Appendix A

Grammatical analysis – an example

Appendix A gives an example of the mood analysis that was carried out in this research. The stages of analysis were as follows. First, the transcription was broken into clauses (numbered i, ii, iii etc.). Following this a series of box diagrams were used to analyse the Mood categories (declarative, imperative etc.). The main findings were then incorporated onto a coding sheet. All the examples are taken from Turns 82 - 92 of text 1: Playgroup. This appendix offers examples of these three stages and may be summarised as:

- clause breakdown
- box diagrams (mood analysis)
- mood coding sheet

Tabulation of the findings are shown on the Mood Summary sheets found in tables 6.1, 6.2 and 6.3 in the main body of this thesis to allow for a quantitative analysis of the linguistic patterns in the text.

Text 1: Playgroup

Transcription Key:

( )	untranscribable talk
(words in parenthesis)	transcriber's guess
NV	non-verbal clause
[word in square brackets]	non-verbal information
= =	overlap
...	short hesitation (less than three seconds)
dash - then talk	false start / restart
CAPITALS	emphatic stress

The adults are referred to by (changed) name, but for clarity of distinction the children are referred to only by their initials. The children present are Holly's child P, Kate's child N, Liz's child F and Laura's T.

Turn	Speaker	Transcription
82.	Liz:	= = (i) How's P? (laughs)
		(ii) Is he alright?
83.	Holly:	(i) Yeah
		(ii) he's found one exactly the same so = =
84.	Liz:	= = (i) Ahh
85.	Holly:	= = (i) Oh he's throwing it at J (laughs)
NV8	Liz:	[laughing]
86.	Holly:	(i) 'cause J can have it (laughs)
87.	Liz	(i) Ohh

88.	Holly	(i) Cause we found one exactly the same
NV9	Liz:	[laughs]
89.	Holly:	(i) I think it was = =
90.	Laura:	= = (i) J has had a fight with someone over = = a ladder now
		(ii) and that's err
91.	Kate:	= = (i) Have you finished with that one F?
92.	Holly:	(i) OK = = so you can play with this one

Box diagrams for Mood analysis (Turns 82 – 92)

Key

S	Subject
F	Finite
C	Complement
A	Adjunct
M	Mood
R	Residue

Turn	Speaker		Box Diagram

82.   Liz: (i)   How   's   P?

C	F	S
R	M	

(ii)   Is   he   alright?

F	S	C
M		R

83.   Holly: (i)   Yeah

(Minor clause)

(ii)   he   's   found   one exactly the same so

S	F	P	C
M		R	

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84.　Liz:　(i)　Ahh

(Minor clause)

85.　Holly:　(i)

Oh	he	's	throwing		it	at J
A	S	F	P		C	A
	M		R			

NV8　Liz:　　[laughing]

(Non-verbal clause)

86.　Holly:　(i)

'cause	J	can	have	it
A	S	F	P	C
	M		R	

87.　Liz　　(i) Ohh

(Minor clause)

88.　Holly　(i)

'cause	we		found	one exactly the same
A	S	F	P	C
	M		R	

NV9　Liz:　　[laughs]

(Non-verbal clause)

89.　Holly:　(i)

I think	it	was
A	S	F

90. Laura: (i)   J   has   had   a fight   with someone over a ladder   now

S	F	P	C	A		A
M		R				

(ii)   and   that   's   err

A	S	F	A
	M		

91. Kate: (i)   Have   you   finished   with that one   F?

F	S	P	A	A
M		R		

92. Holly: (i)   OK   so   you   can play   with this one

A	A	S	F	P	A
		M		R	

Note on criteria for handling interpersonal grammatical metaphor.

In casual conversation speakers frequently select expressions of probability such as *I think, I guess*, etc. These, where they do not function as autonomous clauses are categorised as interpersonal Adjunct (see Eggins and Slade, 1997:82). Often it is the intonation pattern that will be a deciding factor in analysis. There are also many incidences of the metaphorical hedge you know (y'know) and these too are categorised as interpersonal Adjuncts.

Sample coding sheet for mood analysis

The coding sheet records the following:

- turn number and speaker
- the distinction between independent and dependent clauses
- the Subject of the clause
- the mood of the clause; declarative, interrogative, imperative, minor; elliptical or full; plus (if elliptical) the number of the turn from which the ellipsis can be recovered
- adjuncts (circumstantial, interpersonal, textual)

Sample coding sheet for text 1; Playgroup (turns 82 – 92)

Turn no./ speaker	Clause no.	Subject	Mood	Adjuncts
82/ Liz	i	P	wh-interrogative	
	ii	he	polar interrogative	
83/ Holly	i		minor	
	ii	he	declarative	
84/ Liz	i		minor	
85/ Holly	i	he	declarative	circumstantial
nv8/ liz	non-verbal			
86/ Holly	i	j	declarative	textual:conj.
87/ Liz	i		minor	
88/ Holly	i	j	declarative	
nv9/ Liz	non-verbal			
89/ Holly	i	it	declarative	interpersonal
90/ Laura	i	j	declarative	circumstantial circumstantial
	ii	that	declarative	textual:conj. textual:holding
91/ Kate	i	you	polar interrogative	circumstantial interpersonal
92/ Holly	i	you	declarative	circumstantial textual:holding textual:conj.

Appendix B

Appraisal analysis – an example

The Appraisal analysis consisted of the following stages:

- identifying Appraisal items
- classifying Appraisal items
- summarising Appraisal choices
- interpreting Appraisal choices

Identification of Appraisal items is shown by *italics* in the transcript below

Turn	Speaker	Transcription

Turn	Speaker	Transcription
82.	Liz:	= = (i) How's P? (laughs)
		(ii) Is he *alright*?
83.	Holly:	(i) Yeah
		(ii) he's found one *exactly the same* so = =
84.	Liz:	= = (i) Ahh
85.	Holly:	= = (i) Oh he's throwing it at J (laughs)
NV8	Liz:	[laughing]
86.	Holly:	(i) 'cause J can have it (laughs)
87.	Liz	(i) Ohh
88.	Holly	(i) Cause we found one *exactly the same*
NV9	Liz:	[laughs]
89.	Holly:	(i) I think it was = =
90.	Laura:	= = (i) J has had a fight with someone over = = a ladder now
		(ii) and that's err
91.	Kate:	= = (i) Have you finished with that one F?

Sample coding sheet for Appraisal in text 1: Playgroup (turns 82 –92)

Turn/ Speaker	clause	Lexical item	appraised	Category/ subcategory
82/ Liz	ii	alright	he	Affect/ happiness
83/ Holly	ii	exactly the same	one (bucket)	Amplification/ augmenting
88/	ii	exactly the same	one (bucket)	Amplification/ augmenting

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Appendix C

Semantic analysis – an example

The first stage of the semantic analysis was to identify the moves. Following Eggins and Slade (1997) two criteria were considered to determine whether the clause outlined in the grammatical analysis corresponds to a move. These are as follows:

i)   the grammatical dependence or independence of the clause (whether the clause has made independent mood selection)
ii)   prosodic factors (whether the end of a clause corresponds to the end of a rhythmic/ intonational unit)

The second stage of the semantic analysis consisted of coding the excerpts with the speech function outlined by Halliday and extended for casual conversation by Eggins and Slade (1997). The following is an example of the speech function analysis. The conversational structure shows the different speech functions.

Sample semantic analysis from text 1: Playgroup (turns 82-92)

Key:

82,83, etc.:   turn numbers
(i), (ii), etc.:   clause numbers
O = opening move
R = reacting move
D = developing movew
P = prolonging move
A = appending move
s = supporting move
c = confronting move

Conversational Structure	turn/ move	Speaker	Transcription
O:I:question:opinion	82/a	Liz:	= = (i) How's P? (laughs) (ii) Is he alright?
R::s:answer	83/a	Holly:	(i) Yeah
P:enhance	83/b		(ii) he's found one exactly the same so = =
R:s:acknowledge	84/a	Liz:	= = (i) Ahh
A:extend	85/a	Holly:	= = (i) Oh he's throwing it at J (laughs)
NV8		Liz:	(laughing)
A:enhance	86/a	Holly:	(i) 'cause J can have it (laughs)
R:register	87/a	Liz	(i) Ohh
A:enhance	88/a	Holly	(i) Cause we found one exactly the same

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NV9		Liz:	[laughs]
P:elaborate	89/a	Holly:	(i) I think it was = =
O:I:statement:fact	90/a	Laura:	= = (i) J has had a fight with someone over = = a ladder now (ii) and that's err
O:I:question:fact	91/a	Kate:	= = (i) Have you finished with that one F?

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