P.S."). In those styles of post where the responded-to post is appended to the end of the message (i.e. the *post-*

appended style), this also forms part of the *ClosingFramer*. The absence of a *ClosingFramer* is considered as marked: without this signal, readers may be in doubt as to whether the post was sent in error before being finished.

In summary, a *Closing Framer* may be expanded by the following:

ClosingFramer = (Marker ^) /(Salutation) / Handle / (^ Post-Comment) / (Quote) / (^ Sigfile)

3.3.6.1 An example post

What this means is that the *Turn* stage is the only obligatory unit of primary structure in the *Body* of the post—although the set of texts[1] has no example of a post lacking a *ClosingFramer*, and some posts which consist of forwards only are considered as lacking any Turn*.* The following example shows a post which consists entirely of a *Turn* and a *ClosingFramer*, which in turn is comprised entirely of the poster *Handle*:

Example 3.11: [tvs37.7/ter]

```
HEADER              Wed, 28 Apr 1999 22:15:11 -0700
                    From: Terrence S- <email>
                    Subject: overwrought

BODY:
    [Turn]          Cute, Stan. Is that what you prescibe
                    drugs for?

    [Closing Framer]
        Handle      Ter
```

In other words, the Body of this post is comprised of two primary units, *Turn* and *Closing Framer*. This post has been selected for its brevity in order to address issues of analysis raised by the approach outlined above.

---

[1] i.e. in the three 'threads' corpora. In the supplementary set of texts ("February sets") collected to provide statistics for Response type, and as a control set of unedited sequences of posts, at least one post occurred without a Closing Framer. See Chapter 4, e.g. section 4.2.2, and 4.2.5.1.

Under the framework then, this *Turn* may be analysed as comprised of an *Opening* and a *Continuing*[1]:

Example 3.12: extract from [tvs37.7/ter]

```
TURN: OPENING        Cute, Stan.
      CONTINUING     Is that what you prescibe drugs for?
```

The distinction between the *Opening* and *Continuing* units in the above analysis crucially depends on features at Layer 2 which take into account the subject line *overwrought* and the *Addressing* element within both the *Opening* and *Continuing* units. Taken together, these elements determine that this post is a relevant contribution to the thread, or at least is a response to a previous contribution by posterID *Stan* in which the term *overwrought lingo* was used. Thus, under text-type style it is classed as *non-quoted* style.

It is interesting to note that because the framework is designed to be 'open' in order to investigate the types of functions that occur within or at the boundaries of primary-units, alternative functional labelling of these *Turn*-parts is possible. Indeed, because the division between *Opening* and *Continuing* units is actually an analytical *device*, such division is primarily useful for precisely the interrogation of the analytic approach conducted here. The previous extract provides an example. Here, the *Continuing* can also be considered a *ReOpening* and/or a "concluding" part, due to its combined features of *addressivity* (rhetorical question + 2nd person) and *Referring* (that = intertextual reference to use of the term 'overwrought').

The implied reference (underlined) in the *Opening* (*Ex 3.13* below) relates the assessment made there to the next ('*Continuing*') part:

---

[1] in fact, it is possible to analyse some *Turn*s as comprised of *Opening* only – c.f. for example Ch 4: 4.2.4. and below *Ex 3.55*.

Example 3.13:

```
OPENING:        [your comments about using overwrought
                language are]cute
CONTINUING:     is that what you prescribe drugs for?
```

In order to determine the boundaries between any (sub)stages of the posts, one of the signals I took into account was the ways in which evaluative acts were managed. For example, a particular textual unit was considered cohesively linked by the evaluative targets having the same reference, while a change in target was taken to signal a possible staging boundary. In the example below, a distinction between the two parts of the *Turn* can be justified on the basis of their having slightly different evaluative *targets* (underlined below *Ex 3.14*), something possibly outweighed by the implied targets having closely related referents (*your comments* and *you*), thus rendering the whole Turn a coherent whole. The shift is actually realised by the assertion versus question orientation (i.e. change in footing). In addition, the implied target *your comments* already "exists"[1] for evaluation, while *you* and *your behaviour* are cast as linguistically open—even though of course, the rhetorical question functions to evaluate without assertion:

Example 3.14:

```
OPENING:        [your comments about using overwrought
                language are] cute
CONTINUING:     is that what you prescribe drugs for?
```

These two parts are also linked by an [assessment-basis] relationship based on the implied attitude or evaluative stance in the excerpt:

Example 3.15

```
ASSESSMENT:     [your comments about using overwrought
                language are] cute [basis]
BASIS:          you prescribe drugs for [using overwrought
                language][assessment]
```

---

[1] That is to say, these comments exist in a prior post which the writer presumes the audience and the addressee will understand. Here the writer refers to post [*tvs*25.6/*stan*18a], of which the following is a short extract: *My snide attacks concern overwrought lingo like "critically constitutive fictions" and the distasteful way postmodern writers frame pre-postmodernists as cluelessly ignorant of how perspective and context alter perception.*

It is on this basis of implied (or *evoked*) negative judgement of the *target* that the *Continuing* part can be considered to function as a "conclusion", or more precisely a "summary-evaluation". The lack of a conjunctive *Marker* such as "because" linking the 2 parts makes this stance difficult to assign, however. The evoked negative Judgement relies on the implication that the (target) addressee has a low tolerance for difference—that he prescribes drugs for the mere use of what he sees as 'overwrought' language. The invocation of Attitude—as well as ambiguity of Attitude—was noted as a feature of these texts, and I refer to this feature again in discussion in subsequent chapters. My point here is to illustrate on what basis more delicate functional analysis of *Turn*-part boundaries may be justified.

3.3.6.2 Openings in the final Turn-parts

The appearance of a *ReOpening* move in the last phase of a post also appeared to be a common feature, and its interactive function I suggest is related to the need to gain a response from interlocutors by calling on them to pay attention or by acknowledging their presence. As discussed further below (3.4.1), such *ReOpening*s as the pre-closing unit are signalled in part by a discourse strategy which changes orientation to directly address the reader through for example interrogatives, and/or uses reference to future time and/or real-world activities (later described as *interpersonal prospection*). In this sample post three of these features are present.

Example 3.16: extract from [tvs37.7/ter]

OPENING:	Cute, [sum-valuating] Stan.[Addressing]
CONTINUING:	
REOPENING:	Is that what you prescibe drugs for? [Addressing: prospecting]

As observed earlier, distinction between the two parts in the example above relies on a consideration that the *Opening* functions as an evaluation of the addressee's

earlier contribution, while the ReOpening changes stance to ask the addressee whether this is related to his material world activities, in effect *prospecting* a response. It is this feature of the discourse that I turn to in the following section.

3.4 Some Recurrent Framing Strategies

3.4.1 Prospection: Textual and Interpersonal signals

In order to track a specific set of discourse functions or strategies related to the signalling of changes in footing, stance, or argument in the texts, I adapted Sinclair's (e.g. 1993) idea of interactive structure and the notion 'prospection' as an analytic convenience. Rather than strictly conforming to their definition as set out in Sinclair's framework (c.f. Hunston 1989: 88-91), I used the notion of "prospection" to cover instances of *framing* characterised by signals of "looking forward".

My familiarity with the texts suggested the hypothesis that these strategies occurred to fulfil two main functions. Firstly, I was concerned with instances in which the writer appeared to be "prospecting a response" in Bakhtinian terms. I took this to occur where the writer had either directly addressed (an) ideal reader(s) through direct address (such as interrogatives or directives), or actual 2nd person reference (including 1st person plural/'inclusive we'). In other words, instances in which writers marked their Addresser status overtly. Moves which included *Addressing* acts I labelled *interpersonal prospection*, although reference to real-world, concrete activities or entities, or to future events in general were also considered part of *interpersonal prospection* due to their orientation "outside" the text. Secondly, I noted those instances which overtly signalled some discourse move to come, in particular when they occurred in the context of *Opening* moves. These I distinguished by the label *textual prospection*. This type of prospection is similar to that of Sinclair's (e.g. 1993), although rhetorical questions form a type of boundary category between the two.

3.4.1.1 The function of addressing the audience

Briefly, it was observed that instances of *Addressing* appear in the pre-closing section of many posts, functioning as a strategy of *interpersonal prospection*. In determining the status of the pre-closing sequence, or whether a distinct functional sub-stage can be identified in specific texts, a change in orientation was also considered necessary, and this involves for example a shift from the past tense or habitual present, to the present tense or some future event. The purpose of such strategies appears to be prospecting a response from the reader(s) by "opening" heteroglossic space through overt means. The response referred to here is of course not necessarily an overt written response, rather it refers to an orientation to response on the part of the projected audience members.

In terms of the generic staging of the *Turn*, pre-closing sequences involving *interpersonal prospection* are likely to be given the functional label of *Coda* (dependent on the overall context in which they appear). Such a label involves a definition of a *Coda* as referring to real-world time and space, as distinct from text time and space.

Addressing is also possible in the context of another move which was labelled in the tagging scheme as a *summary-evaluation* of the preceding argument. In terms of generic staging, *summary-evaluation*s function to *conclude* an argument—by *reinforcing* its Claim or Thesis. In these cases, any *interpersonal prospection* is limited to "interpellation" of the ideal reader, and the orientation is to the previous argument rather than the prospected responses to it. This difference was used to distinguish 'concluding' Reinforcement type moves from 're-opening pre-closing' type moves.

I suggest that instances of *prospecting* occur where the writer is acting to manage or organise the unfolding of the argument in some way, or engage readers more directly in subsequent discourse events—mainly by calling on them

to pay attention, or by 'stepping back' from the assessments made. Although this was not specifically the focus of this tagging exercise, I note that the use of *interpersonal prospection* in the form of rhetorical questions in many cases doubly functioned as a form of evaluative act, by 'framing' Attitudes while at the same time expanding heteroglossic space via the lack of bare assertion. It signals that the writer acknowledges that the audience is possibly at variance with their view.

In the case of "true" rhetorical questions, these should properly be classed as instances of 'textual prospection'. By "true rhetorical question" I refer to those strategies which are realised by interrogatives, but do not prospect a response outside the text in which they occur. In other words, they prospect the argument to come in the same text. They act to articulate the argument, by "pointing at the text" and by changing orientation or 'footing'. These therefore must be considered as borderline instances of *interpersonal prospection*, since they do not "orient outwards" to the readers themselves and are not eliciting a reader response so much as organising the development of the text events. Therefore it is obvious that the strategy of *textual prospection* would not occur in the concluding sections of the *Body* of a post.

The following excerpt (*Ex 3.17*) serves to illustrate some of these points. SE17 summarises and evaluates ('sum-valuates') the preceding observations in the post which have been directed at (or 'target') a previous contribution by the posterID *Nn*. This poster and another audience member—named by the epithet *elfin ones*—are explicitly addressed in the preceding sentence SE16. Its purpose is to call on the attention of those addressed, and part of the *interpersonal prospection* here involves the orientation to future events: *this IS going to be fun*. The *sum-valuation* of SE17 is then elaborated in the same sentence and its addressivity made explicit by the use of the 1st person plural form *we*:

Example 3.17: extract from [sally7]

16) You took the plunge didn't you, Nn - stepped on some feet -
this IS going to be fun, elfin ones. **17)** Good observations though
- we may all be over our heads and out-classed.

18) Nice to hear from you, I guess.

19) Sally

These moves are summarised in *Fig 3.4* below:

[sum-valuate [+addressing]]:
16) You took the plunge didn't you, Nn - stepped on some feet –
[addressing [prospecting]]:
16a) this IS going to be fun, elfin ones.
[[sum-valuate]:
17) Good observations though –
[addressing [prospecting]]]:
17a) we may all be over our heads and out-classed.

Figure 3.4: final part of Turn in [sally7]

In post [sally7] (Ex 3.17 above), the final sentence (18) functions as a type of
pre-closing move, a short buffer unit between the main part of the Turn and the
ClosingFramer. When these 'buffer' units are realised by a type of Salutation, e.g.
Nice to hear from you, they are normally classed as part of the ClosingFramer
itself. Although the line of white space serves to underline its possible status as a
separate 'pre-closing' unit, SE18 is best classed as ReOrientation and as part of
the ClosingFramer—rather than as ReOpening pre-closing in function (and
therefore as part of the Turn). The formality of this expression, teamed with its
lack of any real prospection (despite the addressivity) informs this interpretation.
In the context of the rest of the *Turn*, SE16-17 could therefore be classed as a
Coda, and, since the post did not feature a clearly articulated *Thesis* or argument,

Reinforcement may not be appropriate. At the same time, the *Opening* (arrowed) does suggest that the final move functions as a reprise at least:

Example 3.18: extract from [sally7]

```
(HEADER)              Date: Fri, 24 Jan 1997 07:40:06 -0500
                      From: Sally@email
                      Subject: Re: Out classed?
```

```
    [OPENING FRAMER]
        [Orienting]Nn,

        [Quote]      "Something that I would find VERY
                     interesting is to see what each of you do
                     for a living/profession and what your
                     primary non-professional/vocational
                     interest is."
    [TURN]
 →   [Opening]      You could be sorry you asked:
```

Differences in my use of the term *prospecting* from that of Sinclair and others is primarily related to the introduction of quoted material, classed as "prospection" by Sinclair. The introduction of quoted material is an important organising feature in this text-type, and so these were always labelled as (*Re*)*Orienting* sub-units of the primary structural units called "Framers". Consider an instance of attribution such as in the following, where the attribution (arrowed below) is not formally identified for its prospecting function:

Example 3.19: extract from [tvs188.50/simon19b]

```
    [OPENING FRAMER]
        [Orienting]
            1a)      Folks:

      →     1b)      Stan writes,

        [Quote]      1c)>Oh, before I forget... Anyone care
                     to comment on *4* women (and no men)
                     coming to Terry's defense? 1d.This
                     "Sensitive New-Age Guy" thing, ya think
                     chicks dig it? ;-)

    [TURN]
```

```
[Opening]    2) My first response was like everyone
                elses: "oh, that's harsh."
[Continuing] 3) I considered the post very much
                likely to cause a backlash, which it
                did.
```

These types of textual prospection in the Orienting sequences were not formally identified, since they did not add any new information to the analysis, as discussed further in the following section.

3.4.1.2 Textual Prospection

In the excerpt above (*Ex 3.19*), the utterance **1a**, was classed as *Addressing*, but the subsequent unit **1b** was not attended to, except as part of the *Orienting* move. In this scheme, instances of *Addressing* are related to *interpersonal prospection*. On the other hand, *textual prospection* was only noted in a limited set of instances, and were more likely to be associated with *Markers*. In those instances in which attributions functioned to refer to a previous section of discourse, or to make intertextual references relying on assumed knowledge, or in these special cases where they performed an *Orienting* function in the post by referring to a past contribution that was being introduced, the 'prospecting' function of the discourse act was not attended to in favour of its retrospective classification, as well as any potential use as an evaluative label. The two extracts below provide examples:

Example 3.20: extract from [tvs18.5/stan18]

```
       1) Hi Terry.
  ➔    2) In your last post, you said two things that don't mesh
          for me. 3) On the one hand:

       3a) >I've a high >tolerance for grist. 3b) But I see gator
          as a role that some people choose to play on lists. 3c) Or
          a class of roles.

       3d) and on the other:

       3e) >I think you want to mean motive or reason when you
          say gator, while I want to mean pattern or function.
```

In the above extract for example, SE2 makes a retrospective orientation and then explicitly evaluates the act named *said two things*, by the words *don't mesh for me*. At the same time, this utterance is also an instance of *Addressing*, and these were noted as important signals of the orientation to response evinced in any post. On the other hand SE3 does entail a strategy of *textual prospection* due to its lack of finite process. As a circumstantial, it "prospects" the rest of the clause. Under the framework used here, however, its primary identification would be *Marker*, many of which perform a *textual prospecting* function.

Consider the following example:

Example 3.21: extract from [tvs18a-/ter]

➔ **1)** At 8:23 AM -0700 4/25/99, Catherine, in conversation with Simon, wrote:

1a) >The residue of "autonomy", I think. **1b)** The longing for connection in the context of a "norm" of autonomy is shameful. **1c)** Fear and disgust go right along.

Again in the excerpt above, SE1 (arrowed) makes its retrospective function in orienting readers to the quotation which follows quite explicit. This instance of an *Orienting* unit is a variation on the most common type found in the texts—having the form *{name of posterID} wrote:*—and this one re-labels the context of the interaction by means of the circumstance of manner, 'in conversation with Simon'. Once more, so-called 'textual prospection' remains a feature of these utterance units, by setting up the expectation that a particular discourse act will follow, and this is so conventional in this text-type that it was ignored in favour of the nature of the reference to past activity as a framing device. Indeed, the label for the move 'Orienting' itself makes its prospecting function explicit: the textual prospection evident in these utterances were not 'double-coded' so to speak.

For the same reason, SE2 in *Ex 3.19* the weight of *textual prospection* is carried entirely by the colon as *Marker*:

Example 3.22: excerpt from [tvs188.50/simon19b]

`2)`<u>`My first response`</u>` was like `<u>`everyone elses`</u>`: "oh, that's harsh."`

Leaving aside the positioning invoked here where the writer claims high contact/familiarity with readers by virtue of shared experience, the reference to these *responses* as a matter of presumed shared experience was given prominence since the explicit glossing of these *responses* is that they have evaluated a past contribution as 'harsh'. The textual prospection in this instance is only *explicitly* signalled by the *Markers* the colon (:) and the inverted commas (").

At the same time, this sentence also realises the first part of an *Opening* unit, and as such it functions to introduce the topic of the text. It is therefore considered as [Situation: Setting] (c.f. above 3.3.5.1). Given its initial position in the text, a reader would be able to 'predict with fair confidence' (Sinclair 1993: 14) what was to follow—thus the first clause functions as prospection, while the second fulfils that expectation in Sinclair's (1993: 14) terms. While I contend that this second clause cannot be classified as encapsulation of the first clause under Sinclair's definition (1993: 12-13) in that it does not cancel the function of the previous clause, it does make reference to the whole of a previous post, and specifically, a quoted excerpt of *that* in order to report an evaluation. For this reason, the second part could be considered a deictic act encapsulating the whole of the quoted material (which it follows in the original post).

In fact, most instances of what I am calling 'textual prospection' were carried by instances of the element *Marker*, which, as outlined above, subsumed such diverse entities as conjunctions and projecting clauses such as 'self-attribution' [projection: idea]. The underlined sections in the following excerpt provide an example of this type of Marker:

Example 3.23: extract from [tvs19/simon13]

```
I am not advocating that we forego criminal law enforcement
so offenders can work out their own reparations, simply
noting that the formal system does seem to steal that aspect
of closure for defendants.
```

In the next section I briefly address the means by which I approached the tracking of the resource *Marker* for text organisation and coherence.

3.4.2 Markers and Matching Relations

Within the *Turn*, my concern was to see whether a number of sub-stages performing the function of generic staging in the sense used by Martin (1994, 2001 inter alia) could be identified using two primary tools. The first, evaluative prosody, was introduced in the previous chapter and Module 2, Part II, and will be discussed in the context of the staging of example posts in the following chapter. The second focussed on the co-occurrence of recurrent elements *Addressing* and *Marker*. Because the category *Marker* subsumed so many different grammatical and lexical sub-types, the analysis was of course not exhaustive. My concern was to highlight such *Markers* in context, and then consider whether and how they might contribute to the *framing* or signalling of (sub)stage boundaries.

Initially and most importantly, the ways in which posts were opened and closed were clearly of interest, and the ways in which paragraphs were opened and closed I also considered relevant. My original aim was to investigate whether common lexico-grammatical cues acted to 'convergently code' their boundaries. However, I also focussed on how they acted to signal moves within the paragraph, and between the beginning and the end of the *Turn*. Those I identified I felt helped to signal the relationship between parts or moves in an argument sequence. Some of these markers appear in the next chapter, where I show how they act to signal logical and matching relations between the moves in arguments

of the sample texts. In this section I introduce some common categories of these elements.

This diverse set of elements grouped together as *Markers* covers the same territory as that defined by Hyland (2005: 4) with regard to what he called "Metadiscourse": "one of the main means by which ... writers/speakers [involve] their audiences in mutual acts of comprehension and involvement", accomplished "by signalling our attitude towards both the content and the audience of the text." They also subsume what Appraisal terms "Engagement", although Engagement signals cover a much wider territory.

One large group of *Markers* include what Halliday (1994: 49 and 324-327) calls *conjunctive adjuncts* and *modal adjuncts*. This group also includes co-reference—what Sinclair (1993: 10-12) refers to as *deictic* and *logical* acts. Whereas 'deictic acts' use referential pronouns (e.g. 'that', 'this') to refer to previous sentences or stretches of text (and hence would have been labelled as instances of *Referring* under my tagging scheme), 'logical acts' refer to and connect previous sections of text via such cohesive signals as 'but', 'therefore', 'and', 'rather', 'so', and so on—what Halliday broadly classes as 'conjunctive adjuncts' (Halliday 1994: 49). These types of conjunctive adjunct I felt would be relevant, and therefore some examples of how they acted in the co-text were collected.

In Chapter 2 (2.3.4.1.ii), one means by which sub-stages were said to be linked was through *expansion*, which in turn is an extension of Halliday's categories of clause relations *elaborate* (=), *extend* (+), and *enhance* (x). Some *Marker*s noted in the texts were considered as helping to cue sentence and "*move* to *move*" relations, and were associated with Halliday's set of categories for conjunctive adjuncts (1994: 49). At the same time, these *Marker*s do not necessarily signal the relationship Halliday's categories might suggest, as he advises:

It is clear that a number of these different types of conjunctive relations overlap with one another [..] Such pairs are characterized by differences of emphasis ... and may be interpreted either way […] the conjunctive relations [are set out here] so as to show how they match up with expansion generally (1994: 326-327)

As an example, conjunctive adjuncts of the *concessive* type (*yet*, *even so*, *all the same*, *admittedly,* etc) which signal a relationship of enhancement, overlap with *adversative* conjunctions (*but*, *on the other hand*, *conversely*, etc) which signal a relationship of extension (c.f. Halliday 1994: 324-326). Under the system of Engagement, rhetorical relationships of this nature are treated as *concession* in the context of *counter-expectation* (Peter White, personal communication). In other words, one does not concede without also making a counter-expect move, but the concession may not be explicitly signalled. As in *Ex 3.24* below, the counter-expect move may occur before the concession—with the counter-expectation signalled in this case by a negative operator.

Example 3.24: extract from [tvs18.5/stan18]

```
24)I think Mars intended to be noticed and somewhat
abrasive;
I don't think she intended to become the major focus of list
discussion, or to become the list critic.[counter-expect]
25)Then again, at another less conscious level, perhaps she
generally "intends" to enter into adversarial relationships
or to put others down with sarcasm.[concede]
```

My point is that, whatever the category, *Markers* are signals of the rhetorical organisation of the arguments being developed in any stretch of text, such as the one above (*Ex 3.24*).

3.4.2.1 Categories of Markers

The sections below show samples of the collection of a variety of categories of *Marker*. *Markers* were grouped according to primary discourse **function**, although some tokens were able to be cross-classified under different categories according

to **form**. The largest group is labelled "textual engagement" since many of the tokens signalling relationships between moves and sentences were associated with what under Appraisal is known as Engagement. Some of these appeared to signal the move to come, by for example foreshadowing an evaluative act. *Ex 3.25* which follows provides an example in **bold** of modal adjuncts which operate in this way:

Example 3.25: extract from [sftA1/matt]: engage: concur: affirm

```
Clearly, different people have different levels of comfort
about self-disclosure, and in different circumstances -- an
important circumstance of course being whether you are
*self*- disclosing or someone else is doing it..
```

At the same time, this group of *Marker*s also includes other conjunctive and modal adjuncts as discussed above. The same extract can be used to illustrate this basic clause relationship signal—although in this example, the variation it signals is not considered as framing an organisational unit boundary, only to signal the terms of the argument being made:

Example 3.26: extract from [sftA1/matt]: conjunction: variation

```
Clearly, different people have different levels of comfort
about self-disclosure, and in different circumstances -- an
important circumstance of course being whether you are
*self*- disclosing or someone else is doing it..
```

Another group was labelled "acknowledge" since their function was to signal either agreement, disagreement, or recognition of a point in a previous (quoted) contribution. As expected, these were found in the context of *Opening*s, and fulfilled part of the function of *Answer*. In the following example, the *Answer* function of the *Opening* is underlined, while the *acknowledging Marker* is in red:

Example 3.27: extract from [sft8.3/stan1]: acknowledge: answer

```
 [HEADER]              Date: Sat, 20 Jan 1996 10:28:40 -0800
                       From: Stan R- (email)
                       Subject: Re: Assumptions & sigs
 [OPENING FRAMER]
    Orienting          Rick wrote:
```

```
Quote            >As for sharing responsibilty, I also
                 think >there's an underlaying assumption
                 that being listowner somehow gives you
                 magical resiliency powers and the group
                 may feel that he/she should be more able
                 to "take it" then the general population
                 and are little quicker to put the
                 listowner on the "hot seat" than we would
                 be for another participant.

                 >Any thoughts?
```
[TURN]
    Opening:
```
     Answer           Yeah. I realize I do assume this. More
                      than once, I've been a bit more heavy-
                      handed/confrontational towards Matt than
                      I usually am towards people on lists.
```

A third group was given the label "pause signal". Signals of pausing and hesitation appear to be common in these texts (relative to other written modes), and their inclusion signals a conscious awareness of a degree of interpersonal involvement on the part of the writer towards their audience, as well as perhaps an awareness that the contribution may have been written without too much editing, using "online" processing. Because creation in the written medium entails scope for editing, it is not necessary for pauses, exclamations, asides and the like to be represented, so their inclusion signals a need to expand heteroglossic space—perhaps because the audience is literally 'faceless': while there may be increased potential for interactivity, there is decreased actual contact, and hence lack of redundancy of message coding. *Marker*s of hesitation are members of a larger set of features of email interaction which I term "mode bleeding", introduced in Module 2, Part I. What I suggested there is that users of this mode attempt to simulate features common to the spoken mode, for a number of interpersonal reasons. In doing this, they tend to co-opt some of the means of construing a higher level of contact: involvement than is actually possible given the constraints of the medium. At the same time, they use the graphic channel in ways not available in the spoken mode as a way of construing a type of heightened interactivity.

I have grouped *pause signals* separately from the final group presented here which gathers together examples of "other Mode-bleed". This is because with such signals of pausing and hesitancy the writer appears to be signalling what Conversational Analysts would call "dispreferred seconds" (Levinson: 1983: 336): they suggest that the writer is aware of a potentially disagreeable response to the move which follows or which they have just written. In some cases, such signals of hesitation seem to denote genuine uncertainty, or rather, that the writer is "considering" their next move, or the move they have just "uttered". An example below illustrates this written behaviour, in which the pause-signal is realised by a series of dots (. . .):

Example 3.28: extract from [tvs180.43/stan28]: dispreferred "second"

```
C'mon Ter... anyone who claims I'm cold, formal, and
avoiding affect... is a fucking jerk.;-)
```

Rather than being primarily interpersonal as in the example above, other pause signals were primarily textual, and served to demarcate stage boundaries by overt means such as a line of asterisks or dashes.

The group labelled "other Mode-bleed" also includes items such as tokens of what under Appraisal would be labelled as Affect. When conducting an Attitude analysis, some of these tokens were labelled as "behave-surge", since they represent such non-lexical comments as *sigh*, *hah!*, *Wow*, *ugh*, and so on. One group consisted of those symbols of facial gestures known as "emoticons" mainly used to represent either a smiley face, or a winking face. These are used to indicate that the preceding move should be read as a joke or as ironic comment, rather than be taken seriously. Grouped with these 'non-verbal gestures' are conventions associated with "emphasis" such as CAPITALISATION and words surrounded by *asterisks* or _underline_ dashes to compensate for ASCII's lack of bold and italic formatting. There are occasional subtle *Marker*s of this type which reference a particular field of experience, and act to point to ideological

boundaries, that is, to a recognition that socially contentious values are being referenced. In the following extract for example, the varied use of capitalisation and the deployment of the asterisk (*) make reference to specific groups and their value systems without explanation:

Example 3.29: extract from [gen02.12/rob][1]

```
14) It's a political joke about the hatred of the G*d- fearing for
the god-loving.
```

A final grouping within *other Mode-bleed* consists of "abbreviations" or "initialisms". These form a somewhat varied group with a variety of functions. On form alone, they draw attention to the written medium, rather than try to compensate for lack of phonic channel or face-to-face gestures, and are merely *abbreviations*. In terms of their occurrence, they are noted to appear at stage boundaries or sub-stage boundaries, while in terms of function, some of them may be classed as *affect-surge* e.g. *LOL*: "laughing out loud", others as grammatical metaphors of modality e.g. *IMO*: "in my opinion", and others as markers of topic shift e.g. *BTW*: "by the way". Their *meta-function*, however, seems to be once more an interpersonal one, and references the mode of interaction in overt ways. It calls on the shared knowledge of the interlocutors, and acts to discriminate against outsiders who are unaware of the references, while at the same time, calls on the presumed contact/familiarity of those experienced in this mode of interaction.

In summary, the set of categories which are exemplified further in the examples below consist of the following:

- **1. textual engagement**

    conjunction

---

[1] This extract was taken from the unedited set of texts outside the primary set of 'threads' ("February sets"). This set is introduced in more detail in the following chapter, and this post is also analysed in detail there (4.2.5). See appendices A10 (February 1996) and A11 (February 2002).

disjunct

ModalAdjunct

counter

temporal

comparator

otherCue

- **2.acknowledge**

- **3.pause signal**

- **4.other Mode-bleed**

(pause signal)

affect-surge

non-verbal gestures (emoticons, emphasis)

abbreviations

The following sets of extracts serve to illustrate these categories by providing a range of examples of **Markers** highlighted in bold and followed by a label denoting [sub-type] in square brackets. The examples, taken from the original tagged text, also retain labels for the local <text-units> in which they appear[1].

3.4.2.1.i Examples of Textual Engagement Markers

Example 3.30: extract from sftA1/matt.

<ReOpening> Jack and I just got burned -- badly -- for handling cavalierly personal material (which I would venture to say was trivial in content compared to personal countertransference material)**, and** *[conjunction]***now** *[temporal]* **it seems that** *[modal adjunct: gram-metaphor of probability]* we're moving towards igonoring once again **the fact that** *[pronounce]* in reality there is *no confidentiality on the net*!.

<ReOpening> **OTOH** *[counter]*I'm also feeling uncomfortable with the pressure/implication of 'forbidding' or 'rule-making' on this...

---

[1] See also [Appendix A9](#) (markers) which comprises a much wider array of tabulated examples.

<Continuing> **Clearly,** *[modal adjunct: affirm]* different people have different levels of comfort about self-disclosure, and in different circumstances -- an important circumstance **of course** *[modal adjunct: affirm]* being whether you are *self*- disclosing or someone else is doing it. **Nevertheless** *[counter]* (one more time) on an open, unmoderated list nobody can stop you from discussing whatever you want to discuss, **but** *[counter: extend: adversative]* **IMO** *[modal adjunct: gram-metaphor probability]* you are accountable for the consequences, actually or hypothetical, real or imagined, of what happens to sensitive material/personal revelations...

3.4.2.1.ii Examples of Acknowledge Markers

Example 3.31: extract from sft8.3/stan.

<Answer> **Yeah.** *[agree]* I realize I do assume this...

Example 3.32: extract from sft11.5/matt.

<Answer> Hah! **No,** *[disagree]* see, there you go reading into things.... :-).

Example 3.33: extract from sft20.7/shel.

<Answer> **Yes,** *[confirm]* you introduced it (or highlighted it) in your observation that we were in a bid for power/influence..

Example 3.34: extract from tvs25.6/stan

<Opening> Um, **ok.** *[accede]* Freud described "objects" as the targets of one's libidinal energy. Libido is "cathected" to objects -- mother, sibling, teddy-bear, baby blanket, etc.

3.4.2.1.iii Examples of Pause Signal Markers

Example 3.35: extract from sftA1/matt

<ReOpening> OTOH I'm also feeling uncomfortable with the pressure/implication of 'forbidding' or 'rule-making' on this... *[leading dots]*

Example 3.36: extract from sft11.5/matt

<Answer> Hah! No, *[disagree]* see, there you go reading into things.... *[dispreferred 2nd]* :-).

Example 3.37: extract from sft20.7/shel

```
<ReOpening> "Credibility" is not a term I
used....[dispreferred 2nd +leading] You are beginning to
elaborate?.
```

Example 3.38: extract from tvs7.2/stan

```
<ReFramer> *** [boundary marker]
```

Example 3.39: extract from tvs122.29/stan23

```
<Continuing> So...[considering] If my inference about the
meaning of these words is mistaken, then my perception of
their use is phenomenal? If my inference is accurate, my
perception is rational? Well, [dispreferred 2nd: part-concede
marker] ok. Commonly, we'd say "mistaken" instead of
"phenomenal", and "accurate" instead of rational. That is,
if I follow you at all... [trailing dots: dispreferred
conclusion]
```

3.4.2.1.iv Examples of other Mode-bleed Markers

Example 3.40: extract from sftA1/matt.

```
<ReOpening> Jack and I just got burned -- [leader: emphasis]
badly -- for handling cavalierly personal material (which I
would venture to say was trivial in content compared to
personal countertransference material), and now it seems
that we're moving towards ignoring once again the fact that
in reality there is *no confidentiality on the net*
[emphasis]!.
```

Example 3.41: extract from sft6.2/bet

```
<Addressing> Perhaps by dropping the sig file we demonstrate
another level of (ugh) [react-comment] intimacy ;) [wink:
irony]...
```

Example 3.42: extract from sft11.5/matt

```
<Answer> Hah! [react-comment] No, see, there you go reading
into things.... :-)[smiley].
```

Example 3.43: extract from sft50.21/brian

```
<Turn> Uh-oh.[react-comment] I'm in big trouble now. :-).
[smiley: irony/downgrade]
```

Example 3.44: extract from tvs25.6/stan

```
<Opening> (sigh) [react: ackn of reluctance/repetition] I
feel like a trout rising to the bait. Which recent sciences
did you have in mind?
```

Example 3.45: extract from tvs125.30/ter

```
<Addressing> This message was NOT [emphasis: presupposition]
intended as an attack on you personally, nor on Stan..
```

Example 3.46: extract from tvs181.44/stan29

```
<Addressing> This "Sensitive New-Age Guy" [inverted commas:
distancing/intertextual marker] thing, ya [spelling:
intertext signal of irony] think chicks dig
it? ;-) [wink: meta-irony].
```

3.5 Framing Stages

This section provides some further examples of two types of primary text unit and their constituents—*Re/Orienting* and *Re/Opening*. These areas of the texts are relevant to framing or contextualising what was to follow, and so further description of their typical features is set out below. The labels for these sections of the texts point to their position relative to other text events—at the beginning of larger units—as well as to a number of formatting features. The content of these units also becomes relevant for determining their function as (re)framing devices.

3.5.1 An Opening Framer in Context

The extract below (*Fig 3.5*) exemplifies some of the main elements of a typical *OpeningFramer*, showing how it operates to locate the response in the context of the discussion, and how it enacts a boundary between this *Framing* Stage and the *Turn* which follows. An edited *Header* is left to give a more complete context for the post. The example below represents an organisational form in which the

OpeningFramer has an *Orienting* element both before and after the *Quote*. The *Quote* can be considered the default element of a Framing unit[1].

The final *Orienting* element (arrowed below) in this extract is comprised of a *Referring* element embedded within an *Addressing*. The *Referring* element here does the work of 'sum-valuating' the previous quoted excerpt. *Addressing* elements attend to the engagement of the writer with their projected audience as here, while in the arrowed unit below it is again the graphic *Marker* which performs the function of textual prospection in context.

post	text-unit	sequence	move	text
HEADER				Date: Fri, 14 Nov 1997 11:06:12 -0600 From: Brian O- <brian@email> Subject: Wide-talkers v. narrow-talkers (was The Booger in the Breezeway)
BODY	**Opening Framer**	**Orienting**	Referring	**1a**)Stan wrote:
		Quote		**1b**)>Someone sets up a list with a more or less defined purpose. **1c**)Along the way, some folks post topics that others feel are outside the scope of the forum. **1d**)Someone criticizes the enlarging range, others defend it. **1e**)Narrow-talkers feel violated by rule-breaking, irreverent wide-talkers, who after all are dropping turds in the punchbowl, shouting down a seminar, ruining a forum -- immature brats who thrill to superficial freedom -- grow up already!
		Orienting	Sum-valuating	**2**)A keeper post,

---

[1] This is despite the Quote being optional in practice, i.e. some Opening units were found consisting of an Orienting move only.

			Addressing	Stan
		→	Leading pause	...
Turn [part I of 3-part exemplum]	**Opening:** Situation: Setting	text-prospect	**3)** This happened recently on the Van Morrison list.	
	ReOpening: Situation: Problem		**4)** The purists wanted no discussion of others' music and certainly no affinity postings. **5)** The final straw was the lengthy thread last summer to reach consensus on a T-shirt design for listers to find one another at the NYCity Flead Festival.	
	Continuing		**6)** The shirts were made, they facilitated some great face to face fun (I'm told), and those of us who didn't go but ordered a shirt anyway have a great keepsake with "Why Must I Always Explain" + the list address on the back.	

Figure 3.5: extract from [wvn22.4/brian]

The style of spontaneous creation encouraged by the mode of interaction I suggest is illustrated by the phenomenon of the occurrence of *Turn*s in which the *Opening* unit is followed by a slight change in orientation. Earlier I pointed out that an *Opening* may be followed by a *ReOpening*, and that this allowed a more consistent analysis than the alternative of treating the whole *Opening* as functionally one Situation-type. The *Turn* of the extract above is opened by a [Situation: Setting] (SE3) in which all typical features of *Setting* are present: past tense (*happened*), temporal adjunct (*recently*), and reference to location (*on the Van Morrison list*). It also features *textual prospection* in which a Thematic *Marker* (*This*) alerts readers of a report to follow.

The occurrence of *this* in the first unit of the *Turn* is the source of its functionality as 'prospection', however, not the item's general function as a deictic. In another co-text, 'this' might be anaphoric (or backward-looking) in function, as the following comparative example demonstrates:

Example 3.47: extract from [sft36.13/hoon]

7d)*<u>this</u> obviously is quite an advance over a PhD; write for details.

BODY	Closing Framer	ReOrienting: Situation: Thesis	Referring: intra-text (backward)	**7d**)*<u>this</u>
				obviously is quite an advance over a PhD;
		Continuing	Addressing: prospecting: directiveA2	write for details.

Figure 3.6: extract from [sft36.13/hoon]

In text *[wvn22.4/brian]*, (reproduced again below in *Fig 3.7*), what is notable is that the *Opening* element is immediately followed by a *ReOpening* (SE4). (Re)*Opening* units were therefore not determined by placement or sequential position only, but also determined by the function of the move realising them. It was felt necessary to re-label moves as "ReOpening" if they represented a new position—for example, as *Setting*, *Problem*, etc. This makes provision for those paragraphs which do *not* begin with a change in footing or which do *not* enact a new position—and hence represent continuations of previous paragraphs. In other words, it allows that not all paragraphs need feature an *Opening* unit—since they may be part of an extended discussion. Furthermore, *ReOpening*s may occur as a pre-closing unit of the *Turn*, and this allows for further more delicate analysis of sub-units, and to build a picture of how posts in the set are commonly organised.

The figure (*3.7*) below follows this analysis for the extract in which the *ReOpening* is considered to function as a *Problem*:

Figure 3.7: extract from [wvn22.4/brian]

```
Opening:
Situation:
Setting:        3)This happened recently on the Van Morrison
                  list.


ReOpening:
Situation:
Problem         4)The purists wanted no discussion of others'
                  music and certainly no affinity postings.
                5)The final straw was the lengthy thread last
                  summer to reach consensus on a T-shirt design
                  for listers to find one another at the NYCity
                  Flead Festival.
Continuing:
[P-Response]    6)The shirts were made, they facilitated some
                  great face to face fun (I'm told), and those
                  of us who didn't go but ordered a shirt anyway
                  have a great keepsake with "Why Must I Always
                  Explain" + the list address on the back.
```

In terms of the Problem-Solution pattern (e.g. Hoey 2001: 127), this whole section could be analysed as following the pattern [Situation(SE3) ^ Problem(SE4-5) ^ Response(SE6) ^ Positive Result +evaluation ^ evidence(SE6)]. However, the framework developed with this study was more concerned with attending to the boundary or framing conditions in these texts, and so it only provided for *Turns* to begin with a variety of function-types, while the Continuing section was left open as to possible constituent units. This was to allow such units to be suggested by the signals that were tagged or tracked in the texts. Thus, one sub-unit suggested here is typical of that commonly identified as the problem-solution pattern. In any case, this particular post is realised in part by a story: exemplum and story genres tend to fall more naturally into the P-S pattern (c.f. for example Hoey 2001).

At the same time, the extract above represents only the first part of a longer 3-Part exemplum. The first section, represented above, functions as an embedded 'observation', a stage which realises in turn a 'higher level' [Situation: Setting] for the next stage. The 'Positive Result' in this stage—at SE6—becomes in the

immediately following stage a Problem for some of the characters in the narrative. The re-introduction of this generic set of characters—where *narrow-talkers* are substituted for *purists*—signals a *ReOpening* element at SE7. This is reproduced below in *Ex 3.48*. Rhetorically this serves the purpose of using the respondant's label in the quoted material:

Example 3.48: extract from [wvn22.4/brian]

7. The narrow-talkers went nuts.[1]

The following table (*3.2*) sets out a summary of the interpretation of unit and stage sequencing of the whole post discussed above. The diagram represents a number of ways of approaching the analysis of units or staging in these texts, to show that they are not necessarily mutually exclusive. Lexical items which lend a phase or move sequence its <u>evaluative stance</u> or point to its function in context are <u>underlined</u>.

Turn sub-units	functional labels for parts of Turns	context	Phases as Problem-Solution pattern	Phases as exemplum staging
Opening	Setting	3)This <u>happened recently</u> on the Van Morrison list.	Situation: observation	Setting
ReOpening	Problem	4)The purists wanted <u>no</u> discussion of others' music and certainly <u>no</u> affinity postings.		**Example1:** "Purists' behaviour does not prevent positive outcome for non-purists"
Continuing	(extension of problem)	5)<u>The final straw</u> was the lengthy thread last summer to reach consensus on a T-shirt design for listers to find one another at the NYCity Flead Festival.		

---

[1] c.f. *Fig 3.5* above, SE1e: <u>*Narrow-talkers*</u> *feel violated by rule-breaking, irreverent wide-talkers, who after all are dropping turds in the punchbowl, shouting down a seminar, ruining a forum -- immature brats who thrill to superficial freedom -- grow up already!*

	[problem] Response = positive Evaluation = [problem] Solution	**6)**The shirts were made, they facilitated some <u>great</u> face to face <u>fun</u> (I'm told), and those of us who didn't go but ordered a shirt anyway have a <u>great</u> keepsake with "Why Must I Always Explain" + the list address on the back.		
ReOpening	= Problem2	**7)**The narrow-talkers <u>went nuts</u>.	Problem	**Example2:** "purists' behaviour does not prevent positive outcome for non-purists"
Continuing	(descript-ion of problem)	**8)**<u>Much argument</u> just as Stan described.		
	[problem2] Response	**9)**Finally, a "Van-info" list was started to allow the narrow talkers to <u>only do their thing</u> while the original list <u>keeps on</u> meandering into other areas. **10)**The narrow-list gets dumped into the original list, so the wide-talkers <u>see everything</u> posted to both.	Response	
ReOpening Continuing	Setting [sum-valuate1]	**11)**Post-script: There's <u>very little traffic</u> on the purist list; the original list <u>keeps on working</u> (They're arranging a big get-together in NYC for the upcoming Van + Dylan concerts) <u>without all the vitriol</u> generated by the narrow-talkers' anger.	Positive Evaluation = Solution	**Example 3:** "purists suffer negative outcome + do not prevent positive outcome for non-purists"
ReOpening	Setting [sum-valuate2]	**12)**Post-post-script: The <u>angriest</u> narrow-talker, a guy from Ireland who kept referring to all the wide-talkers as "Wankers" (or "&^^%ing American Wankers") just <u>rejoined</u> the original list, <u>frustrated by lack</u> of information on the narrow list.		**Example 4:** "One purist acknowledges defeat"

Continuing		13)His entrance: "Hello, Wankers, I'm back!"		

Table 3.2: Diagram of Turn units and stages in post [wvn22.4/brian]

3.5.2 Pre-closing sequences and some common features

This section presents a necessarily brief summary of some of the typical features of pre-closing sequences. These are commonly found in the final part of a *Turn*, and/or as realising a *ReOpening* unit just prior to the *ClosingFramer*. A number of extracts will function to exemplify these features. All the extracts below retain the *ClosingFramer* (usually completely realised by the *Handle* in these cases) of the posts. *Markers* in these examples are highlighted in red.

Recall that pre-closing sequences were observed to feature a change in footing, *addressivity* and/or orientation: e.g. from more abstract concerns to more concrete, from the past to the future, from the third person to the second person, and/or from the proposition to the proposal. As such, they signal that the main 'argument' of the contribution has finished, and that the post is about to close. They therefore have a partly textual function and a partly interpersonal one.

In the first example, *Ex 3.49* below, a pre-closing sequence is explicitly marked as an aside (arrowed) at SE40 with the use of parentheses and a double carriage return, or line of white space:

Example 3.49: extract from [tvs16.4/ter]

```
39)But once we know that do we(sic) "read" her differently -
- in effect, that I read her *as* a different person than
you read her as - 39a)we could start to look for differences
in just *how* you and I are reading the same phrases
differently.

→ 40)(Of course, the difference may be because you have
back-channel material that I don't. 41)So the *what* sets
```

that we each are reading are not the same. **42) --Then, at this point,** I start to wonder about "back-channel support-gathering strategies". **)**

43). . . Just thinking aloud.

44) Ter

SE40-42 represents a change in footing, and therefore functions as a *ReOpening*. The change is most evident in a shift from suggested responses/solutions for a 'Problem' in terms of concrete evidence gathering in SE39a, to conjecture by SE42. The appearance of a *ReOpening* element in the last phase of a post appears to be a typical feature of many. Because in the example it is marked as an 'aside', and therefore extra to the argument presented, the actual final unit of the main part of the *Turn* is arguably SE39, in which the writer orients to the future, suggests a course of action (*we could start to look*), evaluates the interaction, and addresses his interlocutor explicitly (*you and I are reading the same phrases differently*). It also features a summary and 'reiteration' of the whole of the previous argument: *we do read her differently/you and I are reading the same phrases differently*. This suggests that the whole of SE39 functions as both *interpersonal prospecting* (determined via orienting 'outward' to the addressee, possible future responses, and/or material 'real world' settings) and *summary* (determined via retrospective reference to items that have formed the field or 'topic' of the contribution). This suggests that the writer has composed without much editing, with the arrowed section appearing as an 'afterthought'.

SE43, on the other hand, functions as a meta-comment on the whole of the previous text, and in this way can be classed as a "buffer" unit between the *Turn* itself and the *ClosingFramer*, rather than a "true" pre-closing sequence on its own.

In the next extract again, the pre-closing sequence of moves—beginning at SE25—operates to change footing by opening a new, related topic (indicated by

its thematisation), addressing a new, specified (named) audience member, and using direct elicitation in SE25a. For these reasons, this pre-closing sequence could be classed as a *ReFramer: ReOrienting* if there had been any further overt (Layer 1) *Markers* such as a set of lines, asterisks, or *Quote* to indicate a new separate unit. In this case, however, lack of these concurrent elements means that SE25-25a functions as a *ReOpening* in a pre-closing sequence of the *Turn*. Again this pre-closing section features *interpersonal prospection* as outlined above—an Addressee is called upon by name, reference to her contribution is cited, intertexual reference to an implied shared knowledge outside the text is made, and a direct elicitation is involved. In the context of the thread in which this takes place, its purpose is to elicit a response:

Example 3.50: extract from [tvs18a-/ter]

24) It is a reflex of defense of current social order that impells the widespread snide attack on postmodernism.)

25) The shame, the disgust, the fear that you refer to, Catherine. **25a)** Are these the means of enforcement of what Elias calls "the sociogenic apparatus of self-control"?

[CLOSING FRAMER]
[Handle]
26) Ter

The pre-closing sequence in the next extract (*Ex 3.51*) is preceded by a 'transition phase' at SE36. In SE34-36, the co-referent *our exchanges* is maintained (<u>underlined</u> below) together with an orientation to future time (*we'll*, *may ultimately resolve*, *I'm curious*) but in SE36, the writer changes from responding to his 2ⁿᵈ person addressee, and the use of *exclusive we*, to prospecting a response from *the group*:

Example 3.51: extract from [tvs72.11/stan19]

34) **We**'ll each have our own impressions of <u>this</u>. **35**) <u>It</u> may ultimately resolve as an "agree to disagree" thing. **36**) **If** it interests **the group** to pursue it, I'm curious how **others** have perceived <u>our exchanges</u>. **37**) **I note that** since **ND** has

```
no gators to fight, our baF tendencies lie dormant and no
one has had much to say lately. 38) Maybe this'll spice it
up?
```

[CLOSING FRAMER]
[Handle]
39) Stan

At SE37 a type of *ReOpening* is signalled by the 1st person projection of a new claim, one which does not refer to *our exchanges* and *exclusive-we*, but shifts to *our baF tendencies* and "inclusive-we": *ND, our, no one (of 'us')*. SE36 functions here as a bridging sentence, by *Referring* to "the group" and "others (in the group)". The claim in SE37 can be understood as realising an [assessment-basis] relationship signalled by *since*, the basis presented as evidence (past in the present tense) in the final clause. The final sentence (38) orients both 'backwards' and 'forwards': it refers once again to *our exchanges* ('this'), as well as to the previous sentence *our baF tendencies lie dormant and no one has had much to say lately* ('it'). The evaluative phrase *spice it up* means that it functions as (entertained) *sum-valuation*. At the same time, its rhetorical question orienting to the future means that it forms part of the *interpersonal prospection* evident in this final section. Since *Ex 3.51* represents a whole *Turn* within a post featuring several reframed *Turn*s[1], the appearance of a pre-closing shift un-marked a by Layer 1 line of white space is not unexpected.

Figure 3.8 below shows the clause relationships suggesting the organisation for this short pre-closing sequence, and gives it the quality of a self-contained rhetorical unit:

```
Marker:          37) I note that

                 '

Basis:           since [marker]ND has no gators to fight,

                 x

Assessment:          our baF tendencies lie dormant
```

---

[1] That is, it is an extract from a post in the *simulated-interactive* style. See Chapter 4, section 4.2.4

```
                           +
                           and no one has had much to say lately.
                    =
Conclusion:        38) Maybe this'll spice it up?
```

Figure 3.8: sequence organization of final section of pre-closing sequence in [tvs72.11/stan19]

Once more, therefore, *interpersonal prospection* teamed with a *sum-valuation* is a feature of the closing sequence of the post.

In the following example (*Ex 3.52*) a somewhat marked version of the text-type organisation of a *ClosingFramer* is represented. As such, its function is to invoke an evaluation. It conforms to the pattern for *ClosingFramer*s by realising the element *Post-Comment*. *Post-Comments* typically follow the *Handle* and the *SigFile*, if it appears. In this post, the *SigFile* was overtly and markedly extended. The default element of the *Post-Comment* is *ReOrienting*, which in turn may be realised by any of the function-types for *Situation*. On the other hand, *Post-Comments* are not meant to incorporate the move *ReOpening*, since these are restricted to new stages within the *Turn* and not within a Framer, e.g. a *Closing Framer*.[1]

Example 3.52: extract from [sft36.13/hoon]

7d)*this obviously is quite an advance over a PhD; write for details.

The full text of the *ClosingFramer* of this post is shown in *Ex 3.53* below:

Example 3.53: extract from [sft36.13/hoon]

```
[CLOSING FRAMER]
    ReOrienting:
    Salutation              7Bye4now,
```

---

[1] There are some occurrences of long Post-Comments which have been realised by narratives, or external quotations. These are noteworthy for their a-typicality, and therefore are marked in function in this context.

[Handle]	**7a**Steffan in Clepheland
[SigFile]	
Marker	=================================
Name	**7b**Steffan C-
Address	(email)
	(phone)
	URL
	7c Cleveland, Ohio, USA, North America, Earth, Third planet from sun,
	solar system, milky way, universe number nine, blue dream of butterfly ***
Affiliation	Head of Faculty: Pegasi School of Earth Studies Director, RW research project
	SSE*: Psychology, Sociology, History of Science, Jazz, History of Ideas, the entirety of Euro-centric Western Culture, Calculus of Manifolds, Comparative Religions, Sleep
	Genius of himself
	keen observer, personal biases implied, of his own condition
	experiential counselor, grains of salt provided
	FoC maverick and dilletante
	fairly good speller
	initiate: Thelonious Monk sisila
	trickster apprentice
	high school graduate, '72, 48 in a class of 62
	Macintosh user
	collector of: music, quotations, joy, conundrums 1
	6% body fat
	member: Jung cult
	primary fields of study: secondary fields
	times met the grim reaper hisself: 4
	Lover
	red head, hazel eyes
	5'11"
	Toyota Tercel, '89, 78,000 miles
	Net Dynamics control group

```
[Post-Comment]
      ReOrienting:
      Situation:
      Setting        7d *this obviously is quite an
                     advance over a PhD;
      Offer          write for details.
```

This extract provides an instance of how markedness can also function interpersonally. Post *[sft36.13/hoon]* excerpted above is marked in terms of the length of the *Sigfile*, the location of evaluation in the *Post-Comment*, and the use of a final directive (*write for details*)—all instances of flouting of conversational maxims in Grice's (1975) terms. These point clearly to the evaluative purpose of its *ClosingFramer* at the level of the discourse semantic. It also positions the audience at the level of context of situation, i.e. the tenor of the text, via such flouting. The whole subject of the discussion thread in which this post appeared concerned the value of attaching a *Sigfile* to the end of one's posts. In this post, using a sigfile was lampooned by means of a long and overly detailed list of the writer's affiliations which preceded this final utterance, and teamed with a directive in a parody of the advertisement genre. Such irony must either be shared by the audience, or position them as taking the writer's words at face value. In terms of the argument being conducted in this thread, this post appears to be taking an 'anti-sigfile stance'. It is also a somewhat dangerous move interpersonally, since a large proportion of the audience of readers were academics citing a PhD in their sigfiles.

In the following extract (*3.54*), the quoted material from a previous post appears inserted between the *Turn* and the *Handle*, which is unusual. This is the only instance of this organisation in the set of texts which forms the study corpus:

Example 3.54: extract from [sftA1/matt]

```
[TURN]
    ReOpening
                          6Nevertheless (one more time) on an
                          open, unmoderated list nobody can
```

		stop you from discussing whatever you want to discuss, **but IMO** you are accountable for the consequences, actually or hypothetical, real or imagined, of what happens to sensitive material/personal revelations.
	pre-closing	**7** How's that?
[REFRAMER]		
	ReOrienting	**8**Steffan wrote:
	Quote	**8a**>I think we might consider not prohibiting this space being used for >therapy as long as that's what we're doing despite the prohibition! 8b>But, as Ray eloquently puts it, "I could be wrong."
[CLOSING FRAMER]		
	Handle	**9**Matt.

The following post and final example is also unusual for the list since the *Turn* is limited to a reaction Response only. These types of response are not unusual on many other lists, but such short 'one-liners' of less than 20 words in the *Turn* are rare in the set of threads: 8 of the 128 posts in the *ALL* corpus, or 6.25% fall into such a group.

The writer signals that despite the negative value entailed in the item *trouble*, he is making a jocular remark through prefacing the comment with a 'surge-behave' *Marker* intimating spontaneity, together with an emphasis of the grader *big* by *Marker* asterisks, and the follow-up gesture of the smiley emoticon.

Example 3.55: [sft50.21/brian]

(HEADER)	Date: Sun, 21 Jan 1996 20:02:42 -0600 From: Brian O- (email) Subject: Re: SIGnifiers
[OPENING FRAMER]	
Orienting	1)Shelley wrote:
Quote	1a)>My 2 cents: Since Brian was consciously careful *not* to implicate Stan in the sig-

```
                    pissant analogy (and thus consciously left
                    the name "Stan" out of it, although this was
                    the real pissant's name), I'd say Stan's
                    interpretation that it *was* about him
                    was....Projective Identification!

                    1b)>Glad to have you with us, Brian. You're
                    fitting right in.
```

[TURN]
    Opening   2)**Uh-oh.** 2a)I'm in *big* trouble now.**:-)**

[CLOSING FRAMER]
    Handle   3)Brian

Here the *Turn* is analysed as finishing at the *Opening* move since part of the strategy in such a response is in leaving the comment "open", and without further explanation. I suggest that such posts comprised of *Opening*s only or series of *ReOpening*s is mode-related and is a textual feature of the organisation which points to the relatively unedited, more spontaneous method of composition encouraged by this form of interaction. A related example (c.f. *Ex 3.2:* [tvs75.14/frank]) in which a post appears to be comprised entirely of a sequence of *ReOpening* moves is discussed in detail in the following chapter (4.2.6).

3.6 Summary: The model as system network

Because the framework is meant to describe post organisation rather than 'structure', and this entails a mixture of possible staging sequences depending on rhetorical purposes, a system network model is not able to show precisely all possible permutations of the staging of a post. However, the fundamental structural units of a post as system network is represented in diagrammatic form below (Figure 3.9), and in Chapter 4, a number of representative posts are re-presented in this format to demonstrate how this type of system network model accommodates the sequencing of the primary text units of each text. At the same time, as the following chapter occasionally highlights, while most functional rhetorical stages do map onto text-(sub)units, this is not always the case.
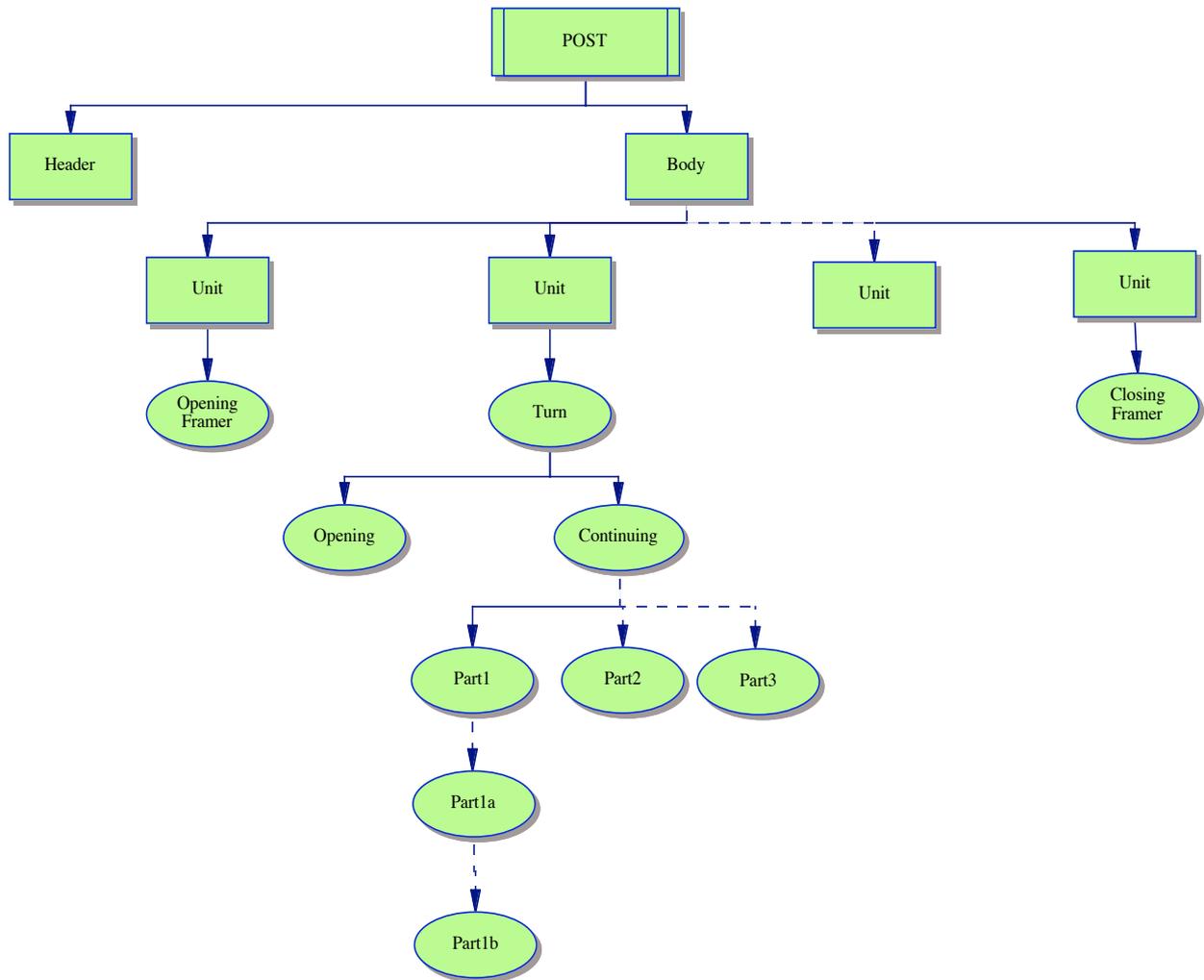
Figure 3.9: Fundamental post organisation as system network

The model as represented in *Figure 3.9* above shows a number of the primary or sequential text-units down to the level of *part* of a *Turn*. Within these (sub)units there are further possible units, but these are not represented here since they refer to functional stages such as Claim, Evidence, Reinforcement, etc, which as indicated, may not conform to (sub)unit boundaries. Dotted lines in the diagram represent non-obligatory elements of the organisation. This network diagram is expanded in simplified version in Figure *3.10* below:

POST

   I. Header

   II. Body

     A. Unit

        1. Opening Framer

     B. Unit

        2. Turn

           a. Opening

           [a.i. ReOpening]

           b. Continuing

              (i) Part

                  (a) Part i.i

                  (b) Part i.ii

              (ii) Part

              (iii) Part

     [[C. Unit

      3a. ReFramer

      3b. Turn]]

     D. Unit

      4. Closing Framer

Figure 3.10: Fundamental post organization system: expanded version

The fundamental organisation represented above is realised for example by post *[tvs9.2b/stan17]* which is discussed in more detail in Chapter 4 to follow. Chapter 4 discusses a representative set of posts which demonstrate how each of the 5 text-type styles phase together a variety of signals to indicate the development of their arguments.