UNIVERSIDADE FEDERAL DE SANTA CATARINA

EXPERIMENTING WITH SFL AS A TOOL FOR   CDA

IN A SECONDARY SCHOOL CLASSROOM   ENVIRONMENT

JAIR JOÃO GONZAGA

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CORRESPONDENTE

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por

JAIR JOÃO GONZAGA

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ABSTRACT

Experimenting with SFL as a Tool for CDA in a Secondary School Classroom Environment

by

Jair João Gonzaga

Universidade Federal de Santa Catarina

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Advisor: Gloria Gil

In this research, I investigate whether and in which ways the utilisation of Systemic Functional Linguistics (SFL) in a secondary school milieu can contribute to make secondary school students read critically, i.e., whether it may foster secondary school students' perceptions regarding linguistic choices employed as 'codes of signification' (Meurer, 2004, 2006) in 'discursive practices' (Fairclough, 1992a), and make these students more cognisant of their social positions in relation to their social structures, so as to lead them to rethink their social practices, especially in carrying out text analysis under the Critical Discourse Analysis (CDA) perspective. Thus, twenty secondary school students of the Centro Federal de Educação Tecnológica de Santa Catarina (CEFETSC) were gradually apprenticed into some functional metalanguage, mainly as regards two metafunctions: the 'ideational' realised in the Transitivity system, and the 'interpersonal' realised in the Mood system, as well as into notions of the 'textual' strand of meaning realised in the Theme system (Halliday & Matthiessen, 2004), and about the register variables: field, tenor, and mode (Halliday 1989, 1999; Eggins, 1994, 2004). These students were then assessed within four Stages as follows: (1) before being introduced to notions about SFL, (2) after the first notions on SFL, (3) in the middle of the teaching, and finally (4) in the end of the experiment (a) when analysing song lyrics connected with social protest at large, and (b) by means of questionnaires and interviews about their performance throughout the developmental Stages. The results attained throughout the investigation revealed that students may obtain some relevant benefits when they gain knowledge of how SFL works in terms of its functionality as an aid for CDA. Hence, these findings may bring some light into the ways SFL can contribute to critical reading in secondary school classroom environment.

Key words: SFL, CDA, metafunctions, critical reading

(130 pages - 34,900 words)

RESUMO

Fazendo Experiência com Lingüística Sistêmico-Funcional como Ferramenta para a ACD em Ambiente de Sala de Aula do Ensino Médio

por

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Universidade Federal de Santa Catarina

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Orientadora: Gloria Gil

Nesta pesquisa, eu investigo se, e de que maneira a utilização da Lingüística Sistêmico-Funcional (LSF) em ambiente de escola secundária pode contribuir para fazer alunos do ensino médio lerem com visão crítica, i.e., se essa teoria pode melhorar a percepção desses alunos em relação às escolhas lingüísticas utilizadas como "códigos de significação" (Meurer, 2004, 2006) em "práticas discursivas" (Fairclough, 1992a), e se torna-os mais conscientes de suas posições sociais em relação a suas estruturas sociais, de maneira a poderem repensar suas práticas sociais, especialmente no que se refere a fazer análises de textos sob uma perspectiva da Análise Crítica do Discurso (ACD). Para isso, vinte alunos do Centro Federal de Educação Tecnológica de Santa Catarina (CEFETSC) receberam instruções sobre o uso de uma meta-linguagem, principalmente em relação a duas metafunções: a 'ideacional' realizada dentro do sistema de Transitividade e a 'interpessoal' realizada dentro do sistema de Modo, além de noções a respeito da linha 'textual' de significado realizada dentro do sistema de Tema (Halliday & Matthiessen, 2004), e sobre as variáveis de registro: o campo, as relações, e o modo (Halliday 1989, 1999; Eggins, 1994, 2004). A análise do desempenho desses alunos ocorreu dentro de quatro estágios: (1) antes de qualquer contato com a LSF, (2) após as primeiras noções sobre a LSF, (3) no meio da investigação, e finalmente (4) na parte final do estudo, em relação (a) à análise de letras de música ligadas a protestos sociais em geral, e (b) através de questionários e entrevistas no decorrer dos quatro estágios. Os resultados obtidos através dessa investigação mostraram alguns benefícios relevantes que os alunos poderão obter quando tiverem conhecimento da funcionalidade da LSF como ferramenta para a ACD. Portanto, esses resultados trazem à tona algumas respostas em relação a como a LSF pode contribuir para a leitura crítica em ambientes de escolas secundárias.

Palavras-chave: Lingüística sistêmico-funcional, ACD, metafunções, leitura crítica

(130 páginas – 34.900 palavras)

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CHAPTER 1

INTRODUCTION

Theoreticians, researchers and teachers within the areas of reading and writing have been increasingly concerned with teaching critical literacy (Tomitch, 2000). In this respect, Macken-Horarik (1996, p. 271), claims that "[a]n important step on the way to becoming critically literate is to see others' texts as constructs which can be resisted and, in this case, directly changed".

Among diverse approaches to discourse analysis, two can be particularly helpful for critical literacy: Halliday's Systemic Functional Linguistics (SFL) and Fairclough's Critical Discourse Analysis (CDA). The former is a theory which places function as central, emphasising what language does, and how it does it (Halliday 1985, 1994; Martin, Matthiessen and Painter, 1997; Ravelli, 2000; Eggins, 1994, 2004; Halliday & Matthiessen, 2004). It starts at a social context, and investigates how language both acts upon and is coerced by this social context (ibid). The latter is an approach to discourse analysis which concentrates on inequalities in society, and the mode in which texts are structured to realise both power and ideology (Fairclough, 1989, 1992a, 1999; van Dijk, 1993; Martin, 2000; Meurer, 2000; Heberle, 2000, Wodak and Meyer, 2001). Moreover, CDA is also concerned "with finding ways of redressing inequalities" (Martin, 2000, p. 275). Because of these aims, CDA has been extensively utilised to deal with issues such as racism, sexism, colonialism, environmentalism, and also issues in the field of language in education (Martin, 2000).

To date, some pieces of research have already been carried out in classroom situation and have had their outcomes discussed, as the ones reported by Rothery (1990), Gerot (1992), Macken-Horarik (1996), Rothery & Macken (1997), Williams (1995, 1998, 2000) and Christie (2000). As an illustration, two university researchers, Geoff

Williams and Joan Rothery, developed work on genre and gender relations in infant and primary school based on functional grammar with the collaboration of Ruth French, the teacher (Williams, 2000). They worked from the perspective of the ideational meaning, focusing on how texts can construct power (Martin, 2000).

However, despite all the studies carried out in SFL, to my knowledge, there has not been sufficient investigation concerning the utilisation of SFL in secondary school classroom situations. In other words, there is still lack of empirical studies to attest in which ways students who utilise SFL as a tool for CDA perceive some linguistic choices conveying "codes of signification"[1] (Meurer, 2004, 2006). Therefore, this study aims to investigate whether primary features of SFL can be taught in secondary school classroom environment, and look into what benefits students can obtain from them, in the sense of probing the contribution of SFL to secondary students while carrying out text analysis under a critical reading perspective as advocated in CDA. In other words, it sets out to investigate whether students can perform differently in perceiving linguistic choices which might be difficult to notice before receiving notions on SFL.

Several researchers have already suggested some ways for defining critical reading, as for instance (cited in Heberle, 2000, p. 121): understanding meanings from a resistant or subversive point of view (Kress, 1989)[2]; reading non-cooperatively to momentarily gain a different perspective (Wallace, 1995); and "reading with a suspicious eye" (Wallace, 1995, p. 335). In simpler terms, as Taglieger (2000, p. 15) states, the readers "must be able to evaluate critically what they see, hear, and read", which, according to her, is not easily attained because schools appear to be unsuccessful at managing these goals.

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[1] Based on Meurer (2004), 'codes of signification' are related to meanings individuals ascribe to events, objects, people, and so forth.
[2] As for the references, I will consider as primary source the studies I drew more heavily upon, and as secondary source the other references which somehow also contributed to my investigation.

1. 1. Theoretical framework

The theoretical framework which I utilised for the experiment is based upon Systemic Functional Linguistics (SFL) drawn mainly upon Halliday's works. However, I also draw upon other scholars who base their works on Halliday's (1985, 1989, 1994, 1999) theoretical framework, as Hasan (1996a, 1999), Eggins (1994, 2004) and Martin (2000, 2005a, 2005b). But the main reference in this investigation lies on the last version of the Introduction to Functional Grammar (IFG) by Halliday and Mathiessen (2004). The theoretical framework concerning Critical Discourse Analysis (CDA) is based upon Fairclough's (1989, 1992a, 1999, 2000 and 2004) works. In addition, some references are also made based on Giddens's (1984) Structuration Theory as devised by Meurer (2004, 2006).

The main focus of this investigation is on how to explore the meaning-oriented grammar of Halliday and Matthiessen's (2004) Introduction to Functional Grammar (IFG) to put it in service for critical discourse analysis in the sense of leading to critical reading[3]. Therefore, the metalanguage which is most emphasised is the one related to Transitivity: clauses, processes, participants and circumstances, as well as Agency in the sense of Actor and Goal.

In terms of Structuration Theory as advocated by Meurer (2004), some labels are occasionally used. The reason for that is that some of these labels help provide the notions about how discourse can be created, maintained or challenged. For instance, the labels employed for the three types of structures: 'signification', 'legitimation' and 'domination' are relevant for the students' understanding because they appear to encapsulate the alluded meaning in themselves.

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[3] Since this experiment is tighly bound to school issues, some other labels, such as Critical Discourse Analysis (CDA), Critical Language Awareness (CLA), Critical Literacy (CL), 'reflective reading', 'critical thinking' and 'reflexive domain' may also be occasionally employed interchangeably to refer to the term 'critical reading' (CR).

In terms of CDA, the three-pronged constitutive power of discourse (knowledge and belief, social relations, and social identities) are commonly employed. And although I will be implicitly using Fairclough's (1992a) three-dimensional theoretical framework (text: descriptive; discursive practice: interpretative; and social practice: explanatory), I do not discuss the relevance of these Stages since the focus of my study is mainly on the level of the three dimentional constitutive power of discourse and its possible correlations with the three overarching metafunctions (ideational, interpersonal, and textual).

1. 2. Research Questions

In order to carry out an experiment to investigate aspects of secondary school students' process of critical reading, I devised the following research questions to be answered along four developmental Stages:

(i)   In which ways can SFL contribute to help secondary students read critically and become more aware of their social positions within their social structures?

(ii) In which ways do secondary students differ in doing text analysis after they become acquainted with SFL?

(iii) How do secondary school students apply the SFL theoretical framework to carry out text analysis?

1.3. About the corpus profile: the song lyrics

This investigation is carried out under that perspective Martin (2000) advocates, i.e., from a dissent angle deriving from voices articulated from the marginal side of society towards a challenge against the social structures, rather than on how minorities, oppressed people or ideological objectors are represented in discourses, such as is evinced in some studies carried out by Fairclough (1989, 1992a), and van Dijk (1984, 1993, 1998). For that reason, this corpus[4] profile takes into account eclectic song lyrics that have the clear aim of fighting inequalities or are somewhat written from a dissent perspective, other than the regular perspective of the status quo. That means, song lyrics hinting at an oppositional[5] stance (the writer contesting the current discourse), or written from a resistant standpoint (the text producer displaying alternative paths to follow, other than the imposed ones). In other words, this experiment makes an attempt to be aligned (to some extent) with what Martin (2004) labels as CDA irrealis, i.e., as a positive discourse analysis[6] (PDA) as opposed to CDA realis found in the mainstream.

Two song texts were purposely taken by me from Oliveira's (1999) thesis in which he investigated the oppositional discourse encapsulated in song texts of African-American popular music, and the other seven song texts were consensually chosen by the study group. The reason for that is that I second Macken-Horarik's (1996) argument, in which she advocates that activities for the learning context should also take into account the student's perspective, rather than being constructed only within a

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[4] The word 'corpus' is not considered here as in Corpus Linguistics, in which Corpus is regarded as a large collection of texts that are used as the basis for language description. It means here a collection of some song texts gathered for the purpose of text analysis.

[5] The terms 'oppositional', 'resistant', and 'dissent' will be employed interchangeably to refer to 'social protest' songs (Cole, 1971), implying a 'deliberative' stance (impacting on the reader's social practice), or an 'epideictic' stance (in relation to criticism) as advocated by Kizer (1983).

[6] In his seminal paper regarding PDA, Martin (2004) suggests that researchers should provide more space to minorities: the oppressed, the powerless, the objectors to the status quo, for instance, in the sense of showing how they use language to change people's social practices for a better world, rather than on how powerholders treat minorities as is usually found in CDA investigations.

pedagocentric vision of the teacher. This claim is also corroborated by Christie (2004, p. 99), who argues that a teaching role should not be "synonymous with an authoritarian stance in the classroom where students are passive recipients of 'teacher talk'". Notwithstanding, the criteria used were that the song texts had to fit in with the profile highlighted above, i.e., from a dissent standpoint; and in conjunction with that, they should be songs that students were familiar with. Hence, the songs communally agreed to be analysed were partitioned in two groups as follows: (a) two song texts chosen by me, the researcher: St1[7] *Who protects us from you* (Boogie Down Productions, 1989), and St2 *Stand* (Sly & The Family Stone, 1969); and (b) seven song texts chosen by the group of students: St3 *Redemption song* (Bob Marley, 1980), St4 *Streets of Philadelphia* (Bruce Springsteen, 1994), St5 *Guerilla Radio* (Rage Against The Machine, 1999), St6 *Get up, stand up* (Bob Marley and Peter Tosh, 1973), St7 *Money* (Pink Floyd, 1973), St8 *Sunday, Bloody Sunday* (U2, 1983), and St9 *Imagine* (John Lennon, 1971). All the song texts are analysed taking into consideration either the 'animator'[8] or the 'author', rather than the 'principal' (Goffman, 1981, p. 144).

Through these songs, the students had the opportunity to substantiate the three aspects of the constitutive power of discourse, namely, 'knowledge and belief', 'social relations' and 'social identities' (Faiclough, 1989, 1992a), and by the same token had the opportune moment to look "in particular at the ways in which popular music could be deployed to challenge power" (Martin, 2000, p. 280).

Based upon Halliday and Matthiessen (2004), I also analyse the songs lexicogrammatically[9], so that I can have a thorough visualisation of the unfolding of the

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[7] The letter (St) will stand for 'song text', which will be followed by a number to identify each song text.

[8] According to Goffman (1981, p.144), the 'animator' is the "individual active in the role of utterance production", the 'author' is "someone who has selected the sentiments that are being expressed and the words in which they are encoded", and the 'principal' is the individual "whose position is established by the words that are spoken".

[9] Due to lack of space, only parts of the songs will be exhibited lexicogrammatically in Appendix 12.

song texts, and one song text (see Appendix 13, p. 174) 'logogenetically'[10] (the one upon which the experiment is principally based). This will be further tackled in chapter 4 and in Appendix 12 (p. 162) when I analyse some technicality about the song lyrics.

1.4. Reasons for choosing the texts

The reasons for this investigation to be carried out within the realm of song texts lie on the fact that lyrics inherent message and (c)overt ideology, more often than not, may be unnoticed when people sing or listen to a song. Yet, when arranged in songs, song lyrics may encapsulate "codes of signification" (Meurer, 2004, 2006), serving specific goals. And because songs are part of people's lives, and may range from sheer bliss to profound grief, they can easily conceal ideologies without our awareness of it. For that reason, songs may be fit for conveying certain ideologies, which may influence social practices, leading people to either comply with or challenge social structures.

These factors help justify the relevance of this study on the grounds that this investigation may contribute – through answering the questions previously posed – to understanding the effectiveness of SFL in secondary school classroom environment through the results achieved by the students when they gain knowledge of how SFL works in terms of its utility as a tool for CDA since, as pointed out above, this research is an attempt to better understand whether and to what extent SFL can influence students' ability to analise texts critically in secondary school environment by means of song lyrics analysis.

Moreover, the results may also yield pedagogical implications by bringing to surface a discussion on the blueprint of how SFL should be approached within a

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[10] Halliday and Matthiessen (2004), and Martin (2005) claim that the system of language has three dimensions of time: ontogenetic (early language development since childhood through proto-grammatical and then grammatical systems); logogenetic (through the unfolding of discourse in a passage of some extent, e.g. a clause); and phylogenetic (through the evolution of human language).

secondary school classroom milieu at large, i.e., how the issue of SFL should be dealt with in classrooms of English as a Foreign Language (EFL), in activities, in standard classes and in how evaluations should be applied henceforth.

In summary, besides the arguments posited above, and the fact that it is an activity that students usually enjoy, working especially with song texts is germane on the grounds that they may help yield results which may unveil how language, through lyrics, works to affect knowledge and belief, and shape an individual's reading practices. To round off the justification for this investigation, I concur with Martin (2000, p. 285) when he claims that, "[p]opular music gives a very public voice to people from a range of marginal positions who might not otherwise be heard".

1.5. Organisation and unfolding of the chapters

The chapters of this thesis are organised as follows: in chapter 1, as noted, I provide a general view of what the research is about and how it is carried out. In this chapter, I also provide a brief view of the material to be tested and the theoretical framework upon which I base my investigation.

In chapter 2, I review some theoretical studies and experiments that I consider relevant for my investigation. Hence, in this section, I tackle both theoretical and empirical studies. Profiting from these theoretical studies, I illustrate the review of literature with some passages of the song lyrics on which the students will perform text analysis.

In chapter 3, I introduce the method, providing a general view of the profile of the participants, the material to be analysed, as well as an explanation on how the data are collected in terms of time span and how the approach to teaching is carried out for CDA and SFL.

In chapter 4, I analyse the students' performance in the four Stages. I attempt to detail how the product and the process of their analyses occurred. Some transcriptions of relevant parts of the interviews and of their classroom activities are shown as illustration. In addition, I also tackle the questionnaires and interviews that they were subject to.

Finally, in chapter 5, I draw the conclusions and discuss whether or not the findings of the investigation met the objectives posed in the introductory chapter by supporting the results with evidences drawn from the students' way of carrying out text analysis. Subsequently, I discuss the efficacy of SFL, as well as the pedagogical implications that the findings may imply, and provide suggestions for further investigation.

Additionally, in Appendix 12 (p. 162), I deal with the resources available in the song lyrics by discussing some technicality in relation to the nine song texts. Through these logogenetic patterns I build my resources to compare what is available in the song texts in terms of linguistic resources and to what extent the students engaged in the project explore them. In addition to that, I offer some samples at the level of lexicogrammar as a matter of illustration in order to show how some specific linguistic choices unfold throughout the songwriter's meaning-making resources.

CHAPTER 2

REVIEW OF LITERATURE

2.1. Notions on Critical Discourse Analysis

Critical discourse analysis, as proposed by Fairclough (1992a), can be regarded as both a theory and method of discourse analysis. Besides being concerned with the social aspects, it draws upon multidisciplinary approaches which contribute to the study of language.

CDA is based on a tripartite dimension (see Figure 2.1 below based on Meurer, 2005) which may be explored within the following perspectives: (a) discursive events (text), in a descriptive way in which the *text* dimension centres on descriptive aspects of the lexis, grammar, cohesion and text structure (on text structure see Hoey, 1983; Winter, 1994; Meurer, 1997; Vasconcellos, 1997); (b) interpretative way (discursive practice), in which the *discursive practice* dimension attempts to interpret the text and is concerned with its production, distribution and consumption (reading and interpretation), that is, it focuses on coherence[11], elocutionary force and on the intertextual and interdiscursive aspects of the text (see Beaugrande and Dressler, 1981; van Dijk, 1984, 1998; Fairclough, 1999; Meurer, 2005); and (c) explanatory way (social practices), in which texts are related to ampler social practices, in an attempt to explain how social practices imbricate with texts, taking into account ideology and hegemony (see Fairclough, 1989, 1992a, 1992b; van Dijk, 1993; Heberle, 2000; Fontanini, 2002; Fairclough, 2004; Meurer, 2000, 2005, 2006).

Fairclough (1989, 1992a) claims that systematic constraints may have long-term effects on knowledge and beliefs (contents), social relations (relations) and social

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[11] Although some references that I suggest are not exactly written under a CDA perspective, they provide the reader with important understanding about topics such as 'coherence', 'social practices', 'text structure' and/or 'intertextuality'.

identities (subjects). According to him, conventions are routinely drawn upon in discourse, and embody ideological assumptions which are taken as common sense by some people, contributing to sustaining existing power relations. Thus, contents, relations and subjects are the main resources that I will employ in my teaching approach towards CDA. My students will be principally apprenticed into the three aspects of the constitutive power of discourse: *knowledge and belief*, *social relations* and *social identities*, as well as into Fairclough's views of *assumptions* and *expectations*.
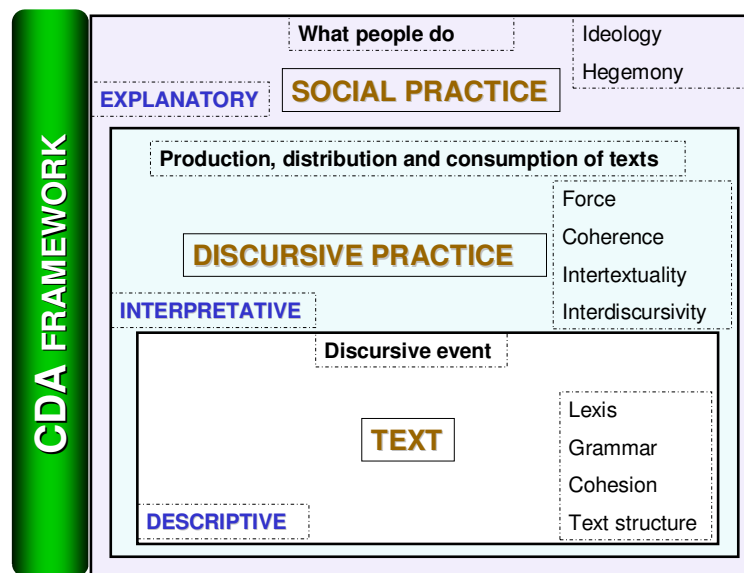
Figure. 2.1: Fairclough's three dimentional matrix (based on Meurer, 2005, p. 95)

Another scholar, Wodak (2001), who has carried out studies on CDA, claims that a text is rarely the work of any one person. She argues that "texts are often sites of struggle in that they show traces of differing discourses and ideologies contending and struggling for dominance" (p. 11). According to Fairclough (1989, 1992a), ideology is more effective when its workings are least visible. He further points out that invisibility is achieved when ideologies are brought to discourse as background assumptions. However, he advocates that texts do not usually spout ideology; i.e., it is the background assumptions that lead text producers to textualise the world and lead the interpreter to

interpret it in particular ways. It is on these grounds that he claims that discourses are suitable for naturalisation, and that when discourses are not contested, they, as a consequence, will further nourish current ideologies. This suggests that some people may involuntarily reinforce those ideological discourses through their social practices, as for instance, by means of apparently telling inoffensive jokes. Consequently, discourses may be transformed into strong weapons, whether to maintain existing ideology, for instance, or to sustain "structures of domination" (Meurer, 2004, 2006) of powerholders in social structures.

Fairclough (1995) and Martin (2000) share the same view concerning SFL. They regard it as a congenial theory for CDA because of its multifunctionality, because it is well adapted for text analysis, and is concerned with relating language to social context. Indeed, Fairclough draws upon Halliday's overarching metafunctions to develop his theoretical framework in a tripartite dimension: the ideational (knowledge and beliefs), the interpersonal (social relations and social identities) and the textual line of meaning (rhetorical structures). Wodak (2001, p. 8) also deals with this issue by stating that "an understanding of the basic claims of Halliday's grammar and his approach to linguistic analysis is essential for a proper understanding of CDA". By the same token, the understanding of how society is organised in Structuration Theory furnishes us with a better resource to understand how people's social practices are sometimes imbricated with texts.

2.2. Notions on Structuration Theory

Structuration Theory is concerned with role prescriptions, social positions and social identities, as well as with social practices[12] within social structures. Whereas role prescriptions[13] have to do with "privileges or rights and duties or responsibilities associated with specific social identities" (Meurer, 2004, p. 87), "[s]ocial practices are what people actually do" (p. 88) when they are engaged in activities, and conducting their social life in their community. Meurer argues that Structuration Theory as devised by Giddens is an important tool to complement work carried out both in SFL and CDA. And he supports this argument by claiming that Halliday (1978) himself emphasises that the criteria for describing context should be within a sociological perspective, i.e., "based on some theory of social structure and social change" (Meurer, 2004, p. 86).

In his paper about a sociological basis for the contextualisation of analysis in SFL and CDA, Meurer (2004, p. 88) argues that "the analyses carried out in SFL and CDA may be enriched by incorporating theoretical principles related to identities, social practices, and especially rules/resources as developed in Structuration Theory" (see, also, Cohen, 1989). He further claims that Structuration Theory is a broad sociological foundation which can "account for context in analysis of texts and their impact on social change" (p. 86). So, by assuming this position, Meurer shares Giddens (1984), Chouliaraki and Fairclough's (1999) understanding that it is important to consider social practices in the analysis of human action, including the use of texts, because "practices

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[12] According to Meurer (2006, p. 170), social practices are "atividades habituais que as pessoas realizam ao conduzir a vida social nos mais variados contextos". For the purpose of this study, I will occasionally employ this label to represent any kind of action (physical or mental) that an individual may carry out, i.e., the process of doing something. Thus, I may be referring to 'a change of social practice in dealing with text analysis', suggesting 'a change of action on how to perform an activity'.

[13] According to Meurer (2006, p. 171), role prescriptions are "as prerrogativas e as obrigações – ou direitos e deveres – que cada indivíduo tem ao participar das práticas sociais".

constitute a point of connection between abstract structures and their mechanisms, and concrete events – between 'society' and people living their lives" (p. 89).

Meurer (2000) claims that individuals are not usually sentient that in the triviality of their social practices they may be recreating their world by reinforcing knowledge and belief, social relations and social identities. And as he further argues "[l]êr criticamente implica aprender a buscar nos textos pistas que conduzam à percepção da relação dialética existente entre linguagem e práticas sociais" (Meurer, 1999 cited in Meurer, 2000, p. 160). That is why this investigation also aims at evaluating whether there is a change on how students do text analysis, that is, whether students can perceive or not that connection through 'traces' and 'cues' while analysing song lyrics. Hence, I will occasionally employ some of the labels advocated in Meurer's (2004, 2006) work, as for instance, 'codes of signification', 'social practices', 'social structures' (status quo), and 'structures of domination' (derived from allocative and authoritative resources) to help in the approach to Systemic Functional Linguistics (see Fig. 2.2 below based on Meurer, 2004).
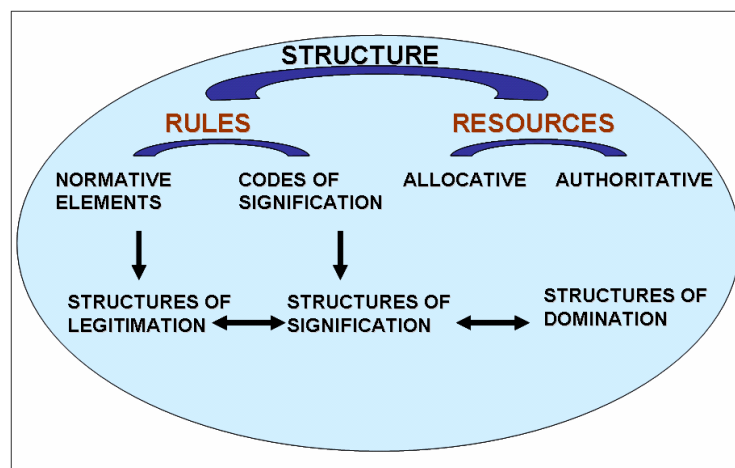
Fig. 2.2. Rules/resources: generating legitimation, signification and domination
(from Meurer, 2004, p. 88).

2.3. Notions on Systemic Functional Linguistics

As mentioned in chapter 1, Systemic Functional Linguistics, henceforth (SFL), is a theory that elects "function" as its nub rather than "form", which is what other types of grammar tend to focus on. In its stratification, it departs from the social stratum downwards, so to speak. The layers are presented as follows (see below Figures 2.3 based on Perrett, 2000 and 2.4 based on Eggins, 1994): context of culture forming Genres (incorporated by Martin, 1985 cited in Christie, 2004) with their schematic structures[14], context of situation with its three variables, 'field', 'tenor' and 'mode' forming registers, and interconnected with language systems and structures, there is the semantic discourse stratum with the metafunctional components (ideational, interpersonal and textual), which are realised by choices in the lexicogrammatical stratum within the systems and structures of Transitivity, Mood, and Theme (Martin, Matthiessen and Painter, 1997; Ravelli, 2000; Eggins, 2004).
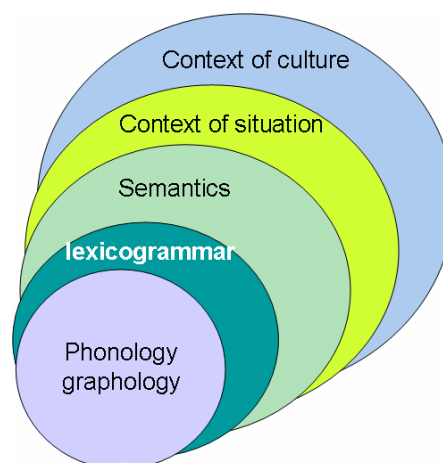
Fig. 2.3. Different language strata (adapted from Perret, 2000, p. 96).

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[14] 'Schematic structures', according to Eggins (1994, 2004), or 'generic structure potential' (GSP), according to Hasan (1985) and Halliday (1989), are the stages (moves) from which we may recognise types of Genres.
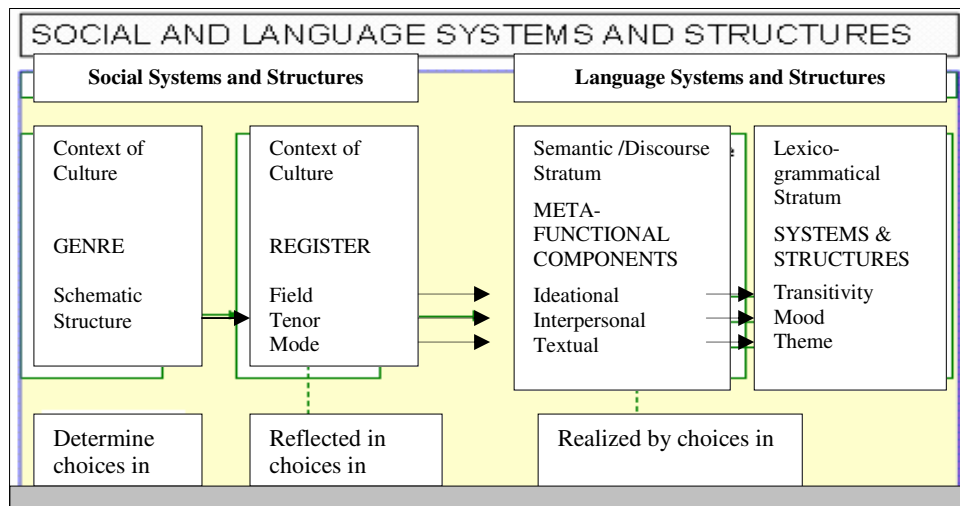
Fig. 2.4. Lexicogrammar, discourse-semantics and context (adapted from Eggins, 1994, p 113).

Halliday and Matthiessen (2004) argue that the English clause is a combination of three different structures, "each expressing one kind of semantic organisation" (p. 64), which is mapped onto one single wording. Each metafunction is realised by — is the result of — different clause systems that function in a continuum and concurrently for the creation of three distinct types of meaning (Halliday, 1985, 1994). These meanings called 'metafunctions' in systemic theory are: (a) the 'ideational strand of meaning' (clause as representation) – interpretation and representation of the world in and around us; (b) the 'interpersonal strand of meaning' (clause as exchange) – interaction between speaker and listener, assignment of speech roles and modal-attitudinal comments, and the purpose in meaning-making (Martin and Rose, 2003; Martin, 1985, 1994, 2005a); and (c) the 'textual strand of meaning' (clause as message) – presentation of ideational and interpersonal information as text in context, control of text statuses and conjunctive development of text (Halliday, 1985, 1994; Eggins, 1994; Ravelli, 2000).

Christie and Unsworth (2000) maintain that SFL has partnership with a range of disciplinary approaches to language research, and can contribute by addressing specific

areas of concern, such as the investigation concerning how people can learn to be critically cognisant of the ways they may be socially positioned in the texts they read. In addition, they claim that "SFL is concerned to describe 'meaning potential' – the linguistic options or choices that are available to construct meaning in particular contexts" (p. 2). They further argue that a "fundamental premise of SFL is the complete interconnectedness of the linguistic and the social" (p.3).

According to Martin (2000, p. 296), "Halliday's metafunctions are the most powerful technology we have for factoring out the complementary meanings of a text and relating them systematically to their social context". He further advocates that we should also consider the relation of language to other systems of meaning such as in the context of music, and that "we have to spend less time looking at discourses which oppress and more time looking at discourses which challenge, subvert, renovate and liberate …"(p. 297), which I undertake as song lyrics, taking into account the contexts in which discourses are infused.

2.3.1. Using the context of culture and context of situation

Halliday (1999, p. 7) claims that "[i]n all language education, the learner has to build a resource" for creating meaning, that is, a *meaning potential,* in which the context for language as system is the context of culture, and for language as processes of text, the context of situation. He goes on to argue that culture and situation "are the same thing from different points of view" (p. 8). According to him, in relation to education, language portrays three different guises. And the three aspects of the meaning potential as aspects of language could be represented as: *linguistic* (language skills); *extralinguistic* (knowledge of content); and *metalinguistic* (knowledge of language, as content). To Halliday, in relation to language in education, culture involves four aspects

(p. 23): "the learner has to (1) process and produce text; (2) relate it to, and construe from it, the context of situation[15]; (3) build up the potential that lies behind this text and others like it; and (4) relate it to, and construe from it, the context of culture that lies behind that situation and others like it". This goes along with what is argued by Eggins (1994, 2004), i.e, that linguistic behaviour takes place within both a situation and a culture (see Fig. 2.4 below based on Eggins, 1994), and that it is our cultural context that enables us to make sense of a text. Hence, this implies that the students will have to draw on their own cultural context to understand the texts that they will do text analysis.
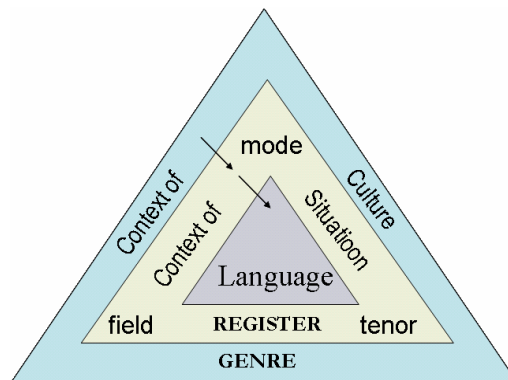
Fig. 2.5. Contex in relation to language (from Eggins, 1994, p. 34).

Rothery and Stenglin (2000, p. 235) argue that "whenever we use language to interact, we are establishing a relationship between the speaker and listener or reader and writer". At the level of register, that refers to the three features of the context of situation as maintained by Halliday (1985, 1989, 1999): the *field*: "what the language is being used to talk about", the *tenor*: "the role relationships between the interactants"; and the *mode*: "the role language is playing in the interaction" (Eggins, 1994, p. 54).

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[15] Malinowski, who coined the term 'context of situation' (1923) and later devised the term 'context of culture'(1935) – which have been extensively utilised by scholars such as Halliday and Hasan (1989), Martin (1993) and Christie (2004) – claims that language can only make sense when it is placed within a context of situation (cited in Eggins, 1994).

To elaborate further on that, field is the variable that is involved with the focus of activity, sometimes glossed as the 'subject matter', or the 'topic' of the situation. The field varies according to its level of technicality ranging from two poles: (a) a commonsense, everyday language to (b) a technical, specialised one. As for tenor, there is a calibration in terms of three continua: (a) *power*, which can range from equal to unequal; (b) *contact*, varying from frequent to occasional; and (c) *affective involvement* ranging from high to low (Eggins, 1994, 2004). Similarly, as Eggins points out, the mode involves two continua in relation to distance: (a) *spatial/interpersonal distance,* which ranges situations in accordance with the possibilities of an immediate feedback from one of the interactants, and (b) *experiential distance,* which concerns the distance between language and the social process in occurrence. Thus, as noted by the arguments above, both types of contexts are relevant in any text analysis independently of how it is lexicogrammatically realised.

2.3.2. Creating representational meaning

Halliday and Matthiessen (2004) claim that Transitivity is the resource for construing experience, and this is done, by means of Processes with Participants and Circumstances revolving around them, creating an outer layer of meaning. A Process consists potentially of three components: (i) The Process itself (see Fig. 2.5 below based on Halliday, 1994), (ii) Participant in the process, and (iii) Circumstances associated with the process. The process is always realised by a verbal group (VG), the participant is typically realised by a nominal group (NG), and the circumstance is typically realised by an adverbial group (AdvG) or a prepositional phrase (PP) (Eggins, 1994; 2004). According to Martin, Matthiessen and Painter (1997), the notions of Process, Participants and Circumstance are in reality semantic categories which elucidate the

ways that phenomena of the real world are signified as linguistic structures. There are still other participants that may occasionally be part of a process type, namely the Beneficiary and the Range. The Beneficiary, in material clauses (see explanation below about the process types), is the one *to whom* (the Recipient) or *for whom* (the Client) the process occurs. It also usually appears in verbal processes (as the Receiver), and occasionally in relational clauses (as the Beneficiary *per se*). The Range is that element that specifies the scope of the process (in material processes) or the range (typically in the remaining processes).
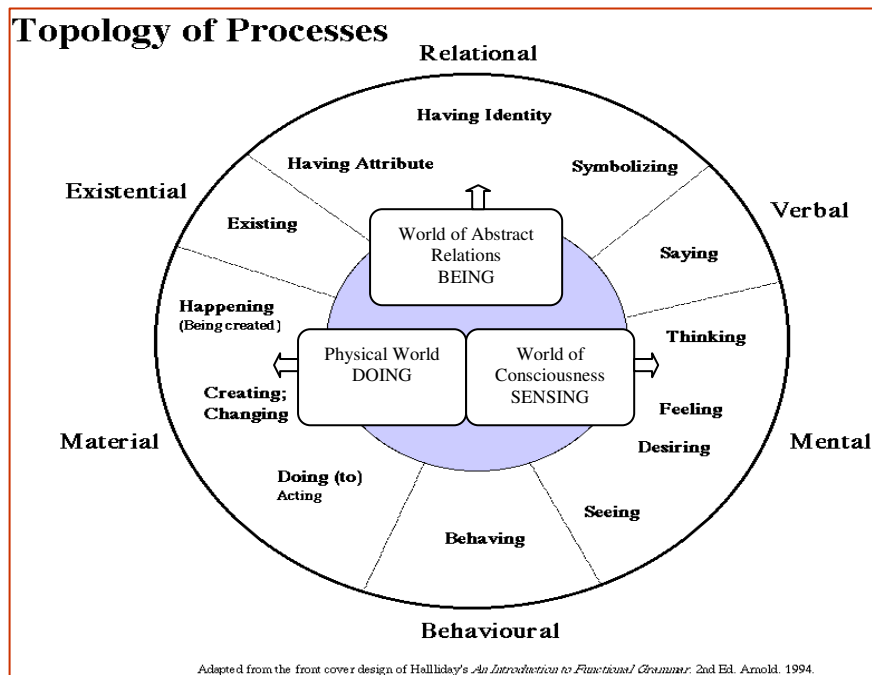
Fig. 2.6. A topology of processes for the representation of meaning (adapted from the front cover design of Halliday's *An Introduction to Functional Grammar*. 2nd Ed. Arnold. 1994.

Halliday proposes six process types: material, relational, mental, verbal, behavioural and existential. A material process is a process of doing or happening. Halliday and Matthiessen partition the material process in creative and transformative in which there are three subtypes: enhancing (process of motion), extending (process of

possession and accompaniment), and elaborating (the remaining types). They claim that the main participants in a material process are Actor (Ac) and Goal (Go). Actor is the doer of the deed, and Goal is that which is affected by something being done to it. See Sample 2.1 below from (St1): *But who* (Ac) *protects us* (Go) *from you*[16]*?*

But	who	protects	us	from you
	Actor	*Pr. material: transformative*	*Goal*	*Cr. Behalf (neg.)*

Sample 2.1. A material clause with Actor, Goal and circumstance.

According to Halliday and Matthiessen (2004), in a mental process, there is always one participant who is human, and the main participants are the Senser (Se): the one who feels (emotive), thinks (cognitive), perceives (perceptive) and desires (desiderative); and the phenomenon (Ph): that which is felt (emotionally), thought about, perceived or desired. Hence, the mental process has to do with affection (feeling, liking, fearing, etc.), perception (perceiving, seeing, hearing, etc), cognition (thinking, knowing, understanding, etc.), or desideration (wishing, wanting, etc.). See Sample 2.2 below from (St1): *Now you* (Se) *want all the help [[you can get]]* (Ph).

Now	you	want	all the help [[you can get]].
Cr. Locative: temporal	*Senser*	*Pr. mental: desiderative*	*Phenomenon*

Sample 2.2. A mental clause with Senser and Phenomenon.

Mental processes can project other clauses, but they do not occur with embedded clauses of the 'act' and 'fact' type. See Sample 2.3 below from (St5): *All you pen devils (Se) know the trial was vile*.

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[16] Although in all IFGs (1985, 1994, 2004) this type of circumstance may be considered as abstract location, Christian Matthiessen himself told me (while lecturing at UFSC in 2006) that it may also be considered as a circumstance of cause of the Behalf subtype; a type of negative version for enhancement in expansion.

All you pen devils	know	the trial	was	vile
Senser	*Pr. mental: cognitive*	*Carrier*	*Pr. Relational: attributive*	*Attribute*
Projecting clause		Projected clause: idea		

Sample 2.3. A mental process projecting another clause.

See Sample 2.4 from (St4): *I* (Se) *can see myself [[fading away]]* (Ph).

I	can see	myself [[fading away]].
Senser	*Pr. mental: perceptive*	*Phenomenon: macrophenomenal*
		Embedded clause: act type

Sample 2.4. A mental process with embedding as 'act' clause functioning as Phenomenon.

Halliday and Matthiessen go on to argue that in verbal processes, the Sayer (Sa), the Verbiage (Vb) and the Receiver (Rc) are the main participants. These are processes of saying, and they can cover any kind of symbolic exchange of meaning, i.e., verbal processes include all modes of expressing and indicating. So, in the same way as mental clauses can project idea, verbal clauses usually project locution in clause complexes. See Sample 2.5 from (St4): *And I* (Sa) *couldn't tell what I felt*.

And	I	couldn't tell	what	I	felt
	Sayer	*Pr. verbal*	*Phenomenon*	*Senser*	*Pr. mental*
Projecting clause			Projected clause: locution		

Sample 2.5. A verbal process projecting another clause.

Existential processes represent that something exists or happens. They involve existential constructions which are introduced by an empty 'there' in subject position, and typically the verb that is used is the 'be' verb (Eggins 2004). Drawing upon Halliday (1985, 1994), Eggins claims that the *Existent* (Ex) is simply that which is construed existentially. Hence, it may be a phenomenon of any kind, and is habitually, in fact, an event (Martin, Matthiessen and Painter, 1997). Sometimes other verbs work as process

in an existential clause followed by a NG as existent. Halliday and Matthiessen (2004) claim that the existential clause frequently contains a circumstantial element, and when it is thematic, the word 'there' may be omitted. In addition, they claim that the existential clause is also frequently followed by a non-finite clause. See Sample 2.6 from (St2): *There's a cross [[for you to bear]]*.

There	's	a cross [[for you to bear]].
	Pr. existential	*Existent*

Sample 2.6. An existential process with non-finite clause as embedding.

According to Halliday and Matthiessen, relational processes are those of 'being', 'possessing', or 'becoming', and they are either 'identifying' or 'attributive'. In an attributive process, A is an Attribute of X, and in an identifying process, A is the identity of X. If the process is attributive, the participants are Carrier (Ca) and Attribute (At), i.e., A is the Attribute, and X is the Carrier. See Sample 2.7 below from (St2): *All the things [[you want]]* (Ca) *are real* (At).

All the things [[you want]]	are	real
Carrier	*Pr. relational: attributive*	*Attribute*

Sample 2.7. An attributive relational clause with Carrier and Attribute.

But, if the process is identifying, the participants are Token (Tk) and Value (Va), meaning A is the identity of X. Hence, X is the Token and A is the Value. Identifying relational processes permit reversibility of the participants, even if it is brought about by passivisation. And Although the Identifier is not one hundred percent the element that is 'new', for practical purposes, we should assume that the Identifier function is realised by tonic prominence (Halliday and Matthiessen, 2004). See Sample 2.8 below from (St2): *Life* (Tk) *is your right* (Va).

Life	is	your right
Token (Identified)	*Pr. relational: identifying*	*Value (Identifier)*

Sample 2.8. An identifying relational clause with Token and Value.

Behavioural processes are typically processes of physiological and psychological behaviour. In a more expansive way, the behavioural process is a *mélange* between material, and mental or verbal processes (Ravelli, 2000; Halliday and Matthiessen, 2004). These types of processes are typically intransitive, involving only the Behaver (Be) as participant, which is typically a conscious being like the Senser in mental processes, with the exception that these types of process function more like one of 'doing'. See Sample 2.9 from (St2): *You* (Be) '*ve been sitting much too long*.

You	've been sitting	much too long
Behaver	*Pr. behavioural*	*Cr. Extent*

Sample 2.9. A behavioural clause with circumstance.

Martin (2000) argues that the Transitive and Ergative models in the ideational "line of meaning" realised in the Transitivity system are a very powerful tool to assess how power is constructed, kept or challenged because Agents and Mediums are significant indicators of enactment of power. Martin claims that Medium (Md) is a participant who undertakes an activity, and Agent (Ag) is the participant who brings about the undertaking. Consequently, Mediums act or get acted on whereas Agents act themselves on Mediums. However, Halliday and Matthiessen (2004) emphasise that Agency occurs uniquely in 'effective' clauses or causatives, rather than in 'middle' clauses. See Sample 2.10 below from (St6): *great God* (Ag) *will come from the sky … and make ev'rybody* (Md) *feel high*.

Great God	will come	from the sky	and	make …	ev'rybody	feel	high
Agent	*Process*	*Circumstance: Locative: spatial*		*Process: Causative*	*Medium*	*Process*	*Range: Attribute*

Sample 2.10. A causative clause with Agent and Medium.

Another linguistic resource to consider is the Circumstances (see Fig. 2.6 below),

which are regarded as an outer layer of meaning which can construe and reconstrue

representations (Halliday & Matthiessen, 2004). Halliday and Matthiessen assert that in

a clause, the Process is the central part, the Participants are in an outer layer of meaning

and the Circumstances are the farthest peripheral elements in the experiential structure of

the clause.
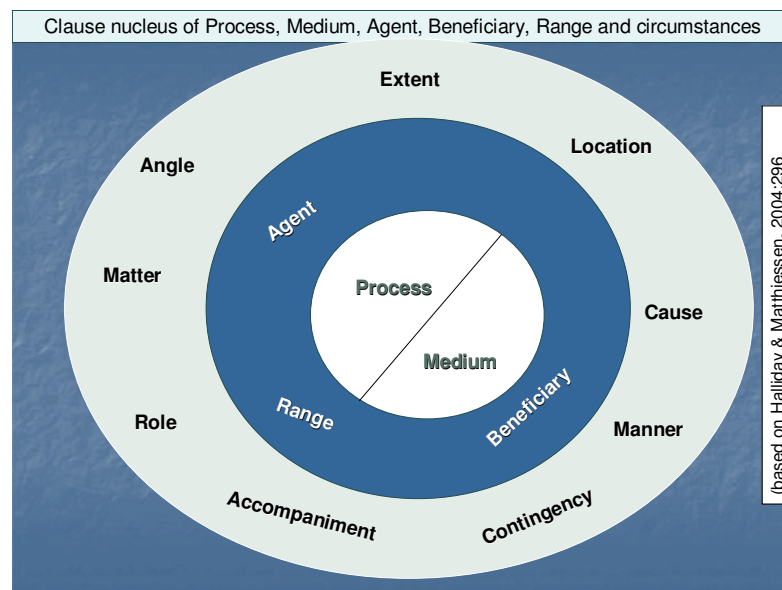
Fig. 2.7. Circumstances functioning as an outer layer of meaning
(Adapted from Halliday & Matthiessen, 2004, p. 296).

Some types of circumstances can be semantically realised by clause nexuses

instead of prepositional phrases as minor processes or vice versa. Halliday and

Matthiessen argue that sometimes, a clause nexus in a hypotactic clause complex can be

realigned as a prepositional phrase, downgrading the clause to a nominal group by

means of a circumstance, for instance, of 'cause' of the 'reason' sub-type: 'because of'

(due to). As an example, see this extract from (St3) *Redemption Song* (Bob Marley, 1980): *Emancipate yourselves from mental slavery; None but ourselves can free our minds. Have no fear for atomic energy*. This message could be adapted to be rewritten either with a hypotactic clause complex of the enhancing subtype ||| *Because people fear atomic energy, // they do not free themselves from mental slavery* |||, or by downgrading the clause nexus to function as a circumstance of cause (reason): ||| *Due to fear of atomic energy, // people do not free their minds* |||. This is a strategy, known as 'ideational metaphor' (Halliday, 1985, 1994, 1996; Veel and Coffin, 1996; Christie, 2004), which can realign the quantum of information in terms of meaning potential. So, circumstances are important for the analysis of song lyrics because they help explicate the representation of experience conveyed by the songwriter through a variety of probabilities such as purposively, temporally, spatially, concessively, and so forth, and as well as disguised into clause nexuses.

According to Halliday and Matthiessen (2004), "Systemically, metaphor leads to an **expansion of the meaning potential**: by creating new patterns of structural realisations, it opens up new systemic domains of meaning" (p. 626. original emphasis). For instance, it can pack processes into nominalisation and as well, realign how experiential and interpersonal meanings are construed in clauses both as representation and as exchange. Hence, this aspect of analysis is interesting for the students engaged in the experiment to be aware of, since they must be conscious that there must be some reason why a text producer utilises nominalisation instead of a process. Another aspect to be taken into account is the abstractness this strategy brings to the meaning-making, transforming entities into intangible Agents, as for instance in this extract from (St5) *Guerilla Radio* (Rage Against The Machine, 1999): *All hell can´t stop us now*. By using this abstract Agent, the text producer may hint at any entity, as for instance, the

President of a country, a governor, a policeman, his/her boss, that is, anyone who would be somehow considered as opposers to what the text producer implies in the discourse, without making a direct allusion to any specific entity. And still another aspect for the students to ponder is that by occasioning absence of explicit Agency, no one can be held accountable for the deeds in an interaction.

2.3.3. Creating interactional meaning

Eggins (1994) claims that an analysis of Mood is a useful start for examination of the interpersonal meaning. Interactants can, for instance, indicate relationship through the strength or detachment of their opinions through the use of modality in modalisation (in relation to facts: giving and demanding information), and Modulation (in relation to acts: giving and demanding goods and services) (Martin, Matthiessen and Painter, 1997). In addition, the use of softners, such as *just*, and *simply*, and emphasisers, such as *very*, *too*, is also relevant to be analised in a text (Eggins, 1994; Ravelli, 2000; Martin and Hood, 2003; Martin, 1994, 2005a).

Halliday and Matthiessen (2004) assert that the structure of the Mood consists of Subject and a Finite. The subject, which is typically realised by a nominal group (NG), is the constituent that creates the environment so that the proposition can be affirmed or denied. They claim that there are two types of Finite: the Temporal Finites, realised by a verbal group (VG), which work as verbal operators in order to anchor the proposition by "reference to time", and Finite Modal Operators (VG), which have the role of anchoring the proposition by "reference to modality" (Eggins, 1994, p.159). See Sample 2.11 below from (St8): *Sunday Bloody Sunday*, U2, 1983).

I	can´t	believe	the news	today
Subject	*Finite: modal*	*Predicator*	*Complement*	*Adjunct*

Sample 2.11. A clause with Finite Modal Operator.

Martin (2000) argues that a non-finite clause is a significant resource in negotiation because it removes the dialogic potential by eliminating the meaning potential which makes a clause negotiable - its finiteness, and for that matter transforms the clause into an unassailable clause. See Sample 2.12 below from (St8): *The real battle just begun to claim the victory Jesus won.*

The real battle	[Ø: has]	just	begun	to claim	the victory[[Jesus won]]
Subject	*Finite*	*Modal Adjunct*	*Predicator*	*Predicator*	*Complement*
Mood		*Residue*		*Residue*	
				Non-finite clause	

Sample 2.12. A Non-finite clause with embedding.

According to Halliday and Mathiessen (2004), the structure of the Residue is composed of Predicator, Complement and Adjunct. The Predicator (VG), is the lexical or content part of the verbal group. The Complement (NG), is a non-essential participant in the clause, that is, a participant somehow effected by the main argument of the proposition. The Adjuncts, realised by an adverbial group or prepositional phrase (AdvG/PP), are clause elements which contribute some additional (but non-essential) information to the clause.

In the Mood system, there are different ways of modalising and modulating. Both may be done, for instance, "internally" through a Finite modal operator or / and a Mood Adjunct. In addition, they may also be realised by means of what Eggins (1994) labels pseudo-clauses and modulated verbal group complexes, which will impact on how discourse is textually organised to convey its message in terms of information flow.

2.3.4. Texturing information

Clause as message expresses the organisation of the message. According to Halliday (1985, 1994), clause as message has as its function, the creation of discourse, that is, the texture of the ideational and interpersonal information as text in context, as well as how the text is structured through alongside the conjunctive development of a text. As a message structure, a clause consists of a Theme accompanied by a Rheme. Known as the psychological subject of ancient grammar, Theme is defined by Halliday (1985, 1994) as that which is the concern of the message. In the Hallidayan framework, elements which occur in initial position are categorised as textual, interpersonal, or topical Themes. Halliday and Matthiessen (2004) consider as topical Theme: the Participant, the Process and the Circumstance. They assert that a clause need not be downranked for it to be thematised, and that an entire subordinate clause can be fronted, and hence thematised. The line of demarcation between Theme and Rheme is thus invariably drawn between the end of the topical Theme and before the beginning of the next constituent, which is the initiator of the Rheme. See Sample 2.13 below from (St8).

The trench	is	dug	between our hearts
Goal	Pr. Material: transformative		Cr. Locative (abstract)
Subject	Finite	Predicator	Adjunct
Mood		Residue	
Topical Theme			
Theme	*Rheme*		

Sample 2.13. Topical Theme demarcating the Initiator of the Rheme.

According to Halliday (1985, 1994), one of the ways by which the analysis of Theme-Rheme can be constructive to text analysis is through its combination with an analysis of 'Given' and 'New' information. He claims that Given and New is achieved through tone prominence, and that thematic equatives are types of clauses which can

construe marked Given and New. Marked New may also appear when there are clauses in regressive sequence in which the "news" is usually fronted. Through this approach, the textual line of meaning can culminatively organise how information flows. Another way of doing this is by iteratively connecting bits of information by means of linkers and binders, thus creating a logical flow of events. See Sample 2.14 below from (St1).

|||You were put here		1	α
// _**to**_ protect us	_**to**_: binder: hypotactic, enhancing, purposive		ₓβ
//_**But**_ who protects us from you? |||	_**But**_: linker: paratactic: extending, contrastive.	+2	

Sample 2.14. Linker and binder forming clause nexuses.

2.3.5. Creating logical flow of events

Clause complexing stems from the logical metafunction of language, which in turn belongs to the ampler ideational metafunction of language. The logical-semantic system basically refers to the nature of the relation between clauses, which is both logical and semantic. In other words, it refers to the relationships that exist between clauses in a clause complex within the system of interdependency (Martin, Matthiessen, and Painter, 1997; Halliday, 1985, 1994; Halliday and Matthiessen, 2004; Eggins, 2004).

According to Halliday, the clause complex is the highest grammatical unit above the clause. Martin, Matthiessen and Painter (1997) draw attention to the fact that clauses can be related semantically to one another in terms of *projection* or *expansion*. They claim that if the verb which controls the subordinate clause is either a verbal or mental process, then we are dealing with *projection* (see Samples 2.3 and 2.5 on page 22), which can involve a *locution* (something said) or an *idea* (something thought about). According to Halliday and Matthiessen (2004), there are three types of *expansion*: (a) *elaboration*, where some similar information to that found in the whole or part of the

primary clause is added to the secondary one; (b) *extension*, where extra information to that found in the primary clause is added to the secondary clause; and (c) *enhancement*, in which some circumstantial information that is germane to the primary clause is provided in the secondary clause.

In functional grammar, embedding is regarded as the rank shift by which a clause or phrase comes to function within the structure of a group. Hence, there is no direct relationship between an embedded clause and the clause within which it is embedded. Embedded clauses also known as "rankshifted" clauses or "downranked" clauses are of three types: (1) as Post-modifier (Qualifier) in nominal groups; (2) as Head/Thing in nominalisations; and (3) as Post-modifiers in adverbial groups (Martin, Matthiessen and Painter, 1997; Halliday and Matthiessen, 2004). As an illustration, I will display one sample of a Post-modifying Qualifier from my review of literature about van Leeuwen and Humphrey's (1996) research (section 2.5 below), in which, in my discussion, I use the following clause simplex with three embeddings: ||| *It is a study of geographical visual literacy* [[*based on junior high school geography textbooks* [[*drawn on research* [[*conducted within Disadvantaged School programs*]]]]]].|||

At least to my knowledge, there have not been so many pieces of research involving clause complexing as the hub of the investigation in Brazil. However, analysis of clause complexing proves efficient anytime a researcher has to segment texts into ranking clauses so as to differentiate them from downranking clauses. Praxedes Filho (2004), for instance, investigated the level of lexicogrammatical complexification of the Portuguese-English interlanguage of advanced learners as a pilot cross-sectional study to probe the suitability of systemic functional grammar. He segmented the narratives into ranking clauses and investigated the configurational function by means of Transitivity and Mood. And since he had to partition the clause complexes, he invariably had to

make use of the system of interdependency, as well as the logical-semantic system at large.

Hence, this system is relevant for my research because it offers the students engaged in the experiment the possibility of scrutinising all the other systems clause by clause. Consequently, they may have a better view of each clause function, as argued by Williams (2000), enabling a better visualisation for scrutinising the discursive event within a critical perspective.

2.4. Theoretical perspectives on critical reading

In this section, I display how some scholars position themselves in relation to critical reading at large. Tomitch (2000), for instance, in her introduction to a series of articles concerning critical reading, although not from an SFL or CDA angle (her analysis was more based on a cognitive perspective), reinforces a view of reading that is prominent nowadays, namely, that reading critically "implies going beyond the surface words in the text" (p. 8). She further claims that what distinguishes the critical reading (CR) perspective from the critical discourse analysis (CDA) perspective is the degree of stress on cognitive and social aspects involved in reading comprehension. Tomitch argues that for both lines of research, "reading critically means going beyond the individual words in a text, far beyond the literal meaning of sentences and even beyond text integration" (p. 11). In her view, both CR and CDA imply an engagement within a critical dialog with the text and the ability to re-create the context of text production, observing how this context "relates to the context of its reception, to the reader's own knowledge of the world, his/her values and beliefs and the world around him/her" (ibid).

Heberle (2000) claims that in recent times, investigations on reading based on cognitive psychology and artificial intelligence have focused on the role of the reader's

content schemata. She advocates that it is essential that readers activate their schemata in both bottom-up and top-down processes in an interactive way, so that they can profit the most from the texts they read (Heberle & Meurer, 1993 cited in Heberle, 2000). Furthermore, she argues that "CDA can provide a viable and useful alternative for reading, which goes beyond the mere decodification of the propositional content of texts to encompass socially relevant issues" (Heberle, 2000, p. 127). In addition, she claims that "Studies in CDA can help readers to perceive how explicit linguistic elements of texts contribute to reinforce / reproduce or challenge the existing status quo, the existing social practices and inequalities..." (p. 122). Heberle, based on Oliveira (1989), Kress (1989), Wallace (1992, 1995), Fairclough (1995), Motta-Roth (1998), and Motta-Roth and Heberle (1994), further suggests ways in which the process of analysis of texts can be conveyed as proposed by CDA. In her suggestions (p. 131), she provides a large variety of questions to help develop critical reading such as "Who is the text addressed to? Who are its probable readers? Does the text producer establish an interactive, friendly relationship with the readers, or is s/he distant, formal, and impersonal?", which I drew upon when I planned the activities for my investigation.

Figueiredo (2000) claims that since EFL students are introduced to text from a different culture, they would profit more receiving a critical perspective of reading, that is, they need to see "texts as historically, socially and culturally situated…" (p. 140). She argues that critical linguistics is also regarded as functional linguistics, since it has as its foundation the systemic functional grammar developed by Halliday (1985, 1994), to which I also add Halliday and Matthiessen (2004). She further argues:

> One important reason for relating Critical Discourse Analysis and EFL reading is that critical reading is generally not encouraged in the EFL classroom, where reading is usually seen as an unproblematic activity, the encounter between reader and text. (p. 144)

Additionally, Figueiredo proposes a methodological approach based on Wallace's (1992) work to avoid the ordinary "find the right answer", and in order to develop a critical perspective to the three phases of reading: pre-reading, while-reading and post-reading. She suggests four initial questions drawn on Wallace (p. 71): "(1) Why is the topic being written about?; (2) How is the topic being written about?; (3) What other ways of writing about the topic are there?; (4) Who is writing to whom?"

Still on this matter, Cranny-Francis (1996) claims that the way some students are taught to read has almost uniquely the objective to replicate the mainstream type of reading enforced by the powerholders. Van Leeuwen and Humphrey (1996) and Veel and Coffin (1996) appear to corroborate this claim in their studies, respectively on geography texts and history texts found in school curricula (discussed further below in section 2.5). Cranny-Francis analysed the situation involving a short story entitled *The Weapon,* which students (a secondary English class) were supposed to tell what the story was about. The students' reading was in essence the following: *it is better to be dead than to be intellectually impaired*. They reached this conclusion because in the text, a man (an environmentalist) had given a mentally ill boy a gun so that he could kill himself – which for the students was regarded as a kindly act. The class teacher and the literacy consultant (invited to analyse the students' reading) found the students' response totally inexplicable and difficult to account for in relation to the assumptions and expectations both possessed about the text.

In Cranny-Francis's view, "[c]ritical analysis of a text is not a matter of locating a specific meaning but of proliferating meanings or meaning potentials from text" (p. 185). She argues that the students did not attain the successful reading expected by the educational system due to a number of reasons such as: they could not comprehend the narrative structure of the story, and they performed a reading of 'personal response' in

commonsense, not in 'technical terms'; and in addition, failed to identify their meaning construal with the one conveyed within the politics of the institution (education system), which did not comply with the idiosyncratic meaning that they yielded. Instead, those students created their own meaning deriving from their own fears and concerns that did not align with the ones in power. As a matter of fact they were inexperienced, or better to say, too honest to encapsulate in their meanings what they believe has been actually reproduced by society.

Hence, I second Gerot (2000) when she asserts that texts may have more than one interpretation, and readers may have different purposes for reading. Gerot brings to surface a relevant premise to be pondered as regards the issue above. She argues that "when writing, we predict from context to language and when reading we predict from language to context in terms of genre, field and tenor" (p. 204). Although Gerot acknowledges that texts have more than one interpretation, and different readers may have different purposes for reading, she does not imply that readers alone, not texts, yield meaning. Since a text producer makes meaning via that text, in this sense meaning resides in the text. She holds the position that both reader and text are fundamental in the creation of meaning through interaction. Gerot goes on to claim that a reader will be more successful if s/he understands the "cultural/situational context encapsulated by the text" (p. 206), and if s/he comprehends the ways the language utilised in that text functions. She claims that the kind of question posited may influence the reader's success; for instance, whether it demands a descriptive answer or an explanatory answer. At this point, it is germane to highlight Christie's (2000) research on which she proposes two types of register which can be of use in order for secondary teachers to be more precise in their guidance of activities; the ones she labels 'regulative' and 'instructional' register (discussed further below in section 2.6).

Still concerning the students' response above, Heberle (2000) points out that from the point of view of CDA, the readers' schemata, which depend on the readers' action and perception of the world from a social, historical and political perspective, may lead to different interpretations of the same text. Rothery and Stenglin (2000, p. 225) also elaborate on this issue by claiming that "a text may be given multiple readings". And Martin (2000) tackled the outcomes which may arise as consequences of resisting a reading position already naturalised in orders of discourse. He analysed the work of Macken-Horarik and Joan Rothery (1991), who had carried out an investigation about the discourse of secondary school English, focusing on the narrative genre and the students' expected critical response on examinations. The study was performed from the perspective of textual meaning in the sense of "how texts naturalise power by weaving together meanings into an apparently seamless whole in order to position readers and listeners in particular ways" (Martin, 2000, p. 285). To further elaborate on the issue, Halliday (1996, p. 346) maintains that the reader is "... an active participant in discourse, but the reader reconstitutes the text rather than sharing in its construction", implying that the reader will take into account several aspects that form his/her schemas. Furthermore, it is also relevant to point out that Luke (1996) argues that divergent approaches to literacy have been contending to be in charge of how students will have access to texts and practices. According to Luke, literacy is "a way of regulating and monopolising access to principal means of production and modes of representation" (pp. 309-10). In addition, he claims that:

> …not only are 'the laws of language generation sociological laws', but as well the models of language and literacy education are in the first instance sociological, and that their sociological assumptions and consequences should be the subject of examination and debate…(p. 308).

The claims above are relevant for my investigation, because they show that institutions may naturalise the process of literacy teaching, which may lead to one-way

path to meaning. And unfortunately some schools and institutions do not appear to be ready to accept divergent readings that are not in the realm of their "assumptions" and "expectations" (Fairclough, 1989).

Other converging positions for the discussion are the ones advocated by Macken-Horarik (1996), who carried out research into how students may develop critical literacy, and Hasan (1996a), who similarly supports three stages in order for students to achieve critical literacy. Both claim that there are three domains in which language occurs: (a) the everyday language, that is, the world of the home and the community in which children are involved; (b) the specialised language, that is, specialised learning, where people devote themselves to a particular area of study, occupation, or social practice; in other words, this is the domain where formal education occurs in the disciplines, paving access to dominant forms of knowledge, power or meaning-making; and (c) the reflexive, that is, the domain in which the learner who draws on linguistics commences to reflect on and question the grounds and assumptions on which specialised knowledge lies. The former further elaborates on these cultural domains and their relevant formation, which she claims, can be taxonomised as 'functional literacy', 'reproductive literacy' and 'critical literacy' (Macken-Horarik, p. 241). The latter claims that there is the need to use language to reflect, enquire and to analyse, which she states, is the foundation for challenging what students regard as verity. In Hasan's view, 'reflection literacy' prioritises this reflection, enquiry and analysis because what is implied in this type of literacy is a teaching-learning practice with a deeper understanding of language as a resource for meaning, with the potentiality to ask why the said is being said, what it implies, and on what grounds it occurs.

2.5. Studies on educational experiences under an SFL approach

In the following paragraphs, I review some pieces of research carried out from an education angle performed under the Systemic Functional Linguistics perspective in text-centred research (mainly researchers investigating texts written by professionals), as for instance in van Leeuwen and Humphrey (1996) and Veel and Coffin (1996). Most of the works instantiate the utilisation of relevant functional resources such as Given and New, endophoric references, clause complexes, process types, and phased processes, just to mention a few among the linguistic resources available for exploration.

Van Leeuwen and Humphrey (1996) attempt to describe a visual register[17] on a geography textbook in the context of the discourse of literacy. It is a study of geographical visual literacy based on junior high school geography textbooks drawn on research conducted within Disadvantaged School programs. They point out that the textbooks follow a pattern from an everyday reality to more abstract realities. For instance, in the first pages, the photos hint at centrality and are not yet geographical visuals. They are everyday rather than specialised visuals, i.e., commonsense rather than scientific illustrations. In this stage the touristic activity is 'thematic' (represented as Given) and the places 'rhematic' (represented as New). Kress and van Leeuwen (1990) claim that the processes in this kind of pictures are frequently representational, that is, they "show actions, transactions and reactions with the involvement of human Actors, and are realised by vectors formed by the Actor's limbs or eyelines" (cited in van Leeuwen and Humphrey, 1996, p. 31).

Van Leeuwen and Humphrey claim that textbooks possess certain processes of nature, such as the food chain in which the eater is eaten, or the hydrological cycle,

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[17] Based on Van Leeuwen and Humphrey (1996), visual register can be understood as how images are represented to convey meaning, as opposed to verbal register (through words).

which occurs on a continuum with no beginning or end, that is, a process of continuous conversion and therefore with no Actor or Goal, making representations difficult to be illustrated by means of vectors. In addition, they argue that in some situations there is no vector to establish which state of affairs converts naturally, or which one brings about another state of affairs, i.e., there is no linker or binder to establish how the processes are connected. Consequently, they are shown as simply happening with no human agency involved in the process, and it is represented as a natural process although it has a human cause.

Therefore, van Leeuwen and Humphrey point out that Geography textbooks do not provide appropriate explanations to certain processes, such as those that possess causal or factorial implications, because some processes that are represented as natural in geography textbooks exclude human agency and conceal facts that must be identified and discussed critically. Thus, they disagree with Martin et al. (1988), by implying that critical literacy should perhaps not "concentrate only in describing powerful literacies and on deriving from these descriptions the pedagogies which will help learners succeed in mastering them" (van Leeuwen and Humphrey, pp. 47-8), as argued by Martin and as is commonly maintained in genre-based theory (Hasan, 1996).

Another interesting work to discuss is the one by Veel and Coffin (1996) who explore the language of history textbooks in order to establish in which ways language works to construct particular forms of knowledge and the processes of knowing. Veel and Coffin centralise their investigation on the lexicogrammatical patterns and make some comments on the generic structure potential and register in each text. They base their analysis on six linguistic elements: a) abstraction: the degree of tangible and intangible entities; b) grammatical metaphor: the amount of congruence and incongruence in the text; c) temporality: the way grammatical resources are employed to

organise events; d) causality: to what extent grammatical resources are utilised to organise cause-and-effect; e) unexpectancy 'buts': the intensity of explicit relationship construction of expectancy; and f) nominal groups: the level of complexity in the formation of nominal groups. The four texts that Veel and Coffin investigate are: (1) an autobiographical account and its description; (2) a historical recount and its description; (3) a historical account and its description; and (4) an evaluative exposition and its description.

There is a progressive intricacy in the way the four texts are introduced to the learner; i.e., from a more functional aspect (tangible) to a more reflexive aspect (intangible). Linguistically speaking, it represents a typical sequence which apprentices the learner into the abstract written world of history. As a result, there is a move from the personal to the institutional realm causing intensification in the degree of lexical density, which makes causality and temporality to be more complexly utilised, causing some processes to be metaphorised instead of congruently grammaticalised.

However, just as Luke (1996), so Veel and Coffin (1996) agree that whereas these types of texts may serve for building up shared field knowledge, and for apprenticing the learner into resources utilised for the construction of abstract, evaluative knowledge which possesses the potential to lead to a reconsideration of dominant held views of history, educators should not be concomitantly teaching students to reproduce these dominant discourses merely in order to deconstruct that reproduction. According to Veel and Coffin (ibid), before students are demanded to acquire critical literacy, they should first be provided with a foundation towards critical orientation to literacy, and for an understanding of language.

Another important study is the one carried out by Painter (1996), who utilises a systemic functional linguistic (SFL) approach in order to investigate aspects of one

child's learning history by monitoring the development of language as a resource for thinking within a linguistic view of learning. She draws upon the social-contextual system of field and the ideational strand of meaning which construes it, in an attempt to explore issues such as development of linguistic potential for representation of experience. Painter has undertaken this longitudinal case study of her own son, Stephen (S), whose texts, which were recorded between the ages of two years and six months (2;6) and five years (5;0), are analysed through an SFL approach.

Painter points out that in S's attempt to explore further relational processes, he was led to the development of 'internal' causal conjunctive relation to illustrate particular lexical items as in these examples (p. 58): S. (3;7): He is a boy, *cause he's got a penis*. S. (3;8): That's fifteen *because it's got a five*. This exploration of clause-complex of the hypotactic enhancing type is a way to explicate lexis by means of circumstantial linguistic items functioning as clause nexus.

By making use of identifying relational processes, S embarks on a new meaning potential, in which he is confronted with embedded clauses as the second Participant role as in this sample (p. 59): S. (3;10) *Balance means [[you hold it on your fingers and it doesn't go on the floor*.]]; (Balance = Token / means = identifying relational process / you hold it on your fingers … = Value). Painter maintains that when a system expands to allow additional major options, or when there is extension into new contexts of use, the movement is always from 'affective' to objective, i.e., to a 'reflective' level. She emphasises that as the language development moves from commonsense to uncommonsense knowledge, the need for utilisation of language system as objective, affect-neutral context increases. Though not entirely connected with critical reading issues, these findings – via employment of SFL as an empowering tool – provided me with a better visualisation of how language development occurs as regards the

'ontogenetic-time', though merely through lexicogrammar (Halliday and Matthiessen, 2004), and attested how semiotic constructions are actualised by means of the lexicogrammatical elements, increasing the meaning construal potentiality both ontogenetically and logogenetically, as can be seen through the clauses used in some examples above. This increasing meaning-construal potentiality is what I plan to help my students attain throughout the stages in which they are exposed to the appropriate metalinguistic resources.

2.6. Experiments with SFL in classroom milieus

In this section, I review some pieces of research in which students' effective participation in classrooms are investigated from an SFL perspective. In some of these studies (Macken-Horarik, 1996; Williams, 2000; Martin, 2000; Christie, 2000; Gerot, 2000), genre, register and the metafunctions are explored as functional metalanguage used to represent semiotic constructions in classroom milieus.

The first study I review is the one exemplified in Williams (2000), who suggests that there should be more research on the language that children use to reflect on the language of literature, that is, in his view, there is little exploration on the development of awareness of how language means. That is why he investigates the development of competences for children to read literature, but in an appreciative and critical way, i.e., he investigates children's capacity for reflective and critical work. He argues that a multifunctional grammar, meaning-oriented, furnishes opportunities to address dissimilar queries regarding the nature of language study in schools and its possible effects. Williams claims that children do not have "access to more powerful and abstract metalinguistic tools" (p. 113). He aims at finding out whether children might learn primary features of systemic functional grammar (SFG) as an empowering instrument by

means of which they could further explore in which ways grammatical patterning impacts upon meaning construal. For such endeavour, he is accompanied by another researcher, Joan Rothery, and the teacher, Ruth French, who taught children in the seventh year of schooling (Year 6 in the New South Wales primary school system).

Through group discussion, the children were able to identify the processes in *Piggybook* (Browne, 1996), a picture book for children, in a game-like way; i.e., by colouring and drawing on cards, as well as by designing charts. At this stage, since they were mastering the processes, Ruth, the teacher, introduced the function of Actor and Goal. What is interesting to notice is that the children felt pleasure in what they were doing. They displayed no problem in identifying the Actor (the Participant that impacts on the Goal) and the Goal (the Participant that is affected).

According to Williams, through engaging in these activities, the children felt more self-confident about making independent criticism, as in when they uncovered by means of Agency that Mrs. Piggott was being exploited in her domestic activities by the unequal and unfair distribution of chores, contributing to the children's awareness on how gender issues may be dealt with in narrative books for children. Williams rounds his analysis off by claiming that "[a] functional grammar, and a pedagogy which orients learners to thinking about effects of grammatical patterning for ways texts mean, may produce some important positive effects for critical discourse analysis" (Williams 2000, p. 128).

Martin (2000) elaborates on SFL as a tool for CDA in order to illustrate how the ideational strand of meaning is used to assess how discourse can construct power. He analyses the causal relation between Agent and Medium on part of the work carried out by the primary school teacher Ruth French and her class, along with the two university researchers, Joan Rothery and Geoff Williams regarding genre and gender relations, in

which *Piggybook* by Browne (1996) is analised by students in Year 6 concerning male and female roles in domestic chores (as discussed above in Williams, 2000). Martin argues that the ideational dimension of meaning is central to the analysis of inequality and power in discourse because it unveils who is acting, the actions undertaken, and on whom or what people act upon. This understanding is fundamental for the unfolding of *Piggybook* in the analysis of Agency because at a later phase in the narrative, a turnabout occurs when the mother, Mrs. Piggott, decides to leave her family. As a result, the father, Mr. Piggott, and the male infants are compelled to perform both Agent and Medium roles. Hence, they are consequently coerced to alter their social behaviour, leading them to share Agency in domestic chores when the mother eventually returns, rather than being only Mediums (Actors and Sayers in middle clauses); i.e., not acting directly upon anything in the home. In other words, Mrs. Piggott's latest actions occasioned the rupture of the old social structures she lived in, representing a challenge against the status quo. Thus, this narrative book for children displays how discourse in its diverse forms can contribute to create, reinforce or challenge power by affecting people's knowledge and beliefs, their social relations, and social identities, impacting upon their social practices, which may ultimately impact on their social structures. According to Martin, the analysis through SFL in *Piggybook* provides

> … precision and explicitness of a close reading of power in relation to agency and the gendered relations it enacts. […] the analysis digitalizes the meanings involved so that they can be counted if one wants to approach questions of language and in/equality from a quantificational perspective (p. 278).

Martin further argues that linguistic analysis such as Transitivity has an intrinsic relation to social roles through the realisation of genre and register, that is, "language construes, is construed by, and overtime reconstrues the social" (p. 279).

Another scholar, Christie (2000) investigates a curriculum genre in early childhood education on a text, involving a teacher, 'Mrs L.' and her class of Year 1

children being taught about the life cycle of a chicken. Christie emphasises that the regulative register[18] developed its function within the three overarching metafunctions, (namely, ideationally, interpersonally and textually). Textually, the teacher's talk starts as text in monologue, hinting at preventing interruptions from the students. The textual themes are meant to point directions, as for instance in: *Firstly, I want to show you some …; And we're just going to…* Experientially, the process types used by the teacher, even not being all of the behaviour type, establish student and teacher behaviours, as for instance in: *Firstly, I want to show you some …* (material process: elaborating); *… we're just going to find out …* (mental process: cognitive); *I won't read it all to you.* (behavioural process); and we'*ll have a little chat about them* (behavioural process) (p. 187). Interpersonally, the opening teacher talk is in declarative clauses to establish the basic information on chickens, until a question demarcates the entry to dialogue and to the instructional field (p. 188): *Lesley, what sort of creature is this little creature here?*

The nature of the teacher's linguistic choices in the follow-up of the class section diverges from the initiating sequence of talk in that textually the topical Themes realise the majority of the aspects of the instructional field, namely the chicken. The regulative register is rarely utilised, its utilisation being to determine "the pacing, sequencing and ordering of the operation of the instructional register" (Christie, 2000, p. 192). However, during the follow-up to the Task Specification phase, the teacher mistakenly invited her students to ultimately write a 'story' about the stages of the chick development, bringing about a lot of confusion to their writing outcome. The difficulty, as Christie argues, is that by employing the term 'story', the teacher predisposed the students towards a narrative construction rather than a factual text as it should be. Thus, while the

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[18] According to Christie (2000), regulative register is the guidelines used to help the learner throughout the instructional register, which, in turn, is the language explored for the teaching process *per se*.

instructional register was very effective, the regulative register was troublesome, and it can be illustrated by the text one student produced:

> Once upon a time a hen lay a egg inside the egg a chicken was being born the chick eats the yolk it make (s) a little hole now the chick is making a crack. (p. 193)

The facts presented portray how germane the clarity of the guidance must be in order for the pedagogical goals to be accomplished. In other words, because the students were unaware of the appropriate genre that they should resort to, they were unable to carry out their task. So teachers must ensure that their regulative register (the guidelines) is well comprehended by students in the tacit operation in order for them to identify the instructional field negotiated. Thus, although both, the regulative and the instructional register, have an important role for the development of the meaning potential, the regulative register should be fundamental for activating the student's potentiality, for instance, to challenge specialised knowledge, contributing to help develop critical awareness in discursive events such as the ones established in geographical and historical knowledge. And for that reason, Leuwen and Humphrey (1996), Luke (1996), Cranny-Francis (1996) and Christie herself (2000) acknowledge that it is not enough to teach students uniquely to recognise genre. That is, this type of activity needs to be taken to the next level which Hasan (1996a) labels "reflection literacy", i.e., towards "a critical orientation" (Veel and Coffin, 1996).

As regards critical awareness, Macken-Horarik (1996), as pointed out above, advocates that the learner should undergo three stages in order to master critical knowledge: first, departing from an everyday perspective, which she labels 'functional literacy'; then, through a specialised perspective labelled 'reproductive literacy'; and finally, the reflexive perspective labelled 'critical literacy'. She investigated one case study, in which one secondary teacher utilised her model. In the case study, Bill Simon,

an experienced English teacher who had taught several years in disadvantaged schools in Sydney, Australia, had as a goal to monitor a classroom work in a Year 10 English class over a ten-week period about the genre sitcom. The teacher's desire was to introduce the sitcom as a genre of popular culture to enable them to identify the features of this genre and ultimately to deconstruct this genre, employing the metalanguage developed cooperatively along the school period. The teacher used the 'regulative register' and the 'instructional register' (Christie, 2000) so as to prevent students from taking a wrong pathway. As part of the regulative register, they should investigate TV programs from different countries, namely Mother *and Son* (Australian), *The Golden Girls* (American), and *Faulty Tower* (British). The students should watch a certain number of programs, read and discuss how these sitcoms were constructed and identify the chief characteristics of the genre. As a further task, Bill wanted them to carry out a critical appraisal of the genre. He wanted them to consider how the genre serves to naturalise certain stereotypes, in other words, a particular view of the aged, and perhaps to defy ageist stereotypes. The final assignment would be to produce their own sitcom, redressing the inequity.

As a result, the students' final writing task delivered some interesting critical assessment to the matter, such as the fact that the term *ageism* could not be found in the student's dictionary, and that the reason why some employers prefer to hire young people is merely to spare money, just to mention a few of the findings uncovered by the students. Macken-Horarik goes on to argue that this model of register, through three stages (functional, reproductive and critical), led students to reach the level of critical literacy. And this could be attested by one student that realised that top rating situation comedies such as 'The Golden Girls' and 'Mother and Son' have earned their incomes principally by exploiting discrimination against the elderly.

Macken-Horarik rounds her analysis off by arguing (as mentioned above) that teachers should consider a learning context from more than one point of view, and should construct it not merely in a pedagocentric view of the teacher, but also from that of the learner. Moreover, it is also imperative the necessity to perceive "readings which are made at the margins of society and which challenge the hegemonic views of both 'required knowledge' and the commonplace views of 'tacit understanding'" (Macken-Horarik, 1996, p. 277), and which sometimes are led to invisibility (Bernstein 1986) due to naturalisation and / or inculcation (Fairclough, 1989) occasioned by powerful ideology, which render these readings insipid.

And finaly, another research into genre is the one by Gerot (1992) who carried out a study in which the reconstruction of the genre, field, tenor and mode were fundamental. A genre sorting activity was devised in which the students would have to identify where portions of two texts (key words and phrases printed on each card) should fit in. One was from a narrative text entitled *Cully Cully and the Bear* (Gage, 1983), and the other, a report from a non-fiction book entitled *Polar Bears* (Baker, 1990). The researcher asked each child to read each of the 28 shuffled cards and sort the cards either on '*Cully Cully the Bear*', or '*Polar Bears*'. Their decisions and conclusions were further analysed according to the reasons the children provided to explain what made them place each card on each specific genre. Most students who made a higher number of errors could not tell the features which would differentiate one genre from the other, i.e., they were unfamiliar with the 'generic structure potential' (GSP) (Hasan, 1985, Halliday and Hasan, 1989) of each genre. This premise is confirmed by the fact that when those students were told the nature of each genre their rate of success increased. Thus, Gerot (2000, p. 218) argues that aspects such as "knowing the purpose, the nature

of the goings on and participant relationships, and the language used, provide the foundation for prediction that otherwise is lacking".

As noted, Gerot advocates genre-based theory, by focusing her discussion on the relevance of this specialised knowledge for reconstitution of contextual and situational aspects. Conversely, as noted, Gerot did not take it to the next level, i.e., towards a critical orientation. That is why, as pointed out above, some scholars, namely, Luke (1996), Hasan (1996a), van Leeuwen and Humphrey (1996) among other scholars, criticise genre-based theory on the grounds that this pedagogy literacy does not conduct the student to a degree of challenge necessary for the deconstruction of imposed knowledge and belief. However, Gerot (2000) has made an interesting work in which she furnishes us with notions on how to approach genre (which can be further investigated and possibly ameliorated), and with a myriad of options in her taxonomy of questions, which are meant to increase the level of difficulty in students' response.

Gerot's taxonomy encompasses five categories: replicative, echoic, synthesis, oblique and surmise. The 'replicative' question is applicable when the question-answer sequence is reiterated, repeated verbatim, or with minor alterations in form. The 'echoic' question occurs when the answer and the text are dissimilar in lexicogrammar, but near equivalent semantically. The 'synthesis' question implies the utilisation of cohesive ties to link bits of information in the response. In the 'oblique' question the answer is only implied in some portion of the text, which impels students to reflection. In the 'surmise' question, the students must infer the information from disperse clues throughout the whole text, drawing upon the context in which the information is infused. Gerot reports that in some of her studies, the increasing level of difficulty was not so much demarcated, excepting between 'replicative' and 'surmise'. Despite these results, I still consider her taxonomy relevant to be taken into account when working with critical reading because

both Christie's (2000) 'regulative' and 'instructional' register and Gerot's taxonomy of questions may contribute somehow for teachers to create alternatives for classroom activities.

CHAPTER 3

METHOD

3.1. About the participant students

The participants in this research were 20 (twenty) students of the Centro Federal de Educação Tecnológica de Santa Catarina (CEFETSC) who were attending the fourth semestre of the secondary schooling. Since the teaching of English at CEFETSC starts only at the third semestre (phase), these students had had until then only one semestre of English classes taught at that school. At CEFETSC, students usually take an English placement test at the third phase, so that they can be placed in a more homogeneous group. Nevertheless, despite this placement test, some students showed a higher performance in English along the semestre, due to the fact that some of them were concomitantly attending some private courses of English elsewhere, and some had already lived abroad and kept in contact with natives of the English language. Therefore, although these fourth-phase students were expected to have a similar level of performance in English throughout the semestre, this extra help (that some students received concomitantly with the regular classes) occasioned some dissimilarity in dealing with English, which ultimately affected the homogeneity of the class group in terms of knowledge of the English language in relation to the level of spoken and written production. However, despite this variable, all the students were introduced to SFL and CDA for the first time at a secondary school milieu.

This group of students were gradually taught about how to approach the SFL theory into text analysis, and soon afterwards the class were assigned some tasks previously prepared by me (the researcher). I investigated mainly the students' ability to carry out song lyrics analysis, and their answers to questionnaires and interviews about

their performance throughout four Stages (see chapter 4 below) in order to evaluate whether they had obtained some real gain in applying the SFL theorisation.

The profile of the students (collected by means of the questionnaire in Appendix 1, p. 141) at the time that they were assessed was as follows: (a) 58 percent learned English by themselves by means of song lyrics, role playing games (RPG), situation comedies (sitcoms), foreign friends, or in regular curricular schools; (b) 79 percent of them were used to utilising the English language in some way; (c) 47 percent of them used to read books in English frequently; (d) 58 percent were interested in knowing about world events, (e) 47 percent used to discuss relevant news with members of their families in Portuguese, (f) 68 percent had no one in the family involved in social or political movements in the past, (g) 79 percent would rather be represented than being representative in any school event, and (h) 79 percent considered themselves as introvert.

These students formed the best class (among five) the school had at this level of schooling. To illustrate this fact, the students unanimously suggested that the classes should be taught entirely in English, which is a fact that had never happened before in the school. However, for apprehension that there might be some problems in terms of their spoken and written production, which could eventually lead to hindrance in their participation in further activities (as pointed out above, most students considered themselves introvert), I suggested, and it was consensually agreed, that they could communicate in the language that they felt more comfortable to convey a discussion. Therefore, despite the fact that the regulative and instructional registers were systematically carried out in English by me, the discussion was, in a few occasions, conveyed in Portuguese by some students, who felt some hardship in managing certain representations of reality in English (required in the song text analyses that they were

performing), both in the spoken or written mode, as will be further elaborated in the data analysis in chapter 4.

3.2. About the approach to teaching

As soon as I had the first moment with the students, I could notice that they seemed, at the same time, honored for being chosen for the experiment[19] and afraid of what might happen ahead (which was further confirmed in some of their utterances in interviews pp. 107-108). Their fears were in relation to whether they would be able or not to handle what they would be assigned to do. Many of them feared to be demanded to perform tasks beyond their capabilities. Hence, during the CDA and SFL teaching, I was concerned with how I would motivate my students during the experiment so that they could participate with what Alderson (2000) labels 'intrinsic motivation' which is internally generated and thought to be superior to 'extrinsic motivation'. As Alderson claims, this type of motivation usually leads to what is known as higher-order levels, which allows students to be prone to a better understanding of the metacognitive and metalinguistic awareness, that is, students become more receptive and more motivated to learn new things and to carry out the activities.

The strategy I used to encourage them was to challenge them. The fact that this experiment was innovative, and that they were probably the first in Brazil to participate in a case study which is not commonly expected to be developed at secondary school level (Figueiredo, 2000) appeared to have aroused their interest to the extreme, thus, contributing to their engagement in the experiment. They were eager to help in this joint

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[19] Although a linguistic experiment typically has an experimental and a control group to compare the outcomes, i.e., to test a hypothesis (Keppel, 1991), in this specific study I will use only an experimental group based upon the same text provided in the first and again in last Stage (as pre-text/post-text) of four developmental Stages as explained in the next sections.

experiment carried out at Centro Federal de Educação Tecnológica de Santa Catarina (CEFETSC) for Universidade Federal de Santa Catarina (UFSC), probably because it made them feel important, as was uttered by some students along the experiment. Another probable reason for this warm receptiveness was because the project had become 'news', and was the subject matter to be talked about in the school hallways.

However, the approach to teaching the introduction to CDA and SFL did not occur throughout their regular curriculum development, i.e., I was given the opportunity to explore only some classes with this new theoretical framework because they also had to undertake some other activities connected to their usual high school syllabus. Thus, although I have referred above to the teaching of one semestre, it is relevant to point out that in terms of number of classes for the experiment those students attended only the equivalent to a three-month teaching period, corresponding to 24 fifty-five-minute classes. And this could only be achieved due to the extra meetings agreed with the students; otherwise the total number of classes would not have surpassed 16 classes due to a national strike in education. Another point to add is that the students had some moments in which they were exempted from coming to school due to extended holidays, administrative issues and strike-related issues, sometimes causing them to stay a longer time than expected outside the classroom environment that the occasion would require, which resulted in some hindrance to the development of the course.

Despite these constraints, the group of students were provided a series of activities, and the results were gradually collected and compared throughout the four developmental Stages. They were investigated within four Stages as stated below and further elaborated in chapter 4, mainly by means of: (a) song lyrics analysis especially connected with social protest (oppositional discourses, or dissent standpoint); and (b) questionnaires and interviews about their performance.

During the teaching process the students received some notions about the three overarching metafunctions: the ideational strand of meaning, in which the Transitivity system was assessed through participants (Agency-Medium), processes, and circumstances; the interpersonal strand of meaning, in which the Mood system was analysed through commodity exchange and modality (modalisation and modulation); and the textual strand of meaning, in which the Theme system was investigated through the points of departure, as well as how the experiential and interpersonal lines of meaning were structured in the text. Moreover, the students were exposed to nominalisations, passivisations and notions about the register variables: field (the subject matter), tenor (the role relationship), and mode (the channel through which the message is conveyed). This overview was mainly for the students to be aware of the large variety of probabilities that they could have at their disposal in order to assess meaning construal. In reality they were apprenticed more extensively into some specific functional metalanguage which will be further detailed in section 4 below.

3.2.1. The approach to teaching CDA

Although the central focus of the analysis in this investigation was on song lyrics that depict issues connected with ideological viewpoints that may affect the readers' "role prescriptions" and impact upon their "social practices" (Meurer, 2004, 2006), some scholars, as for instance, Fox (1988) and Heberle (2000) believe that students would profit more if they were exposed to a wider variety of text types. In other words, they advocate that activities to arouse critical thinking should be carried out through diversified text types. Hence, though this study deals with song texts, other activities were also utilised to complement how SFL was introduced to the students. But before I tackled anything related to Transitivity, Mood and Theme, they were apprenticed into

some notions about CDA since the hub of the investigation is the utilisation of SFL as a tool for CDA. Thus, it was relevant that students learned some basic notions about its theoretical framework. Therefore, the students attended two classes about CDA, in which I tackled the most relevant parts for the research (about which the students were reminded along the study), namely, the notion about the three aspects of the constitutive power of discourse, i.e., "knowledge and belief", "social relations" and "social identities" (Fairclough, 1989, 1992a) by means of a PowerPoint presentation. Afterwards, they also became acquainted with the notions of *assumptions* and *expectations* in terms of coherence as devised by Fairclough (1989). For better clarification, some uncomplicated instances were utilised in order to introduce this subject matter to the students; as for instance, by holding a pen with my right hand above my head and asking the students what would happen if it were dropped; to which, everyone in chorus responded it would fall to the ground. As soon as this was uttered I dropped the pen. But before it reached the floor I managed to grab it with my left hand preventing it from hitting the floor. Though it was a simple strategy, it worked fittingly to point out what is meant by "naturalisation" and "inculcation" (Fairclough, 1989), in the sense that not always what we have as knowledge and belief is the only expression of truth.

In order to reinforce the notion of the three aspects of the constitutive power of discourse and assumptions and expectations, excerpts of a movie for children, *Monsters*, *Inc., 2001,* released by Walt Disney Pictures, was used (Appendix 6, p.149), in which both CDA and SFL metalanguage were explored. As reinforcement, one text borrowed from Meurer's (2000) *O trabalho de leitura crítica: recompondo representações, relações e identidades sociais* was also used (refer to Appendix 4, p. 147). And to provide students with some notion about ideology, the Brazilian-

Portuguese version of the Web page of Banco do Brasil was explored in a comparative analysis with its English Web page version on the internet (see Appendix 3, p. 145). This could instantiate the reason for the differing colors to be applied (representation of national flag) and the characters who represented each particular pattern (in the Brazilian-Portuguese version: connected with a middle class family represented by a couple with a child in a shopping mall and by a woman and her child at home, and in the English version: youngsters with the planet Earth as a backdrop representing the future). Even considering the fact that those web pages change periodically to portray different gender, races, statuses and so on, the students became aware that there is a purpose on how they are portrayed to the viewers. These simple examples were some among other actions aiming at enlarging the horizon of the students in the sense of making them become more conscious towards the fact that other significations may lie beyond the surface meaning they usually decode.

3.2.2. The approach to teaching SFL

The first contact the students had with the SFL theory was related to the context of culture, in which I provided them with different text types to introduce them briefly to the idea of Genre, such as online reports, excerpts from political speeches, and advertisements (see Appendix 2, p. 143). All students were able to identify the types of texts by explaining some of the "Generic Structure Potential" (Hasan, 1985; Halliday and Hasan, 1989) or "Schematic Structure" (Eggins, 1994). Next, the explanation about the context of situation was explored through a text by Yule (1996) about study of language, in which he cites Sanford and Garrod's (1981) two-sentence example to explain the process of background knowledge, i.e., "schemata", "scripts" or "frames" as it is known by some scholars (Alderson, 2000; Heberle, 2000). The two sentences are as

follows: (1) *John was on his way to school last Friday*, and (2) *He was really worried about the math lesson*. The students were asked to supply the missing information about John by inferring meaning (inference). They devised their hypotheses according to their imagery of who this J*ohn might be* and what *going to school* meant, and whenever they did not fit, those assumptions were discarded or rearranged as new inputs were supplied, such as in sentence (3) *it was unfair of the math teacher to leave him in charge,* and (4) a*fter all, it is not a normal part of a janitor's duties*. Despite the fact that it is rather artificial to release a text in bits, this instance provided them with a portrait of how readers, more often than not, design their interpretation on hypotheses to form coherence, comparing them with their schemata, i.e., it shows how readers make use of conventional knowledge structures which are stored in their memory and how they are activated under an assortment of circumstances, culminating in the interpretation of what readers experience. Following that, the register variables: field, tenor and mode were introduced by means of a text extracted from CNN online which had as headline the following text: *McDonald's sued over fries ingredients* (refer to Appendix 4, p. 147). Besides other strategies, such as the ones to introduce endophoric and exophoric references, the students were asked to write something about themselves, but without identifying themselves. As soon as they finished writing the texts, those texts were exchanged among their colleagues so that the students could guess who had written what. Again, although in a simple way, it served to illustrate the idea of *contact* and *affective distance* related to "tenor" as devised by (Eggins, 1994, 2004).

By means of a power point presentation the students received the first notions about the four strands of meaning[20]. They were introduced to the experiential strand of meaning through Transitivity to recognise the process types in the same text explored in

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[20] Instead of the ideational metafunction, I refer here to its two ramifications: the experiential and logical lines of meaning, plus the interpersonal and textual lines of meaning.

Meurer (2000) (refer to Appendix 4, p. 147), which was used to practice the process types and the circumstances. Other excerpts extracted from different text types were also utilised as an oral activity to reinforce the subject on focus. To illustrate the learning of the Mood system, students were asked to write a letter to apply for a job and a letter to a friend. The idea was to explore the notion of modalisation and modulation. Hence, through these two ways of writing they had the notion of (in)formality and modality in discourse. The notion about Theme and Rheme was also explored in the same texts already explored in previous activities, as well as the notion about the logical-semantic system which will be further explored in the technical aspects of the song texts in Appendix 12 (p. 162).

Since the hub of the investigation was about song texts, most of the activities carried out to exercise SFL were explored by means of the nine songs mentioned in section 1.3 in the introduction. It is important to underline that the functional metalanguage exploited in the lessons was not utilised with much technicality, although some taxonomies were accentuated to become ordinary nomenclature among the students. Notwithstanding, I believe that some technicality (for the appropriate audience) is germane, so as to expound the resources that the song lyrics make available for the students for further comparative analysis. So, the level of delicacy and technicality employed in chapter 4 and in Appendixes 12 (p. 162) and 14 (p. 176) is merely aimed to bring to light the resources available in the song texts, i.e., to display in which ways the linguistic choices unfold logogenetically. For instance, whether negation in processes are lexicalized or grammaticalised, as in these clauses in conation of the reussive subtype: *she didn't succeed in writing the song lyrics* (grammaticalised) / *she failed to write the song lyrics* (lexicalised), as well as whether the processes are nominalised as grammatical metaphor as in *I had success in writing the song lyrics* (metaphorised).

Another fact to highlight is that I did not put in prominence terms like Theme, Rheme, Sayer, Verbiage, Range, Scope, clause complex, modalisation or modulation in my teaching. I hardly employed the term Medium (excepting when the students felt more comfortable with the metalanguage) since I noticed that technical field tended to frighten some students. Thus, I preferred to mold some of the labels into nomenclatures that would help explicate some terms within the student's experiential realm, at least at first. By reason of that, I utilised some terms such as 'point of departure' to refer to Theme, and I put more emphasis on terms such as 'Agent' and the 'Affected' participant to refer to Goal on transitive model or Medium on ergative model, for instance.

3.3. Stages of the study

In the two first fifty-minute classes in Stage 1, thirty minutes were spent to introduce them to the project; i.e., to explain the purpose of the investigation to critical reading (CR), which aroused several interruptions for more clarification. Next, another half hour was given for them to fill out a questionnaire about their profiles (see Appendix 1, p. 141) with the aim to assess their background knowledge about their level of English, and to assess whether they had any type of commitment such as with engagement in social movements, role in school, or any kind of experience in which criticism would be involved in any milieu (the result was partially displayed in section 3.1 above). The remaining time was given for the analysis of the first song text (see Appendix 11, p. 157).

For this activity, I elucidated once more the purpose of the investigation and asked them to perform a critical analysis of the song entitled *Who protects us from you* (Boogie Down Productions, 1989). They were not given any further detail other than that they should do a text analysis in the way they thought it would be more appropriate

for critical reading, and could resort to a dictionary if they wished. This first data collection occurred before the students were introduced to any notion about CDA or SFL, but at this time, they were already aware that they would not be evaluated by their performance so as to prevent them from doing the analysis under pressure.

The second data collection, in Stage 2, occurred (a) after two encounters (of two fifty-minute classes each) in which there was a very productive interaction between the students and me while a PowerPoint presentation about the topics under focus (CDA and SFL) were shown to the students, allowing them to acquire the first notions about the appropriate metalanguage of CDA and SFL such as "knowledge and belief", "assumptions and expectations", "process types", "participants", "circumstances" and "Agent and the Affected (Medium)" in a general view about both theories; and (b) after some written materials were handed out in the two following encounters, in which I embraced more extensively issues related to Agency, since this was the nub of the investigation that I intended to explore within Transitivity.

During this Stage, the students also had the opportunity to participate in activities in order to recognise the process types both during the presentation and as oral and written activities. They were exposed to many instances of utilisation of SFL, allowing them to become familiarised with the metalanguage employed to perform text analysis. They participated in activities such as in a song text entitled *Stand* (Sly & The Family Stone, 1969), on which they showed significant accuracy in handling the process types, which was an activity that they enjoyed doing, and helped them form their foundation for further activities (see Appendix 5, p. 148). That is why, in this Stage, the main data collected were about a song entitled *Redemption song* (1980) written by Bob Marley (see Appendix 7, p. 150), which instantiates some effective 'operative' and effective 'receptive' processes (Halliday & Matthiessen, 2004, p. 297), which provided the

instrumentation for the students to carry out text analysis principally on Agency, while also highlighting some other aspects of the experiential line of meaning, namely the process types and circumstances functioning as an outer layer of meaning, i.e., as components "attendant on the process" (Halliday and Matthiessen, 2004, p. 260). As already anticipated in previous sections, the students also handed in a questionnaire (Appendix 8, p. 152) in the end of the activities about how they were mastering the learning concerning SFL for song text analysis.

In Stage 3, an agreement about a presentation of a song text of their choice arose through classroom discussion. Each group presented one song text analysis applying some of the functional metalanguage and appropriate approach as conceived under the theoretical framework of CDA and SFL. So these data are the result of their work presentation together with their peers. The presentation took four fifty-minute classes to be prepared (besides home reinforcement) because they had to plan how they would approach the subject, and they also had to prepare a PowerPoint presentation so that the other students could follow it more appropriately. The song text analysis was designed in a joint construction, and during this Stage, I attempted to display very clearly the regulative and instructional registers in order for the students to develop the enactment of their assignments for the presentation.

During the referred Stage, they became so engaged in the project that they were also worried about a national strike which was about to start in the same week of their presentation. Hence, they consensually agreed to re-schedule the classes in an alternative schedule for any eventuality. This reinforces the level of commitment they had in the project since they prepared an alternative schedule in which they suggested more classes during the week so that the project could not be interrupted. As a result, from that point on, instead of only two classes a week, they started to have one full morning during the

following three weeks in order to work on the project. They felt enthusiastic in participating in the project, and thus attempted to be the most creative they could in their presentation, in what became a healthy competition against their classmates. During the preparation for their presentation, they portrayed some situations in which they made use of their content schemata through both bottom-up, as well as top-down approach, working on them in an interactive way. This facilitated their analysis, since they had more time to spend on the textual and contextual dimensions.

Part of their presentation was recorded on tape for further transcription. And this time, after their presentation and while they were participating actively in other activities related to their teaching, I interviewed each of the members of the group for a report about their performance and viewpoints concerning the new theoretical framework they were working with. Part of the transcription of the interviews is discussed in the next chapter and only partially available in Appendix 10 (p. 155) due to lack of space and because some utterances were somewhat similar.

In the fourth and last Stage, I rounded off their teaching and assessment by assigning them to carry out a song text analysis on the same song lyrics they had previously worked on, i.e., the one they had carried out text analysis before receiving notions on SFL (as pre-text/post-text). So, using the same approach, as in the first Stage, I just handed in the song lyrics entitled *Who protects us from you* (Boogie Down Productions, 1989), and asked them to individually perform a text analysis on the text. However, this time, they were asked to perform as if they were explaining it to other students who had not participated in the experiment. Therefore they had to explain how to proceed in a text analysis carried out under the critical analysis perspective with the utilisation of SFL as a tool for critical discourse analysis. With this as the only regulative register provided, they were given approximately one hour to handle it. This would be

the ultimate evidence to support claims about the efficacy of SFL in secondary school classroom environments since there would be comparative data to confirm or contradict its effectiveness. Hence, in this Stage there was an expectation that they would perform much better than on the previous Stage in which they would be merely tied up to the lexical elements of the lyrics. And as expected, the students' development of metalinguistic awareness, through a meaning-oriented grammar was more extensively perceived, as will be noticed in the samples displayed in the data analysis in the next chapter. Along with this last Stage, there was the last interview, in which they were allowed to talk freely about the experiment. I hardly interfered in their exposition so that the data could reflect their pure points of view. During the interviews, the students had the opportunity to point out whether or not they experienced frustration about how language functioned through texts, whether the knowledge about functional grammar diminished or increased their interest in analysing texts, and whether they improved their way of perceiving linguistic choices in a more critical way. Again, parts of the transcriptions are discussed in chapter 4 below, and some samples are shown in Appendix 10 (p. 155).

Finally, all the data (activities, questionnaires and interviews) were compared with the data of the previous Stages in order to investigate in which ways these data indicated that through being exposed to the SFL theoretical framework the students had become more aware of how people choose their ways of representing aspects of reality to construe meaning.

The major data-gathering strategies I took into account for the students' assessment throughout the four Stages were the following: (1) classroom observation; (2) audio and video recordings; (3) transcription of key discussions; (4) questionnaires

and individual interviews; (5) thinking-aloud protocol[21]; and (6) my teaching journal notes. In relation to item (3), I will attempt to reproduce faithfully some examples of the students' ways of writing and speaking in their intention to create their representation of meaning; however, I will not consider some speech acts such as hesitations, backtrackings, and some expletives if they will not contribute to the discussion. And to avoid misunderstandings on words due to students' casual misspellings, the misspelt words will be written in bold and the corrected version in italics whenever it is required.

Among the nine song texts chosen either by me or the students, some could be considered as 'deliberative', i.e., when the songwriter incites the reader to alter his/her social practices and impact on his/her values, knowledge and belief; or 'epideictic' i.e., songs that criticise or make judgment on people's attitudes (Kizer, 1983), which were adequate for the students to exercise their critical reading potential.

3.4. Levels of analysis

I will use SFL to carry out three different levels of analysis in this investigation, namely, in relation to (a) the song lyrics, (b) the students' linguistic resources, and (c) my own linguistic resources to tackle the data. When I analyse (a) the song lyrics, I will employ a level of delicacy which will demand some technicality in terms of field. I will be dealing with this more intricate analysis in Appendix 12 (p. 162); 13 (p. 174); and 14 (p. 176) where I will analyse sections of the nine songs lexicogrammatically (as mentioned earlier, although all nine songs were analysed in the four lines of meaning, due to lack of space only portions of the song text analysis will be shown). In addition, one song text (which will be the main focus of the analysis, St1) will be represented

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[21] According to Rubin (1994), Thinking-aloud protocol is a technique used during the course of a task in which the participants are asked to vocalise their thoughts, feelings, and opinions while performing an assignment.

through the logogenetic patterns and analysed thoroughly in Transitivy, Mood, Theme and logical-semantic systems. This level of analysis (about the song lyrics) will be mainly used to show how the meaning potential encapsulated in the lyrics is conveyed. When I tackle (b) the students' linguistic resources, I will compare lexicogrammatically their writings and utterances throughout the four developmental Stages in order to look for some linguistic patterns which can reveal improvement in the sense of how they address their discourse to deal with reflective reading. So, here my interest is to investigate how the students utilise language as 'authoritative resources' (Meurer, 2004, 2006) throughout the Stages to deal with critical reading.

In carrying out the investigation, I will make use of 'regulative' registers so as to provide guidance, and 'instructional' registers (Christie, 2000, section 2.6) in order for the students to be empowered to handle text analysis under an SFL approach. In this attempt, I will invariably make use of the SFL metalanguage both to explicate language extralinguistically (as instrument) and metalinguistically (as object) (Halliday, 1999). For this reason, I will be dealing here with (c) my own metasemiotic resources to deal with the data, and that, I also regard as another level of analysis.

CHAPTER 4

DATA ANALYSIS

(The Stages in analysis)

All nine song texts discussed in the experiment can be accessed in Appendix 11 (p. 157) for the lyrics, and some lexicogrammatical logogenetic patterns are shown in Appendix 12 (p. 162), through which it is possible to observe with more detail how all nine song texts unfold to create meaning potential through the songwriters' linguistic choices from a paradigmatic axis.

Due to lack of space, only the first song text, (St1) *Who protects us from you* (Boogie Down Productions, 1989), will be analysed in Transitivity, Mood, Theme and in the Logical-semantic system (see Appendix 14, p. 176). This song was chosen on the grounds that it is loaded with linguistic resources, and because of that it will commence and finish the experiment. Thus, as referred to above, I intend to carry out a final comparison between the first Stage and the last Stage of the experiment with the utilisation of the same song text for more accurate outcomes provided by the students. The other song texts will be displayed as excerpts to illustrate some points when required for a better understanding of the analysis in the systems mentioned above.

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4.1. Stage 1: Doing analysis on their own

As previously mentioned, in this Stage the students were asked to carry out a text analysis of a rap song text (with or without the help of a dictionary) entitled *Who protects us from you*[22] (Boogie Down Productions, 1989) ranging from one paragraph to about one and a half page in handwriting, and finally end it with a paragraph which

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[22] **Song text 1 (St1)**: *Who protects us from you* (Boogie Down Productions, 1989) is one of the songs of the album "Ghetto Music: The Blueprint of Hip Hop". It is a song that embraces the role and authority of the police (Oliveira, 1999).

could summarise the whole information contained in the message (see the song text below).

(St1): WHO PROTECTS US FROM YOU?
(Boogie Down Productions, 1989)

(Fire! Come down fast…)

You were put here to protect us
But who protects us from you?
Every time you say "That's legal!"
Doesn't mean that that's true (Uh-huh)
Your authority is never questioned
No-one questions you
If I hit you I'll be killed
But you hit me? I can sue (Order! Order!)
Looking through my history book
I've watched you as you grew
Killing blacks and calling it the law
(Bo! Bo! Bo!) And worshipping Jesus too
There was a time when a black man
Couldn't be down wit' your crew (Can I have a job please?)

Now you want all the help you can get
Scared? Well ain't that true (You goddamn right)
You were put here to protect us
But who protects us from you?
Or should I say, who are you protecting?
The rich? the poor? Who?
It seems that when you walk in the ghetto
You walk wit' your own point of view (Look at that gold chain)
You judge a man by the car he drives
Or if his hat match his shoes (Yo, you looking kinda fresh)
Well, back in the day of Sherlock Holmes
A man was judged by a clue
Now he's judged by if he's Spanish,
Black, Italian or Jew
So do not kick my door down and tie me up
While my wife cooks the stew (you're under arrest!)
'Cause you were put here to protect us
But who protects us from you?

My intent was to know how the students would manage to convey their representation of experience, and how they would handle the semiotic dimensions of what Hasan (1996a) labels *reflection literacy*, and Macken-Horarik (1996) labels *reflexive domain* or *critical literacy*. Since critical reading is not usually pursued in EFL in secondary schooling (Figueiredo, 2000), I had hypothesised that they would find some hindrance in recoding the songwriter's meaning-making. But because their profile

showed that they were used to reading books, they were expected to be able to overcome

most of the hindrance. However, although they were already aware at this point that they

were participating in a project about critical reading, what became clear is that the

overwhelming majority, around 75 percent of the twenty students, remained more at a

level of 'reporting the events' based on the lexical elements found in the texts, as was

confirmed in the justification of their answers in a follow-up section. I segmented their

analyses in three different groups A, B and C according to their form of writing about

the subject and the results they arrived at, being C the level in which the students used

more linguistic resources. I exhibit some excerpts of Group A's answers as examples

below and make some comments on their assessments.

(a) A música fala de alguém que cresce fazendo justiça exercendo sua função e que também é protegido por ela.
(b) The song talks about the situation between ***cups*** */cops/* and the "black people", but mainly about justice, or the lack of justice in the world.
(c) It's a song about prejudice of some against others.
(d) It talks about people who do a lot of harm.
(e) Fala das diferenças de tratamento que uma autoridade recebe por "estar protegendo" os outros, no caso de algum tipo de acidente (assassinatos).
(f) The music talks about how the police treats the poor people, the minorities.
(g) That song is about the cops mainly. That song is a call for help against cops.
(h) The lyrics talk about the American's reality [I mean, especially the north America], but most of points can be view in other places, [perhaps all of them].
(i) I found there is no doubt that the person who write this song was talking about politicians.

Although some of the students' answers present good summaries of the rap lyrics,

which reveal high-order cognitive skill processing, one fact that is attention-grabbing in

their analyses above is that some of the responses did not remain very far from the level

of 'surface words' (Tomitch, 2000). That is, although these students went further than

mere lexicalisation for the creation of their representations, their analysis tended to

express what the text was about without taking a stance on their own. Thus, they did not

go further in their analysis in the sense of what their position was in relation to the

songwriter's message. They seemed too much bound to what was written in the text in

terms of lexicality rather than moving on to the next level and state their personal viewpoint on the matter. In fact, it appears to me that they had not much to resort to other than the lexicalisation, as some students pointed out later. In considerations like (a) through (h) it can be noticed that they had difficulty in coping with critical reading since they did not expose their own opinions about the facts they confronted, and instead, they preferred to carry out a report about what was displayed in the text. And the fact that they could use the dictionary did not help them in performing a better text analysis because some of them found difficulty in analysing a rap song, which is usually formed by long song lyrics and tend to have some complex jargon to be decoded (Oliveira, 1999). However, in the follow-up section, it was clear that the vocabulary was not the only difficulty at all, but what to talk about, since some students appeared to have not uncovered what the field actually was, and they could not grasp the significant spots to create their foundation. So, they did not know what to do, that is, how to conduct themselves in that specific situation. Some students, for instance, seemed to have carried out mainly a 'bottom-up' approach, preventing them from reaching a more comprising understanding of the whole of the text; i.e., they probably performed a mere outlined view of reading that consists only of two components: decoding and linguistic comprehension, both held to be the only necessary components for skilled reading in the past, in a single-direction, as opposed to a top-down reading approach, which suggests that the processing of a text begins in the mind of the readers with meaning-driven processes, or with assumptions and expectations about the meaning of a text (Davies, 1995). In other words, they didn't make use of an approach that some scholars as Heberle (2000) advocate, that is, a merge of both approaches labelled 'interactive model' devised by Rumelhart (1977). Consequently, due to the facts exposed above, some of their analyses became more 'descriptive' without moving to an 'interpretative' level of

the 'discursive event' (Fairclough, 1992a). The way their analyses were carried out suggested that the students were detached from the situation, not displaying their personal response in relation to 'Affect', 'Appreciation', or 'Judgment' (Martin and Rose, 2003; Martin, 1994, 2005a). Instead, they preferred to station at a heteroglossic[23] level; i.e., talking about facts or events deriving from voices other than theirs. It seems this was occasioned because, as mentioned above, they faced difficulty in comprehending one of the three variables of the context of situation, namely, the 'field', such as in items (h) and (i).

Excepting items (c) and (g), which are relational processes, the students made use mainly of the verbal process *talk* in agnation *to tell us about* and *tell us that*, with the circumstance of 'matter' *about* in projection to display their viewpoints, always positing either the text itself or the text producer as the main voice. In both cases, either in relational or verbal clauses, the circumstance of 'matter' helped them convey their analyses although in the relational clause (g) *that song is <u>about the cops mainly</u>*, it became the circumstantial Attribute for the process. To elaborate further on that, both relational processes alluded to above might also be considered as agnate to a verbal process, which reinforces that level of 'reporting events' I referred to above.

Although in a somewhat shallow analysis, the considerations from (j) through (n) in the samples below exhibit some new facts to ponder. For instance, the fact that some students made use of inclusive exophoric deitics, as *we* in (j), and *nos* in (n) is interesting to foreground because it indexes all the readers in the context as a comprising speaker role (exophorically), rather than anaphorically when *we* "links to a previous section of

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[23] Bahktin (1986) considers the term 'heteroglossic' as the role of language in positioning speakers and their texts within the heterogeneity of social positions and world views which operate in any culture. White (2003), and Martin & Rose (2003) use this term to refer to when the text recognises or engages alternative positions and voices, and as 'monoglossic' when there is no acknowledgement of alternative positions and voices. In this study, I will use the label 'heteroglossic' to refer to other voices other than the students', as opposed to 'monoglossic', when the students' voices become visible and accountable for their utterances.

the text" (Ward, 2004, p. 283). According to Halliday and Hasan (1976), deitic realisation of meaning reveals the complex of social relations and is, hence, a key element textually.

(j) We're prisoners in our own houses. We're afraid with the number of robbery and murder.
(k) The people who composed this song, they must trying to pass a message to us. There are a lot of people dying in the war and in the roads too.
(l) I'm not sure but, I think that the song can be talking about the government and justice because some time ago the discrimination was bigger than today. There are some mention about violence like Fire, come down fast.
(m) He said that his power is more than enough to protect the population. Will be a problem if the men lose control.
(n) Quem punirá os crimes dos responsáveis pelas leis? Quem proteger-nos-á dos poderosos que nos atacam se eles possuem o poder do indivíduo e da população nossa? E com estas questões eu adiciono uma mais: Que mundo é este?

Other facts are also pertinent to highlight in Group B's analysis, as for instance, the allusion to traces and cues from other texts through intertextuality[24] and interdiscursivity[25] (Barthes, 1977; Beaugrande and Dressler, 1981; Bakhtin, 1986; Fairclough, 1992a; Chandler, 1997), such as in (l) above *some time ago the discrimination was bigger than today*. As can be noticed this student had an attempt to connect past facts already stored in his/her mind as a contribution for the analysis. In addition, in (n) the student resorted to commodity in exchange to demand information, suggesting an attempt to open a channel to align readers with his/her position, implying, by means of Wh-questions, more engagement on the part of the reader. The modalisation in (k) *they <u>must</u> trying to pass* as a probability suggests that the student is not making use of text averral, exempting himself/herself from being too assertive on the matter. Graduation is also employed in (m) to emphasise a student's opinion regarding power: *He said that his power is <u>more than enough</u> to protect the population.* However,

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[24] Barthes (1977) explores the idea of 'intertextuality' in a literary context in which he concludes that all texts are a new tissue of something already cited. Based on Chandler (1997) I use the term 'intertextuality' to refer to allusions to other texts.

[25] Drawing on Fairclough (1992a), I use the term 'interdiscursivity' in an allusion to how discourses cut across, extend over, and interlace with other discourses as a mix of genres and discourses within a text.

although the discursive practice here creates a somewhat dissimilar connotation hinting at an interpretative domain, the fact that the students still resort to expressions like (k) *The people who composed this song…;* (m) *He said that his power…;* and (l) *the song can be talking about…*still hint at heteroglossic other than monoglossic voices (reporting on reality with no allusion to any other opinion or voices as informing what is being reported, as opposed to heteroglossic). However, I have to underline their attempt to involve solidarity in their analyses by means of the tenor they employed with the help of some inclusive exophoric deitics such as in (j) *We're prisoners in our own houses;* and exophoric references as in (m) *I'm not sure but, I think;* and Wh-interrogatives as in (n) *E com estas questões eu adiciono uma mais: Que mundo é este?* These strategies hint at a closer approach to the reader in a more dialogic manner.

I could also note that they may have made use of their content schemata; i.e., their internal frames or scripts already stored in their 'long-term memory' (Fortkamp, 2000). For instance, some lexical elements such as *arrest* have led them to associate this term with 'the police' due to the clause *you were here to protect us*. Furthermore, they employed a more varied approach to their analyses; for instance, to express their viewpoints, they utilised diversified process types such as: Mental: (l) *I think that the song can be talking about the government and justice*; Relational: (l) *some time ago the discrimination was bigger than today*; Verbal: (m) *He said that his power is more than enough to protect the population*; Material: (k) *they must trying to pass a message to us*; and Existential: (k) *There are a lot of people dying*. Yet invariably, these students still seem to need a safe haven, so to speak, on which they can form a sustainable ground from which they can move towards a reflexive domain. It seems that, on the whole, the main difference between these two groups is that while Group A remained at a more

surface level, by describing what the song was about, Group B moved to a more interpretive level.

Notwithstanding, I have to put in prominence that a few students (Group C) managed to attain a significant level of critical literacy[26], considering the fact that they had not yet been apprenticed into the empowering tool of SFL. These students appeared to have understood more the meaning of critical reading, sustaining their conclusions on evidence-based explanation. They went much farther than their previous classmates' analysis because they seem to have made more allusion to the impact upon people's social practices (on how people may have been affected) and made an attempt towards a monoglossic voice; i.e., fundamentally, they tended to become visible in their interventions. Their attempt was almost exclusively at the level of social practice; an explanatory analysis in which what is argued must be supported by facts or evidence (Fairclough, 1992a; Meurer, 2005). And some of them made this endeavor by means of the system of interdependency in which the hypotactic relations in enhancement to explicate their position were fundamental. I display some excerpts as samples below and make some comments in turn.

(o) I understood by the text that the author makes a protest against the police. It would be an evidence, if this song was created in Brazil, especially by favela people, who often see people being killed by lost bullets come from police. That would be the point: "Hey, you're here to protect me, not to hit me."

(p) A música critica a justiça e todo o seu sistema que segundo a letra, foi feita para nos proteger mais nunca age com imparcialidade, respeito ou mesmo coerência. Sempre favorece um determinado grupo, excluindo os demais. Discriminando as pessoas e julgando por aparências ao invés dos fatos. Por isso a grande dúvida: Já que ela foi feita para nos proteger, quem nos protege dela?

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[26] Based on Hasan (1996a), van Leeuwen and Humphrey (1996), Tomitch (2000), Taglieber (2000), Heberle (2000), and Figueredo (2000), I regard *critical literacy* or *critical reading* as a stage in which we are able to question power relations, discourses, and identities. *Critical literacy*, thus, is to be empowered to challenge the status quo in an effort to discover alternative paths for self and social development in order to promote justice in place of inequity. Here, I am considering *critical literacy* as social action through language use, which may form agents who may contribute to a better world as envisaged in 'positive discourse analysis' (PDA) (Martin (2004).

(q) In this song the lyrics **seen** /seem/ to be talking to someone. It might be the police or the government. It just seems like he (the singer) is trying to prove that those who create the law and judge it are not always right just because it is the law they are defending. I think when they say "I can sue" really they are being ironic because it is known that usually the policemen don't end up in jail or paying for what they did wrong.

(r) I think I can understand why he's so upset about the system he lives in, because the minority always suffers when it comes to standing up for **your** /their/ rights. Even most when the people who are supposed to look out for you ignore your will and rights and become **and** /an / enemy, claiming to protect you but stepping on you, and yet, with the law on their side.

The first thing to notice here is that the students appear to be more concerned with the degree to which they, as the Addresser or the writer, make reference to extra-textual 'voices' and the text itself. This means that in their analyses, there was a distinction between monoglossic utterances, i.e., how they reported on reality with no reference to other opinion or voices as informing what was being reported, and, at the other extreme, heteroglossic utterances, i.e., to what extent a section of a text was expressed as averred, and as assessments whose opinions or judgments needed not be supported by them or have them accounted for as Subject location (Martin and Rose, 2003; White, 2003; Martin, 2005a), i.e, without having them accountable for the authenticity of the utterances. These students made it more straightforward to perceive when their voices are foregrounded or backgrounded and how they sustain what they opine. To illustrate it, in all items above from (o) through (r), it is possible for us to distinguish monoglossia and heteroglossia, as for instance in item (p) *A música critica a justiça e todo o seu sistema que segundo a letra…* which starts as a heteroglossic voice, but then shifts to monoglossic *mais nunca age com imparcialidade, respeito ou mesmo coerência. Sempre favorece um determinado grupo, excluíndo os demais*, which recurs in all samples above excepting the last item in which only the student's voice is visible.

In item (o), the student made use of the resource (already mentioned earlier) named 'intertextuality' and 'interdiscursivity' (Bakhtin, 1986; Meurer, 2005), as well as

the concept of intercontextuality[27] (Meurer, 2004) drawn upon Bakhtin, in which a text, discourse or context is re-addressed having as backdrop another context of situation. As for that, it is germane to point out that

> [a] text is... a multidimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations... The writer can only imitate a gesture that is always anterior, never original. His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them' (Barthes, 1977, p. 146).

The fact that in item (o) one student integrated the problem exhibited in the text into the Brazilian reality of the slums displays the degree of criticism that s/he has acquired through chains of texts which s/he has been exposed to. Furthermore, s/he attempts to create a dialogic way of presenting his/her representation rather than merely monologically. In item (r) the student hinted at an attempt to involve some degree of solidarity by means of supportive lexical elements such as in *he's so upset*, *the minority always suffers*, and *standing up for your rights*, reinforced by Mental processes as in *think*, *understand* and *ignore,* which functioned as the foundation for his/her viewpoint. In addition, modality in both modalisation and modulation was also explored in: (modalisation: probability) *I _think_ I can understand why he's so upset about the system*, and (modulation: obligation) *Even most when the people who _are supposed to_ look out for you ignore your will and rights*, as well as the use of clause complexes (refer to section 2.3.5 above) for supporting their analysis by means of intricate hypotactic constructions in projection (in bold below) and in expansion (underlined below) with nested layers, as in |||*I think // **I can understand // why he's so upset about the system [[he lives in]], //** _because the minority always suffers //_ _when it comes to standing up for your rights_*.||| (See Sample 4.1 below).

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[27] Drawing upon Bakhtin (1986) and Meurer (2004), 'intercontextuality' is regarded here as a process by which we use our learning about the world within one context in order to help us understand meaning within another context.

α	α	‖‖ I think	
	'β	// I can understand	Projection (idea)
	"γ	// why he's so upset about the system [[he lives in]]	Projection (idea)
xβ	α	// because the minority always suffers	
	xβ	// when it comes to standing up for your rights.‖‖	Expansion (enhancing)

Sample 4.1. A clause complex with nested layer departing from projection.

This student could also have used a clause complex in regressive sequence, which would lay even more emphasis on the flow of information, highlighting the reason why s/he sides with the songwriter's ideals, since it would be structured from a thematised dependent clause (see Sample 4.2 below).

xβ	α	‖‖ Because the minority always suffers	
	xβ	// when it comes to standing up for your rights,		Expansion (enhancing)
α	α	// I think	
	'β	// I can understand	Projection (idea)
	"γ	// why he's so upset about the system [[he lives in]].‖‖	Projection (idea)

Sample 4.2. A clause complex in regressive sequence with nested layer departing from a thematised dependent clause.

Hence, these students, as shown in item (r), appear to have a myriad of resources to sustain their analyses, though perhaps not consciously. As a result, these students achieved a level that Gerot (2000) labels in her taxonomy 'synthesis' (use of clause nexuses to realign texture) and 'surmise' (extra-textual resources to reinforce textual analysis).

In follow-up classes, it has been shown that these students were the ones with the highest level of English in the class. This fact may have been crucial to explain the reason why they so confidently wrote their conclusions faster and in a lengthier way. They had no hardship in dealing with the vocabulary and could move easily to an 'interactive approach' by activating their internal frames, while most students, besides

having to struggle with the vocabulary, still had to handle the right approach for the reading. So, the metacognitive and metalinguistic awareness played a significant role for these students. Conversely, the cognitive and social aspects were fundamental to the other students in this Stage because their acknowledgement to the fact that they were not responding positively might work negatively on them, and preclude their ensuing enactment of assignments. And this was something I had to work on effectively in the subsequent meetings in order to prevent it from occurring anew. Notwithstanding, despite the apparent disparity between the groups, it became clear to me that the introduction of the SFL theoretical framework could gradually diminish the dissimilarity between the groups of students because they would be equipped with tools not only to talk about commonsense, 'everyday' situation, but also about a 'specialised' field, as well as for using it in a 'reflexive' domain (Macken-Horarik, 1996). And this was easily acknowledgeable by the fact that they were all interested and eager to being productive in this new learning. So the challenge for me was to lead students to understand the context of situation at a level not only for learning language as a linguistic domain (substance), i.e., for learning language uniquely, or as an extralinguistic domain (instrument), i.e., for learning through language, but also as a metalinguistic domain (object), i.e., for learning about language (Halliday, 1999).

4.2. Stage 2: Making acquaintance with the theory

It was in this Stage that the students started to understand the segmentation in clauses and the practice in analysing both explicit and implicit Agency. However, my students faced some encumbrance whenever they came across 'phase'[28] and/or 'conation'[29] processes, as for instance in the clause *One that's done things you set out to do*, and *They will try to make you crawl,* respectively verbal group complex of *time-phase* related to *inception* and *conative* subtypes found in the song text *Stand*[30] (Sly & The Family Stone, 1969) (See Appendix 5, p. 148).

The difficulty that they encountered was in relation to whether these types of structures formed different clauses or not. As a matter of fact this was something difficult for them to overcome whenever it occurred. Despite this hindrance, the activities they experienced with the song text mentioned above introduced them to the idea of Participants and Circumstances, albeit in few examples. But this was essential for the analysis of the song text entitled *Redemption song*[31] (Bob Marley, 1980) (See the song text below).

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[28] Halliday and Matthiessen (2004, p. 499) consider as processes of 'phase' typically two types of verbal group complex: (a) *Time-phase* processes, which have typically two dimensions: durative (e.g. keep doing) and inceptive (e.g. start doing / stop doing); and (b) *reality-phase* processes, which have also two ramifications: 'apparent' (e.g. seems to be) and 'realised' (turns out to be).

[29] Another group of verbal complex is the one labelled 'conation' by Halliday and Matthiessen (2004, p. 501). These verbal group complexes are of two dimensions: (a) *potential* (modulation in readiness: inclination and ability) and (b) *actual* (attempt: *conative*, e.g. try to do; and success: *reussive*, e.g. succeeded in doing)

[30] **Song text 2 (St2)**: *Stand* (Sly & The Family Stone, 1969) is a song text that brings to surface an oppositional standpoint against the status quo. This band, originally called Stones, became famous with the performance of this song that bears the name of this album. Thus, they were acknowledged by audience and critics with the release of the album "Stand", which brought up for discussion, issues such as race, love and sex (Oliveira 1999).

[31] **Song text 3 (St3)**: *Redemption song* (1980) written by Bob Marley (known as a legend of Reggae music) was a mournful and acoustic spiritual song. It was regarded as an earnest acoustic version to close the "Uprising" album. It is one of Bob's most acknowledged and identifiable lyrical content known as a cry for freedom. In this song he expresses his view from a social perspective. According to the American critic Timothy White, author of the acclaimed Bob Marley biography (http://www.bobmarly.com), by being part of the Album **"Uprising"**, Marley's created a musical masterpiece and has taken "his place alongside James Brown and Sly Stone as a pervasive influence on r&b" (Rhythms & Blues).

(St3): REDEMPTION SONG
 (Bob Marley, 1980)

Old pirates, yes, they rob I;
Sold I to the merchant ships,
Minutes after they took I
From the bottomless pit.
But my hand was made strong
By the 'and of the Almighty.
We forward in this generation
Triumphantly.

Won't you help to sing
These songs of freedom? -
'Cause all I ever have:
Redemption songs;
Redemption songs.

Emancipate yourselves from mental slavery;
None but ourselves can free our minds.
Have no fear for atomic energy,
'Cause none of them can stop the time.
How long shall they kill our prophets,
While we stand aside and look? Ooh!
Some say it's just a part of it:
We've got to fulfill the book.

At this point, the 'instructional register' was more emphasised than the 'regulative register' (see Christie, 2000, section 2.6) since they were still in a phase of learning. Therefore, for this activity, I decided to have the students working in pairs for joint negotiation since some students still felt insecure to use the theoretical framework. This joint activity was fundamental for some students because most were introvert and felt somewhat frustrated at the first Stage. Thus, from the onset the students and I worked in conjunction through doubts and reorientation, modelling the ways in which we should perform our discussions. This strategy succeeded in making the students more participative in order to exchange information with his/her partners. For instance, 18 students out of 20 (90%) were able to distinguish the correct process types in the song text used in activities (see Appendix 7, p. 150), and identify the two process types missing in the song after joint discussions. Besides being able to know the most

recurrent process type in the song text, the students also attempted to explain the reason why it was material, as can be exemplified in the samples below:

(a) Well, the song talks about the true freedom, it calls for the real redemption. So, the text writer chose the material process 'cause he wanted mobilization, not just one more "song of freedom".
(b) To express, in general, actions of one group that influences another.
(c) Porque o autor teve a intenção de focar a ação de alguém sobre outro alguém.
(d) Because he's talking about the way the people act, the way they behave "em relação aos " their problems and the way that the powerful act "em relação aos" powerless.
(e) With this song he wants the listener to do an action, react to the circumstances.

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One of the doubts that some students had in their analysis was regarding a clause displaying a command *Have no fear of atomic energy,* functioning as a relational process having an implicit Carrier *You* and the Range *no fear of atomic energy* as a possessive Attribute. Some students considered it as relational, but the other half argued it should be considered as mental (with an elided Senser) because *Have no fear of atomic energy*, they claimed*,* could be written as an agnation to *Fear no atomic energy*, implying *no atomic energy* as the Phenomenon. However, on their own, they reasoned that the semantic domain would not change so much whether it was considered one way or the other. And it becomes clear in Hasan's (1996b) publication: *Ways of Saying: Ways of Meaning*, in which she advocates that there are different ways of saying something and different results we may obtain through our linguistic choices. However, by no means this implies that agnate clauses may cause completely dissimilar meaning construal. Hence, through joint discussions about examples like this, first in pairs and then in larger groups, the students learned the variety of linguistic options language offers them to create meaning.

Another focus of discussion (among others easily resolved by themselves) was raised by the clause *No one but ourselves can free our minds*. Since what was to be freed was the mind, many students advocated it was to be considered mental, whereas some students argued that for our mind to be freed it would require an action to be

accomplished, and therefore should be regarded as material. As an illustration, I display

part of the transcription of the unfolding of their discussion below.

> StdA: It looks our mind is the Affected participant, the Goal, isn't it guys?
> StdB: Yeah!, But the final result is mental because then we will think about things different. I think we are affected mentally.
> StdC: … both can be used. I guess. Sometimes processes can be one and sometimes another. It depends of the context.
> StdD: Para mim, eu também acho que é mental, não sei.
> StdA: Not to me. I see one acting on another participant. So when there is agency there is material process.

So, these aspects exemplify the degree of engagement these students had in order

to bring about, occasionally, heated discussions to maintain their position. But as can be

observed in StdA's utterance, he implies here what Macken-Horarik (1996) labels as

'generalisation' in her study, i.e., the learner may tend to expand a rule into another

situation. Thus, it is necessary to highlight that although it is common to have Agency in

material clauses, it does not mean this is the unique case, for there can also be Agency in

mental (in 'please-type' mode), relational (as Assigner or Attributor) and in verbal

process clauses (as Sayer in Target). However, I did not enter this level of delicacy with

my students since I would not have time enough for it, and it would perhaps be too much

information for them to process in a short span of time. Nonetheless, what is interesting

to point out is that excepting only two students, they all managed to locate the most

significant participants in the text and find arguments to support their choices, as can be

observed in the explanations they gave below.

> (a) I believe that "the powerful" are more frequent, the ones that try to dominate "the people" and he "the singer", that tries to convince "the people" to break free from "the powerful". I'm not sure wether "the people" is a participant. Since it's not acting, it's the target of the other's actions.
> (b) "I" and "you" are the most frequent. They act like the text was some kind of conversation.
> (c) I - the writer. Tells us everything. We- Together with the "I". Are the victims: (the niggers from Africa). They – the enemy.
> (d) "We" and "they" are the most frequent participants in this text. "They" is the enemy, that difficults the fight for freedom and "we" is everybody, that is, the people.
> (e) "How long shall they kill our prophets" They is considered an evil force forcing the actions of others and is what the whole song is against. (They is the same as "old pirates") They are acting on everyone, I, you, our prophets.

(f) There's a government acting on black people (not only in a physical way, but in a "mental" one).

As can be noticed in sample (a), although his/her understanding about the main participants is correct, s/he still appears to be confused as regards the participant role in a clause. S/he implies here that participant is only the Actor (Agent), i.e., the one who acts on Mediums or brings about the undertaking (Martin, 2000; Halliday & Matthiessen, 2004), and as such, cannot have a Medium role. In sample (b) the student resorted to an interpersonal dimension. S/he may want to hint at the fact that through a chat-like way of conveying the songwriter's message it would be more straightforwardly accepted. Additionally, some students could doubtlessly distinguish the functions of the extratextual (exophoric) and textual (endophoric) references which were employed in the song lyrics like in items (c) and (d) above. They were able to track the anaphoric reference *they,* suggesting as the enemy: *the pirates*, *the government*, *the oppressors* (departing textually), and could infer both the exophoric reference *we*, hinting at *the writer and the reader*, and *I*, implying *the songwriter* (departing extra-textually). It became clear that the students also understood the function of Agency in the text, and could differentiate who was acting on whom as all the items illustrate, excepting item (b). They managed to apprehend the message imposed by the 'structures of signification' and 'domination' (Meurer, 2004, 2006) written in the text, as in item (a), in which the student attempts to spell out the role of the songwriter; first as the affected by *the powerful* along with the people (the Medium), and then as the Agent (Inducer) *to convince people to break free*. At this point, it is interesting to notice that although they felt adversity in recognising verbal group complex in conation, this was a resource they commonly used to express their viewpoints, as in item (a) when a student writes: … *and the singer that tries to convince "the people" to break free from the powerful*. Moreover,

this student categorically raised the point that in both roles performed by the songwriter the people remained as the Medium (being affected).

As demonstrated by some examples above, the students unveiled that the powerful participants were the Agents acting on the people (Medium). But, they also perceived that sometimes Agency shifted from one pole to another as in the instance this student managed to capture: *"They" is acting on "we", and sometimes "we" is acting on "they", it depends".* And occasionally the songwriter played the role of the Actor, acting on people by means of material process to impact on Goals, as can be illustrated by another student's argument: *"The powerful" and the "the singer" are acting on "the people", but "the singer" is also being affected by "the powerful" 's actions, because he is a part of "the people" (a more conscious part, but still being a part).*

Interpersonally the speech functions had their role in the interaction by means of commodities exchanged. For instance, the commands in jussive positive polarity to demand goods and services play a remarkable role in the song text, and this fact was detected by the students in their analyses. They were sentient that the commands had an implicit *you,* hinting at *us,* the readers. They could identify that these terms were beyond the mere representation of *you* and *me* in dialogic representation, that is, that they possessed here a strategy to reduce the level of formality and align the readers with the songwriter's construal of meaning. This also responded to the question whether they were or not able to perceive linguistic choices conveying 'codes of signification' (Meurer, 2004, 2006) in a different manner. Since 80 percent of the students were able to identify hidden Agents in the majority of occasions, this fact could confirm that they started to read messages more suspiciously, i.e., they became more conscious of the plethora of approaches a text writer could use in order to scaffold his/her meaning potential.

However, some students (40 %) still found difficulty to identify circumstances and their functions for meaning construal during this Stage, as can be seen in the examples below. When they were requested to explain whether there were circumstances, and if so, to explicate their function, some of them either responded in a wrong manner to it or left it unanswered.

(a) … he uses circumstances that show how mean the "pirates" were and that he and his mates were really suffering (they robbed him and sold him).
(b) Black slavery (that continue today, in a sort of mental slavery).
(c) I think the atomic energy is a circumstance. Because nobody is worried with the citizens. I think.

As can be noticed here, in sample (a) the student appears to be mistaking an Epithet for a Circumstance, while in sample (b) it seems he was trying to analyse the subject matter both through intertextuality and monoglossically, and in (c) there is a confusion between the Head/Thing *energy* with its Pre-modifier *atomic* and the circumstance of matter *for atomic energy* in agnation to *about atomic energy*. Even so, the majority of the students still managed to display some reasonable understanding on the employment of circumstances, as illustrated below.

(d) The songwriter uses three types of circumstances: location, manner and matter. Those circumstances were used to help the listener to locate his or herself so that he or she can identify his or herself with what the song says, because of that the listener can agree with his ideas completely.
(e) Yes, he does. He used some circumstances, like:" 'cause All I ever have" or "While we stand aside." The objective of this is reinforce the message.
(f) Yes. Of location, manner and matter. To cause a stronger reaction.
(g) Yes: after, ever, none, long, aside. To situate the reader, to make him understand in what time that happens, how it happens, etc.

Although it is perceptible that this group of students have shown some significant comprehension in relation to circumstances (since they have even attempted to sustain the linguistic choice), it is noticeable that some of them still need some directions, as in item (e) in which the student mistakenly also underlined the participants and understood circumstances as if they were binders in hypotactic semantic relations, being the only exception *aside* as a spatial locative circumstance. That means s/he still needed, as other

students, some help for handling more securely the outer layer of meaning. As for sample (g) the student appears to have erroneously taken Modal Adjuncts *ever*, compound interrogatives [Ø: how] *long*, and Deitics *none* for circumstances. And in (d), although all circumstances are correct, the support for the claims was too assertive, and there's no way to prove his/her claim is right. Even so, taking into account the small number of classes, they showed a significant domain on the utilisation of circumstances as an aid for displaying experiential representation. As a further point, it is also of interest how well they managed to understand the value of lexical cohesion and collocations. For one student, the recurrent words the composer utilised in the song lyrics served "to reinforce the idea that he wants to show ("freedom")". S/he goes even further by saying that "this makes the lyrics, in a such way, penetrate the mind of whom read/listen to, making him to take up a position of the situation". It appears that in his/her viewpoint, content carrying words such as *freedom*, *free*, *mind*, and *redemption* are all imbricated in the reinforcement that the songwriter desires to create for the reader/listener in order to help summarise the aim of the message. Hence, they could apprehend that "Words like free, freedom, emancipation are used a lot to make this ideal more evident", as wrote another student in his/her analysis. All students, excepting three of them, were able to clarify the reasons (as was shown in some extracts above) why a text producer may be willing to place more emphasis on some specific words.

As the last part of the assignment, I wanted them to display evidence of how these pieces of information they had used so far could be strung in tandem for the construal of meaning. My aim at that point was to know whether this background information acquired through their joint discussions could lead to the formation of their reflective dimension. That is, how they would ponder in relation to the creation of the song lyrics, i.e., the intention of the songwriter to create, maintain or challenge the social

structures. All students, with no exception, showed a significant level of critical literacy, though in different degrees of intensity, showing a tendency to perform text analysis from a perspective in which their voices became more visible. Some samples are displayed below.

(h) Many black power movements in the world had seen many leaders of the struggle against oppression, and almost all of them had been cut down by the bullet. This makes the oppression ideas to grow up and makes the black leaders dying although not a physical death, but a mental one; that is just as dangerous while imperial forces seek to control people's minds. This song talks about it. … He challenges the social structure, because he fights against a power that tries to takeout something that everyone /is/ born with: freedom.

(i) His intention was to make the listeners notice that they need to desire freedom, an idea that is opposed by another force. … He wants the listener to see how the world is wrong …

(j) O autor teve a intenção de mostrar a ação de alguém em outro alguém. Além disso, talvez protestar contra as injustiças que acontecem no mundo. Ele desafia o sistema, pois ele fala sobre a liberdade, que por sua vez é algo que não existe nas sociedades atuais, nem mesmo para os animais.

(k) He challenges the structure, because the intention of the writer is to protest against groups of power and create conscience on people that they have not to believe everything other people do to them or say.

(l) He challenges the social structure, he wants the people to be aware of what the powerful are doing to them, and he wants the people to break free from the domination, to think by thenselves and not accept the powerful ideas.

(m) His intention was to show an obvious thing to the public. Perhaps, to shock, 'cause the people hate to view, to listen, to be **remembered** /*reminded*/ about that - 'cause they rarely do something in that respect; they don't want to. But they have to.

(n) I think he's trying to challenge the status quo by criticizing the way they have been treated. He's asking for questions that explain the behavior of the powerful people over poor and different people.

(o) I think that the songwriter wanted to challenge the social, in the way that he wanted us to change ourselves, and the changes that occurs inside of us, are the most difficults changes.

With these eight samples above, I attempt to demonstrate how the students departed from Stage 1 (with plenty of difficulty to expose their ideas) to Stage 2 (portraying ideas based upon the three metafunctions: experientially, interpersonally and textually). The students were apprenticed to connect these three dimensions along with the three aspects of the constitutive power of discourse: knowledge and belief, social identities/positions and social relations (Fairclough, 1989, 1992a). The utilisation of mental processes in all samples above show a more reflective way through which the students attempted to represent their experience, as for instance: (h) *had seen*, (i) *need to desire*, (k) *to believe*, (l) *accept*, (n) and (o) *think*, and so on. In addition, some relational processes, such as in (i), (k), and (m), which function as identifying, can also have

agnate constructions as mental clauses by means of the process *intend*, which belongs to the desiderative subtype. Moreover, sample (j), though functioning as a relational process having as Range a possessive Attribute, may also be written in agnation to a mental clause of desideration. Hence, these manners of encapsulating meaning favor, *per se*, a reflective domain. Although other process types are also employed for their analyses (such as verbal and material processes), the overwhelming majority of process types utilised to sustain their reflective analysis were more based upon mental and relational processes. As an exemplification, in the items mentioned above, namely, (i), (k) and (m), the students made use of identifying relational processes in which they used thematised Values as marked, to then display the Tokens. This suggests that the students were interested in identifying and reinforcing what they believed was the purpose of the songwriter in the lyrics. Although Halliday and Matthiessen (2004) advocate that the function of Identified and Identifier in identifying relational clauses must be regarded in relation to tone prominence, the samples in these items above imply first an identified element and then the identifier due to the explanation contained within the Token (see sample 4.3 below).

(i)	His intention	was	[[to make the listeners notice // that they need to desire freedom, an idea [[that is opposed by another force. …]]
	Value	*Pr. relational: identifying*	*Token*
	Identified		Identifier
(k)	… the intention of the writer	is	[[to protest against groups of power // and create conscience on people [[that they have not to believe everything [[other people do to them or say.]]]]
	Value	*Pr. relational: iddentifying*	*Token*
	Identified		Identifier
(m)	His intention	was	[[to show an obvious thing to the public.]]
	Value	*Pr. relational: iddentifying*	*Token*
	Identified		Identifier

Sample 4.3. Thematised Values as Identified and Token as Identifier.

Furthermore, the students yielded some samples of modality to justify how averred or not their positions were in order to help clarify their viewpoints, such as in (j: *talvez*), (k: *have not* to believe), (n and o: I *think*), and instances of causation such as in samples (h), (i), (j), and (m). The students were conscious that they needed to consider who did what to whom and how. Thus, they were already cognisant in this Stage that language can be used to construe Agency and arguability.

As a result, the employment of causation in Transitivity or Agency in Ergativity was some of the linguistic resources utilised by the students for meaning potential, as in sample (h) *This makes the oppression ideas to grow up*, in which the Subject 'This' functions as what Halliday (1985, 1994) labels 'Initiator' on the transitive mode, and Agent on the Ergative mode. The students had some previous activities on this issue in order to practice on how Agency functions; for instance, when an action is impelled by an external Agent who/which brings about the undertaking. In item (j) one student could brilliantly replicate this awareness about Agency in *O autor teve a intenção de mostrar a ação de alguém em outro alguém*. Besides items (i) *make the listeners notice*, and (m) *to be reminded about that* (*reminded to view and listen*) as examples of causation, and the utilisation of mental processes (as mentioned above), the students also made use of projections to convey their analyses. Some instances can be exemplified in items (l) *He wants the people to break free from the domination*, and (o) *he wanted us to change ourselves*. These projected clauses encapsulate what the students probably thought were the necessary changes the songwriter implied in the lyrics. Although teaching these students a large variety of linguistic resources was not the actual prominence to my central argument, it is relevant to show the diversity of linguistic choices the students employed to articulate their opinions, which were highly dissimilar from those linguistic

choices of the first Stage. They commenced to display in this Stage some improvement towards critical language awareness.

Therefore, as could be noticed through the examples from (h) through (o), the students had acquired some notion on what to do when analysing a text critically. They were already aware at this point that the processes a songwriter chooses to pass on his/her ideas have certain functions which will impact on the meaning construal, for instance, whether s/he wants to convey relation, action, thought, event, and so forth. As an illustration, they themselves had in this Stage a different dimension in relation to the types of verbs (processes) that they might find in texts, as two students pointed out below (refer to Appendix 10, p. 155 for some opinions uttered by students both in a written and/or oral mode).

(a) These different types of process may help us, because when we use them to do a critical analysis in a text, we separate each sentence whit their respective kind of process. It makes us better understand what is behind.
(b) Cada um desses tipos de processo trata de uma situação específica. Entender como isso funciona significa entender qual é o objetivo do escritor na produção do texto, de uma maneira tanto geral quanto pormenorizada.

By the same token, in this level of analysis they also had some discussions on how the text was displayed to the receiver, i.e., whether it was to create, reinforce or challenge the status quo, and how it might impact on the readers/listeners in terms of their social practices. Thus, they had at this Stage all this background to take into consideration. That is, how the message might impact on the three aspects of the constitutive power of discourse, as in item (h) when the student made some allusion to how black leaders had been affected: *not a physical death, but a mental one*. In addition, in this analysis, the students seemed to be able to intertextually perceive traces and cues found in the text to imply that, in their fight for freedom, black leaders have perceived their effort fading away due to the powerful 'allocative' and 'authoritative resources' (Meurer, 2004, 2006) put at work against them. Consequently, in this Stage, the students

started to gain more linguistic and critical awareness from which they could profit in order to handle texts in the sense of perceiving how texts may create semiotisation. As one student pointed out, through a critical approach "you will get a new way of seeing the message that the author wants to show and will be able to understand 'hidden messages' behind the simple idea". Hence, the examples above already hint at the fact that their ways of performing text analysis have changed because they now consider many aspects not perceived in the earlier Stage such as the types of processes used, whether Mediums are acted on, how the text is textured interpersonally by means of statements, questions or commands, the level of modality included in the text, and so forth. Even though I have not gone far in the Mood system, the students could easily understand the relevance involved when a text is demanding or providing information, and what it may suggest. So, they became aware that all these linguistic resources may imply, for instance, solidarity, inclination or obligation, and/or may also hint at how powerful someone is, just to mention a few cases related to the 'tenor'. To exemplify this linguistic awareness, one student said the following in relation to performing text analysis under a critical reading perspective:

> I feel that the way of doing text analysis through a critical perspective have improved my comprehension of texts in English, now I take in consideration not just what the author tryed to make understood but how he did it, what he was trying to hide and who he was trying to blame or not to blame.

As could be inferred from the samples above, the students seemed to be feeling comfortable in working with the new theoretical and methodological framework. They became more conscious that some steps have to be taken into consideration while performing a text analysis. At this point, most students were already familiarised with the metalanguage employed for text analysis. And since they had opportunities to participate in discussions and in activities, my assumptions and expectations were that they would improve even more their way of handling texts in the subsequent Stage.

However, they would face a new challenge: the preparation and presentation of a song text analysis of their choice to their classmates.

4.3. Stage 3: Uncovering different ways of doing text analysis

In this Stage, the students felt somewhat more comfortable in handling the metalanguage employed in the discussions. And there were traces of the students' development in relation to the metalinguistic awareness acquired through the meaning-oriented grammar that they were taught. During this event, I used to go to each group to help solve doubts, and some discussions were audio-taped as evidence on how they were performing their tasks. As reinforcement, I handed them some basic guidelines (see Appendix 9, p. 153) as a reminder on the points to consider while doing text analysis. These guidelines contained both 'regulative' and 'instructional register', as suggested by Christie (2000). However, they had all the liberty to carry out their analysis the way they felt more adequate. The only thing I reminded them of was that the approach should be on critical reading, as they were already aware of. Through this joint construction they were able to be in charge of their learning both as process and product (by choosing, by means of discussion, what to do and how to manage the activities, as well as what to do with the outcome of the discussions). Through the simple act of partaking in the discussion, they exercised the revealing act of listening to other ways of thinking and questioning. This helped them become critically aware of their role in the learning process, especially in the art of reading texts by comparing and contrasting the songwriter's assumptions and expectations and theirs. As Fairclough (1999) reminds us, the latest developments on Critical Language Awareness (CLA) take into account the world's changing configurations. He claims that as the shape of new global social order becomes more apparent, so does the requirement for a critical awareness of language as

component of an individual's resources for living in new ways and in new situations. As an illustration, I will discuss succinctly what the groups presented as evidence of their understanding of critical reading, and because of lack of space, I will linger more only on the analysis of one of the groups in order to give further detail of their way to approach critical reading.

Each group in a total of four groups were in charge of presenting one song text analysis to their classmates employing some of the metalanguage, and displaying how they would perform this text analysis under a critical perspective. The groups worked on the following song texts: song text 5 (St5): *Guerilla Radio* (Rage Against the machine, 1999), song text 6 (St6): *Get up, stand up* (Bob Marley, 1973), song text 7 (St7): *Money* (Pink Floyd, 1973), and song text 8 (St8): *Sunday, Bloody Sunday* (U2, 1983).

All the groups showed a significant ability to perform critical analysis at this Stage. For instance, all the groups first showed the background on which the song was conceived, then allowed their classmates to listen to the songs, and finally summarised the lexicogrammatical components found in the song lyrics in order to build their foundation and then moved on to the reflective stage. This is a powerful strategy because they prepared the terrain to set forth their conclusions. They did not merely say 'I think it is so' without sustaining their claims, rather, unlike the initial phase, they attempted to lay their position on solid bases, that is, on an evidence-based explanation. To elaborate on this, the group responsible for St6 (*Get up, stand up*[32], Bob Marley, 1973) although reluctant in the beginning due to mistrust in their potentiality, managed to uncover the purpose of the imperative clauses in jussive mode, which were recurrent throughout the

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[32] **Song text 6 (St6)**: *Get up, stand up* (1973) first released on the "Burnin'" album, was written by Bob Marley and Peter Tosh, and attempts to display an anti-imperialist, discordant and militant tenor that possesses the function of an advocate for oppressed people. It implies a cry for subjugated people to fight back and prevent submissiveness. It advocates a rupture against the doctrine of obedience deeply embedded in people's mind (http://www.bobmarly.com, accessed on March 10, 2006).

song lyrics. In their view, those clauses were intended to encourage the listeners/readers to leave their static submissive stance, and start a fight for their dignified right. The students who made part of this group were able not merely to distinguish the importance of taking into consideration the songwriter's viewpoint, but also theirs. In order for them to achieve this aim, they explored facts such as assumptions and expectations through verbal and mental processes, as for instance in these song text lines: *Preacher man, don't tell me heaven is under the earth. I know you don't know what life is really worth* (refer to Appendixes 11, p. 159 and 12, p. 168 for the lyrics and technical aspects). It is pertinent to highlight that this was the group that showed more insecurity to expose their viewpoints; however, the simple fact of displaying their reflection regarding religious issues, bringing the discussion to our present days, especially through intertextuality, was a huge improvement comparing with their previous analysis.

The group in charge of the St5 (*Guerilla Radio*[33]*,* Rage Against the machine, 1999), prepared a chart in a pie-like graph, and projected it on the white board with the percentage of process types. They believed the reason why the agents in the clauses were implicit was due to a strategy the songwriter used so as not to become so visible to the powerholders in their fight against the savage capitalism, which has impacted on all walks of life. In their viewpoint, the essence of the song was a protest against the radios under the government power through which truth might be twisted, and sometimes censored. So, in their viewpoint, the lyrics were challenging the governmental machine. They believed the message was a cry for truth in the media, and the nub of the message occurred when the song volume was turned down and the singer uttered the following

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[33] **Song text 5 (St5)**: *Guerilla Radio* (1999) was a song that touched diversified themes. Rage Against The Machine is a band that has shown diverse and severe viewpoints on a multiplicity of socio-political views. Besides releasing the album *the Battle of Los Angeles* exactly on the Election Day, 1999, they also wrote on their website 'The time for change is now', implying their oppositional stance against the status quo. *Guerilla Radio* provides an excellent battle cry for free radio stations everywhere (http.www.ratm.com, accessed on April 10, 2006).

incitement (see lyrics and technical aspects in Appendixes 11 and 12, respectively p. 159 and p. 167):

> It has to start somewhere
> It has to start sometime
> What better place than here
> What better time than now
> All hell can't stop us now

This was interpreted by the group as a call for a change of social practices. They claimed that the songwriter implied, through these lines, that people can make a difference in society if they challenge it. The group emphasised that people should be aware of the fact that not everything that is taken for granted is the expression of truth. And this is something Hasan (1996a, p.408) has identified as being within a stage for critical literacy, in which students "use language to reflect, to enquire and to analyse, which is the necessary basis for challenging what are seen as facts".

The group in charge of St8 (*Sunday, Bloody Sunday*[34], U2, 1983) uncovered that the text message was conveyed by declaratives in order to express the composer's viewpoints about the environment of war, and also by imperatives in jussive mode to incite people to act. In their analysis, they considered the tenor rather formal, since the song lyrics used only an imperative in suggestive mode to create an engagement with the audience. From that moment on, their classmates started to react, as they did not agree with this fact. Some argued that the reason for the utilisation of Wh-interrogatives in a recursive way (see below) was to shorten the interpersonal distance, as if inviting the readers to heed the call and stop the stupidity of war, which as the lyrics say, yields no

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[34] **Song text 8 (St8)**: *Sunday, Bloody Sunday* (1983) written by the band U2 was created when the group released the album War, which contained a much stronger political message than their previous albums and soon became a hit in the USA and England. This single, due to its political message, opened the way for the band to participate in the Band Aid and Live Aid projects in 1984 and 1985. Bono, the lead singer, has long become a political activist with participation in many wide-reaching events. This is a song about the troubles which occurred in Ireland (http://www.u2.com, consulted March 10, 2006).

winner (see lyrics and technical aspects in Appendixes 11 and 12, respectively p. 160 and p. 170).

> How long...
> How long must we sing this song?
> How long? How long...

The group also argued that most of the clauses were material processes in order to display the actions occasioned by war, and relational in order to reveal the problems and suffering deriving from war. They further emphasised the use of locative circumstances to help narrate the environment of war both through the spatial subtype such as in *Bodies strewn across the dead end street*, and the temporal subtype as in *And today the millions cry. We eat and drink while tomorrow they die*. And still another important interaction between groups occurred when the group in charge of presenting the analysis advocated that the utterances in the lyrics below were relational and the others contested that. They claimed that the group in charge should have considered the utterances as elided existential processes such as in [Ø: *There are*] *broken bottles under children's feet* (see the utterances below).

> Broken bottles under children's feet
> Bodies strewn across the dead end street

In either way the students analysed the clauses, they found pertinent arguments to sustain their claims. Some believed the songwriter wanted to portray the reality of the individuals in relation to the environment of war, whereas others believed the text producer was interested in picturing how entities were situated in the bewilderment, i.e., the chaos caused by war.

After preparing the ground, the group members in charge of St8 moved on to the interpretative analysis, which they thought was paradoxical. They reasoned that the conflict in Ireland was hard to understand. Especially because both sides, Catholics and Protestants believed in God, who is believed to bring harmony. So, the answer they were

searching for was in relation to what hidden fact had been bringing about that disharmony, which they considered to be irrational ideology and hegemony; i.e., the unacceptance of living along with different religions. Consequently, they believed there should be a deconstruction of the ways our social structures are based upon and the rebuilding of a new one far from the stupidity of war and nonacceptance.

In the next paragraphs, I will discuss in more detail the group that analysed the song St7 (*Money*[35]*,* Pink Floyd, 1973). This group prepared a compact disk (CD), in which they tried to personify the characters that composed the band Pink Floyd (see the song lyrics below and refer to Appendix 12, p. 169 for some technical aspects of the song text).

(St7) MONEY
(Pink Floyd, 1973)

Money, get away
Get a good job with more pay and you're O.K.
Money it's a gas
Grab that cash with both hands and make a stash
New car, caviar, four star daydream,
Think I'll buy me a football team

Money get back
I'm alright Jack keep your hands off my stack.
Money it's a hit
Don't give me that do goody good bullshit
I'm in the hi-fidelity first class travelling set
And I think I need a Lear jet

Money it's a crime
Share it fairly but don't take a slice of my pie
Money so they say
Is the root of all evil today
But if you ask for a rise it's no surprise that they're
giving none away

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[35] **Song text 7 (St7)**: *Money* (1973) by Pink Floyd, released in the album "The Dark Side of the Moon", has become one of the most successful album of all times. The track entitled "Money" has raised issues as regards the covetousness impinged by money. It is an open critique against the capitalist values imposed in society. These song lyrics unveil how money can push people into a greedy dispute for unstoppable expenditures. The album and artwork are influential and pertinent to the struggles people have had in life throughout time (http://www.pinkfloyd.co.uk, consulted April 1, 2006).

The way this group chose to work on this song text was to produce a type of documentary in which these characters (mentioned above) were interviewed to explain the reason for the song text to be written. It is not common for students to do this kind of work on weekends, and go after the necessary musical instruments for producing the activity (The students managed to borrow some musical instruments from specialised shops and from friends). They said that they really had a good time doing that, and managed to get electric guitars, flutes, cymbals, an organ, and drums to live their moment of artistry. It shows how involved and at the same time how pleased they were to carry out their activities.

Since the song was entitled 'Money', the video started with the noise of a cash register. The mere fact of representing the band members, and being shown singing and playing all the instruments they managed to borrow, and the work they all had to go through over the weekend, displays the creativity, engagement, and humour of the group, as well as the connections they could make through 'intertextuality' (Bakhtin, 1986) and 'intercontextuality' (Meurer, 2004) in re-addressing the discursive practices. They attempted to present their knowledge on SFL in a funny way, and at the same time teach their schoolmates through the video. Their goal was clearly to demonstrate how money affects us daily and that we may be not conscious of that since it works stealthily within our minds. Hence, they made an attempt to portray this inconceivable side of money both through irony and criticism. In order to do that the student playing the leading singer explained the purpose of the song text, wearing a very long wig, while the other members wore things like, a beard, dark glasses and makeup to create humorous effects for the presentation. While imitating the band, they said that when they conceived the song lyrics they had in mind to interact with the audience. They reported that that was the reason why they decided to use so many imperatives in jussive mode

and resort to material, relational and behavioural processes. They went on to say that in the process of writing the song, they decided to use words which would be connected with a relational ambient and imperative verbs to show their position along with their thought. In addition, they exploited the interpersonal dimension by asking the listeners whether they believed it was people who could do everything with money or whether it was the money which exerted power over people. To exemplify the importance people usually give to money, the team members referred to money as "he", as if it were alive. See what they actually said:

> By using the imperative mode, we are trying to say: "Man that's just what he is; an imperative thing in our lives". The idea was to interact with the readers. This song is supposed to be written this way because this message is so close to you that the lyrics through their irony were made to affect you (the reader / listener) directly. "We want that this song disturbs you".

Since they wanted to reinforce the employment of strategies about how to perform a critical analysis, and wanted all their classmates to follow their thought, everything they uttered on the video was shown in a timely subtitling on the screen. In addition, by making use of gestures of the real band members, they tried to imitate the band more appropriately in order to be more convincing in their role. Through using this strategy, they attempted not only to assess the song lyrics, but also to find a way to challenge their classmates' social practices, by bringing to surface aspects of our daily lives that are automatised in relation to the value of money in society. What they were trying to create by means of that was awareness against the savage capitalism and its detrimental outcomes. And this goes along with Fairclough's (1999) concern as regards global capitalism and critical awareness of language, in which he argues that a critical awareness of language is a prerequisite for democratic citizenship, and should be considered as a natural entitlement in citizenship. The fundamental role of language in this transformation has been shown in the emergency of new terminology used in CDA such as 'globalization', 'employability', and 'exclusion' (Faiclough, 2004). In other

words, critical language awareness (CLA) should be an indispensable preoccupation in language education. Therefore, this group of students were, to a certain extent, exerting their right to learn how language operates to put into words dissimilar meaning potential. This point can be clearly seen also in another passage, when the interviewer asked the band (the group) why they decided to write the lyrics that way. In their reply, the group managed to respond in a way so as to explain both why and how language was employed to convey the necessary effect (see below).

> With declaratives we show what we do, and imperatives we ask you to join us too. When we say use it, buy, get that, think of that, we are saying the song is informal, almost like a chat, to bring us the text writers closer to the listeners, you!

As can be noticed, the students utilised in their response an interpersonal dimension to support their claim that the use of commodity in exchange (in the sense of goods and services, proposals, to be precise) is an important strategy to create interaction. Through this way of interacting, (through commands) the speaker/writer expects the interlocutor either to comply with his/her demand or reject the demand (Eggins, 1994; Halliday and Matthiessen, 2004).

Another point to posit is that throughout their text analysis there were many instances of humorous moments, such as when the student playing the leading singer said in the interview that money had used to be his dictator, but it is not anymore. However, that didn't mean he would not like to have a Ferrari; which made the whole class burst in laughter. The group kept on letting the song be heard and then putting it down so that their voices (of the members of the group) could be foregrounded throughout their presentation.

To exemplify another moment of irony, the leading member of the group, imitating the band Pink Floyd, said that they only succeeded in writing the song because they were all 'high' (used as a pun). He further said "probably because of that we

reached this level, *sort of subtle critic*" (my italics), making again the whole class roar in laughter. He went on by saying that it was at this point that they decided to "work on the *attack* to impact on you, by using imperatives" (my italics). Naturally, the songwriter he is imitating would not probably know about these forms of linguistic choice language offers for meaning-making, but their angle of assessment was relevant, because in their role-play they acted as if they were doing it consciously, as for instance when the student representing the band said:

> The "money acts in your mind" and they act on the listeners to change their social practice. You know what passivization is? "That's really interesting. You are a passive participant when we think in money being an agent, you accept everything money wants – and money wants you! Tragical huh".

The student's utterance *money wants you* was intertextually drawn on USA Uncle Sam's famous slogan "I want you", which again made the whole class collapse in laughter. However, the passivisation the students mention here is not in relation to effective receptive material clauses in which the Medium is foregrounded, as in *the money was burnt,* but used within another context, such as when people accept a situation without reacting against it. In this specific case, money appears to be construed as a mental representation both cognitively (I passively accept it as important) and desideratively (I want to have it). Finally, after the explanation of the linguistic choices encountered in the song lyrics, they moved on to a further interpretative analysis of their findings (see below).

> For us to change the world it is not easy because it depends on the writer and the listener in relation to what they understand on what we write as a message. And "what they want to understand". Life is more important than all the money you can get, such as losing your time (being arrested) and losing your life (being killed) on its search. "We talk about an egocentric, rough, and competitive world. Moved by money." Many groups like ours want to change the world and it hasn't happened so far. Hundreds of people who have lived under this idea won't easily change their behaviour due to our words. But what they did until now is not more important than what they will do from now on. That is what matters. But even with this message there can only be a change if you the reader and listener listen to our call for a change. How you will understand that money is here and won't go away, "probably will never go away" because he controls us and everything we do and this is because "we are slaves of our own desires". People usually understand only what they want to understand.

What becomes clear through their utterances above is that the students appear to have found a methodology on which to build their confidence in dealing with text analysis, since they first search for the resources the text offers to only then construct their conclusions. And the fact that they also have a significant understanding about modality helps them in 'modalising' their statements. Also, the students referred more than once to the three aspects of the constitutive power of discourse (Fairclough, 1989, 1992a). They emphasised, for instance, the knowledge and belief held as commonsense in relation to money, how society behaves according to our possessions (social identity or position), and our usual way of confronting this situation (our social relations). The way they expressed their ideas show that they were critically reading, being this time more monoglossic than heteroglossic. And to conclude their presentation, they uttered the following message: "We just can challenge the social structures if the people stop and think about what we are trying to show". This last line is worth analysing in order to show how it encapsulates relevant resources for meaning potential. The four lines of meaning were all represented semantically by the lexicogrammatical realisation. Logically: the students used a clause complex in expansion of the enhancing subtype in conditional mode, represented by the binder *if* in a clause nexus. This implies that the flow of events demands a condition to occur, suggesting: t*his is possible if that happens first*. Textually: the clause complex is presented in progressive sequence in unmarked thematisation, backgrounding the condition, i.e., leaving it to the end, and foregrounding the relevant information, particularly, the challenge of the social structures. Interpersonally: The utilisation of an inclusive "we" in declarative mood has both the goal of providing information, and to leave no doubt that the change of social practice is to be performed by everyone, suggesting engagement of the interlocutors involved in the process for a change to occur. This is reinforced by the representation of the verbal

group complex in conation *can challenge*, with *can* representing the potentiality in modulation. Experientially: The employment of material processes denoting actions and mental denoting cognition establish how the representation is encapsulated by their peers to convey meaning potential. These extracts above portray evidence of the improvement on how students now deploy their linguistic resources for meaning construal, which is highly dissimilar from the first Stage which was extensively based upon verbal processes hinting at a 'reporting events' phase.

Next, the group started to play the same song with no playback, doing it in an unmelodious and tuneless way just to turn their presentation into something even more hilarious. In the end, the interviewer asked them whether they could speak some words in Portuguese and they pretended they could only speak a few words; they had learned how to say 'samba' and learned how to play the 'pandero', which they pronounced with a foreign accent. Then, the group ended their presentation playing the Brazilian samba. But there were still other funny strategies that enriched their way of presenting their work, such as in the end, when they presented the cast with their names being often repeated because they were concurrently actors, producers, writers and editors. For instance, when the caption was rolling up it read: Victor de Oliveira as Victor de Oliveira, Deise Klauck as Deise Klauck, and so forth. And in the very last part of the cast presentation, another funny momment still occurred when the group wrote *we would like to thank our mums, Daddy and the man sitting in the last desk. Thanks man you are the best!,* making the whole class collapse in laughter again since they were making an allusion to me.

So, this episode serves to exemplify the atmosphere created in the classroom through this experiment during this Stage, in which the students felt more at home. As could be perceived, the way they decided to approach their assignment functioned as

important semiotic resources[36]. They unveiled ways to deconstruct semiotic complexities among the patterned resources that often shape the semiotic potential of these types of presentations, and managed to work on a *resemiotisation*[37] of the activity through their ways of interpreting the meaning potential available within the song text, obtaining a significant level of critical literacy. More importantly, these students had fun, while concomitantly they succeeded in perceiving how the text scaffolded its 'texturing'[38] (Fairclough, 1999, 2004) in this multimodal activity. Through their performance, all the groups showed that they were not simply learning through language (knowledge as content), but also learning about how language works and impacts upon society (knowledge of language as content) (Halliday, 1999).

4.4. Stage 4: Reinforcing the metafunctional aspects

As hypothesised, in this Stage, in which the students attempted to explain to their schoolmates how to carry out a critical analysis drawing on SFL as a backdrop, they performed their analysis aiming at utilising all the resources they had learned towards a critical reading. During this Stage some students were asked to vocalise their experience while they were going through the steps in order to accomplish the tasks (thinking-aloud protocol). Their way of carrying out text analysis was then distant from their earlier ad hoc patterns. Through their testimonies and other activities as warm-up, it became noticeable that discourses were not treated by them with reverence and seen as unbiased

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[36] Lemke takes the same position as Kress & van Leeuwen (1996) that, fundamentally, all semiosis is multimodal, in the sense that an individual cannot make meaning that is interpretible through one unique semiotic resourses system. Based on this premise, for the purpose of this study I am employing 'semiotic resourses' as all the possible ways to create meaning by means of, for instance, verbal, visual, and auditory components that intermesh to create meaning.

[37] I apply the term 'resemiotisation' here also based on Lemke to represent the new way the students used for producing meaning, i.e., from verbiage to both verbiage and image through electronic media.

[38] Drawing on Fairclough (1999, 2004), 'texturing' is seen here as how texts unfold lexicogrammatically to create meaning potential.

truths reflecting views of specific institutions (Varaprasad, 1997), such as newspapers, magazines, TV channels, movies, and so forth. The students' attitudes towards reading texts had achieved a visible change in social practice. It became somewhat conspicuous that they were more conscious in their reading, and looked at texts with their internal guidelines to serve as basis in the search for (c)overt traces and cues delivered by text producers, as in the activities that they performed on two song texts: St9 (*Imagine*[39]*,* John Lennon, 1971), and St4 (*Streets of Philadelphia*[40], Bruce Springsteen, 1994) (see both lyrics and technical aspects in Appendixes 11 and 12, respectively on pages 161/172 and 158/166). Through these song texts, the students had the opportune moment of scrutinising how meaning can be construed lexicogrammatically, reinforcing their metalinguistic awareness for the last song text assessment: St1 *Who protects us from you* (Boogie Down Productions, 1989) (refer to Appendix 12, p. 162 for technical aspects and 13, p. 174 for logogenetic patterns).

Some of the resources which caused dissimilarities for text analysis observed between the first Stage and this Stage are, for instance, the awareness about: (a) the role of the metafunctions; (b) the recognition and utilisation of the appropriate metalanguage studied; (c) the employment of process types and their functions; (d) the role of the mood in the clauses; (e) nominalisation (grammatical metaphor) and lexical cohesion (reiteration); (e) effective clauses in causation or extension (Agency); and (f) the use of a monoglossic stance for critical literacy awareness. I will exemplify some of the items

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[39] **Song text 9 (St9)**: *Imagine* (1971) was a song written by John Lennon, best known as a singer, songwriter, poet and guitarist for The Beatles, although he was also a political activist, a solo musician, as well as actor and author. He composed song lyrics which heavily influenced the development of rock music, leading it towards more serious and political messages. *Imagine* is considered his most successful solo album, which alternates moments of dreaminess and defiance. The title track has become an anthem for anti-war movements of that time (http://www.johnlennon.com, accessed on March 10, 2006).

[40] **Song text 4 (St4)**: *Streets of Philadelphia* (1994) was a song written by Bruce Springsteen and released for the movie "Philadelphia", which deals with a modern social problem, the discrimination against AIDS patients, which won him a Grammy award and an Oscar for "Best Song". Streets of Philadelphia" was judged the best song written specifically for a motion picture. This song brought Bruce Springsteen even more recognition and fame (http://www.brucespringsteen.com, accessed on March 30, 2006).

above with some excerpts extracted either from their written analyses or from their oral interviews.

To initiate the exemplification, I would like to point out that all the students made some allusion to the attention that they should have in relation to the patterns of linguistic choices that the songwriter might use in his/her writing, in the sense of how they would be situated in the text. Invariably, this metalinguistic awareness shows that the students concentrated their attention primarily upon the 'field'. See below, for instance, the importance of 'field' in this student's analysis addressed to their schoolfellows: "The first step to analyse a text is, of course, read the text and understand what it is about. This text is about the way the police acts to the black and/or poor people and how they (poor people) feel about it". And in another sample, another student believed that "what someone should do was find the main idea of the text and discover how it is shown and passed on to the reader". In addition s/he claimed that "This will help because everything else is based on this main idea". Another aspect worth emphasising is that they seemed to have no doubt about the importance of taking into account the process types and Agency as shown below. Through their explanations, they attempted to expose not merely the metalanguage explored but also provide some hints to their fellow students in relation to its employment.

(a) After reading the text with attention, your first step would be analyse the verbs the author is using. What kind of verb is it? It can be material (where there is an action), behavioral (as the name says, it's the kind of verb that presents an agent's behavior), mental (that shows the ideology of the author, and what he or another agent thinks), relational (usually the verb to be), existential (that proves that something exists, using there is there are), and verbal (like "saying" and "asking"). At the song above, we can see all the types of process types, of verbs presented. The mainly ones are material and behavioral, that's because the text writer wants to tell the reader about something that is happening, something that is causing action, and also the agent's behavior, how they react.

(b) At first we have to look after the processes and categorize them in relational, material, behavioral, mental, verbal and existential. In this song as you can see there's a great number of material processes (put, hit, cook). After the processes have been spotted we can analyse the agents. The agency can be implicit or explicit, in this song there's more explicit agents, as he uses I, you and we: "You were put here to protect us" and "If I hit you I'll be killed."

In item (a) above, we can observe how the student mastered the process types, and showed security in most of his/her explanation. This student appears to have tried to perform his/her analysis under the 'who is doing what to whom, how, when and where' pattern. These findings are revealing, especially as these students are not supposed to be experts on this issue (which was carried out in a very short span of time), but to use this knowledge as a tool to contribute to critical reading. In excerpt (b), the student managed to uncover the role of Agency even within a difficult clause complex in expansion, in a grammatically hypotactic relation and semantically enhancing of the purposive subtype. The hardship is that in the dominant clause the Agent is explicit, but in the dependent one it is implicit: *You were put here [ø: you] to protect us*. Hence, despite the fact that the Agency was hidden within a hypotactic clause scaffolded in a perfective (irrealis) non-finite clause, s/he succeeded in acknowledging that *us* was being affected by an exophoric *you* as Agent who was the Affected participant (Medium/Goal) in the primary clause. Therefore, although s/he also underlined the Mediums (unlike what was correctly marked as Agents above), s/he appeared to know what the Agent function in a clause was, as shown in a further analysis in which s/he wrote that "[b]y the agency we can find their goals. The black people …" And this fact can be further confirmed through the activities carried out in the classroom, in which the focus was the Agent and the Affected. During these activities, the students rarely displayed doubts regarding who was acting on whom. I show below some other explanations that they presented to their fellow students.

    (c) … in the text there are always agents, and most of the time, the agents are acting one in another, that's important to comprehend what is going on. …On a text the agents can be explicit or implicit, in this case the agents are explicit 'cause the author wants to put it clear for the reader, it's a direct text.

    (d) During all the text there is only one agent (the police) acting on "the people". It shows that the police is seen by the author as "powerful", the commanding ones, and the people is seen as "powerless", oppressed.

The analysis carried out in (c) shows that this student is sentient of the ways the songwriter may use his/her linguistic resources in order to convey his/her message, which may be, for instance, by means of explicit or implicit Agency. However, some students also appear to have considered the labelling of explicit and implicit Agency in the sense of the ones who may be held responsible for alleged actions. They might be implying here the term Goffman (1981, p. 144) labels as the 'principal', (as mentioned in chapter 1) i.e., the individual "whose position is established by the words that are spoken", which in this case would be related to the whole US government establishment. They might be suggesting here that nothing was done by the ones in power in order to reverse the situation established in the song text, i.e., the oppression exerted on the black minority. For instance, although there are occurrences of Agents working on Mediums, these are usually represented by an invisible 'you' who cannot be held accountable. To exemplify it, one student reported during the interview that there was no direct allusion to the police in the text. According to her, that was a strategy for the safety of the songwriter, that is, not to be so direct, probably for fear of retaliation. She justified it by saying: "If I had to write something I wouldn't expose, especially against the police. I think this is the way he (the songwriter) chooses to escape the police if necessary. I didn't see the word police in the text. I think it is this" (my parentheses). In item (d), although the student is emphatic in pointing out the police (the 'you') as the only Agent, there are also cases in which the songwriter is the producer of Agency, as in *If I hit you I'll be killed*, in which *I* is initially Agent in an effective operative clause and then Medium in an effective receptive clause. Perhaps, it was considered in that way by the students because this Agent (the 'you' implying the police) was regarded as the only one in terms of oppression, or maybe due to the large number of occurrences in the text in relation to the other cases.

The students also remembered to consider the mood of clauses and some of their speech roles. They could explain to their classmates what was implied in proposals or propositions, i.e., when the author was providing or demanding information and in which ways it could be done. One student, for instance, wrote that "another important thing you have to do is to analyse the clauses. It can be declarative, imperative or interrogative clauses. In this song the writer uses declarative clauses, he's telling us facts…" Another student referred to interrogatives in the song text as clauses to "express the feelings and **repugnation** /repugnance/ of those who suffers the action that the agent inflicts. i.e., *Or should I say, who are you protecting? The rich? The poor?*" (my italics). Through this analysis, the student might be suggesting not only that interrogatives usually demand information, but also involve a broader semantic realm within the context in which they are portrayed. They may be referring here to hidden intentions that go beyond the mere aspect of how the mood of the clause is structured, more specifically, how it functions. According to McCarthy (1991), discourse analysis deals with the study of the connection between language and the contexts in which it is utilised. Therefore, it is also connected with the forms which shape language and how these forms function within the contexts of culture and context of situation in terms of meaning. For instance, the question above could be understood as an indirect command: *Protect both the rich and the poor, and not only the rich*. This is what Halliday and Matthiessen (2004) label as interpersonal metaphor.

Besides, the students were able to include lexical cohesion analysis, which they regarded as very significant because it reveals which words the text writer resorted to in order to unveil his/her knowledge and belief. In a student's viewpoint, the word "*protect* is repeated six times and is the most important word because it shows that the people do not feel safe (the ones who should protect them are against them)" (my italics). Another

fact that is relevant to point out is that in most of the students' interventions to explain something to their schoolmates, they made an attempt to expound the reasons the words were used for. For them, it did not suffice to say what was to be done, but also why it should be done that way. They were cognisant that words are a type of vehicle that may convey (c)overt codes of signification implying some kind of ideology because in this Stage all students were conscious that whenever a text producer writes something there may be usually a purpose behind it.

Hence, this way of dealing with texts (from an SFL perspective towards reflection) may become commonsense the more the students perform text analysis because as Fairclough (1999) claims, a critical awareness of language does not need to be brought from outside since it can arise within the normal ways an individual reflects on his/her life as component of his/her life. I would add to this premise that what the individual needs to know is that there is a plethora of resources at his/her disposal for meaning-making, and on these grounds texts may not be what they appear to be at a first glance.

In spite of the fact that all the students were exposed to the four lines of meaning (experiential, interpersonal, textual and logical), and received notions on how to employ them in a text analysis, most students excluded the textual and logical strands of meaning in their explanation to the schoolmates, which were only briefly considered by a few students. This was expected, since the textual and the logical strands of meaning were not the hub of the activities in the classroom and assignments for homework. Nevertheless, they were able to use the negotiated metalanguage (more emphasised in the classtoom milieu) as something natural and had always in mind the importance of a monoglossic stance for reflective domain. They were conscious that all the metalinguistic awareness they had acquired throughout the course would only have some

effectiveness if it led to this reflective realm. For instance, in this phase, the students showed that they were able to read critically by attempting to connect their observations with other segments of our world history, exercising the concept of intertextuality as mentioned earlier (Beaugrande and Dressler, 1981; Bakhtin, 1986; Meurer, 2005), as in the examples below related to the American Ghettos, to a movie about cops and the harm of the savage capitalism in item (e), the partiality of the media in item (h), and the unequal access to education in item (j).

(e) This song talks about the difference of class and why and how the people considered rich crush the poor […]We know that the reality in the ghetto is very different that we always watch in television, we don't know really if the poor man kill the other one, we don't know the truth that is hiden behind the news. [...] the capitalism that is always acting over us and what it is making us to do. […] We can clearly see it in a movie "Dia de treinamento" that there are corrupt cops who kill and steal from drug traders. […] we can see the act of someone in another thing like in the song. So knowing the truth we can defend ourselves from everything outside. […] open our eyes, don't matter if you are black, white, Jew or Italian, we must get together and fight for what we believe.

(f) In my point of view the author is right because in countries like U.S. non-white or non-american people are discriminated, [. ..] we see in lots of means of communication, …

(g) All this things will help you get a critical meaning from the text. The authors are questioning the prejudice, that the authorities have against black people…

(h) We can understand the situation, because we can see those conflicts in our neighborhood. Sometimes we just pass by it and do not give the importance that the fact deserves. There is a lot of bureaucracy in our society and facts like this one are ignored; maybe because of the image TV have of the situation (superficial), in general. This song among others are used to open the eyes and the minds of us who lives in this society degenerated by the money, power and fear.

(i) The author wants to show what s wrong and to show that if the people (us) don't do anything, the things will not change. He says that no one have courage to criticize the police because they "have the power", but the police should be more conscious of their role in the society and we should not need to criticize them

(j) I think people are tired of being clowns. The powerful people try to put fear in people with less education. They make a lot of promises and want to have the people on a leash. They have a strong resource, violence and fear as weapons to frighten population. They would gladly accept a job instead of "esmolas." We should have the right to a better level of education to try to understand what is behind the words.

As all the students involved in the experiment had already displayed some prior knowledge of the metalanguage and the procedure to attain a critical analysis, these factors may have formed a solid foundation for them to arrive at a significant level of

critical reading[41] at this Stage. This can be verified in their concern to maintain at least a triadic dimension as the foundation for their analysis, namely, (a) the function of process types, (b) the Agency, and (c) the mood of the clauses, to only then move to an interpretative dimension.

As portrayed by the instances furnished above, in all excerpts it is easy to observe their level of reflective reading, in the sense of going beyond the mere description of lexicality. In expressions like: (e) *we don't know the truth;* (h) *open the eyes and minds of us;* (f) *we see in lots of means of communication,* and *in my point of view;* and (i) *if the people don't do anything, things will not change,* we can observe how they try to exercise their monoglossic voice. Even when starting with external voice, they eventually take a detour and move on to their own voice to express their own opinion. Yet again, connections with other facts occurring in differing time and place were also part of their resources to express their views regarding the song text, as for instance in items: (e) *the capitalism that is always acting over us,* (f) *we see in lots of means of communication*, and (h) *we can see those conflicts in our neighborhood*. Thus, the fact that the students managed to connect the context of the song with other contexts reveals their maturity to perform text analysis. In addition, since they were aware that critical reading demands a more intricate analysis, clause complexes abounded in their explanation, especially of the 'expansion' and 'projection' kinds, as in examples: (e) *We don't know really if the poor man kill the other one* (projection: idea); and (f) *the author is right because in countries like U.S. non-white…* (expansion in enhancement: reason) The use of modulated verbs and modal adjuncts, such as modality, temporality and intensity were also used when peforming critical reading, such as in the utilisation of modality in modulation: (i) *we should not need to criticize them* (*should*: obligation); of

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[41] There were many similar ideas (as the ones shown above) to explain their viewpoints, and these were not considered because there would be some dissimilarity in vocabulary, but the essence would be the same.

modality in modalisation: (h) *maybe because of the image TV have* (*maybe*: probability), and (h) *sometimes we just pass by it* (*sometimes*: usuality); and of intensity in counter-expectancy: (e) *we don't know really* (*really*: exceeding).

As a matter of fact, the students went much beyond the resources accentuated above. They employed a myriad of linguistic resources to establish their viewpoints while carrying out their critical analysis, such as mental clauses in projection, attributive relational clauses, verb group complex in conation and modulation (potentiality), post-modifying Qualifiers, and Agency by means of causation. Although they had not attained all this level of expertise, in their search for being critic, they unconsciously allocated some of these resources in order to accomplish their aims. To portray some instances of these semiotic representations, I display some of them below.

Mental process: cognitive and projection: (e) We *know that the reality in the ghetto is very different …*
Mental process: cognitive and Phenomenon: (h) We can *understand the situation …*
Relational attributive clause: (f) In my point of view *the author is right …*
Relational possessive clause: (i) … because *they "have the power" …*
Causation: (g) *All this things will help you get a critical meaning* from the text.
Conation as potentiality: (h) … because *we can see* those conflicts in our neighborhood.
Conation as conative: (j) We should have … *to try to understand* what is behind the words.
Post-modifying Qualifier: (e) … we don't know the truth *[[that is hiden behind the news]].*
Verb group complex: (i) The author *wants to show* what s wrong …
Epithet: (e) … there are *corrupt* cops …
Modulation as inclination: (j) *They would gladly accept* a job instead of "esmolas".
Marked thematic regressive sequence: (e)   So *knowing the truth* we can defend ourselves from everything outside.

Their writings and utterances resulted partly from classroom activities which fostered their potentiality throughout their exposition to the SFL theoretical framework towards a critical discourse analysis. It is perceptible how they managed to interweave dissimilar fields, and make allusion to knowledge and belief, social relations and social identities in their analysis. And what is germane to focalise on is that their voice has become visible. As noted, in some instances, the students concurred with the songwriter's dissent stance. This position impelled them to challenge the 'structures of

domination' (Meurer, 2004, 2006) that in their view was interested in keeping the minority, the poor, the Black people stationed at the lower level of society, impeding their intellectual growth. This posture was reinforced by most of the students, as in example (j) above, in which one student complained about the level of education provided in public schools, which she claims does not allow the minority to obtain critical literacy. Hence, they were asked to opine about how they felt in handling this new way of carrying out text analysis. Some of their thoughts are shown below.

> In the beginning I thought it was boring, and that was not going to add something new to me. But I learned many things I was not aware. When I do text analysis now I think of many things; the processes, the one who acts on another. I try to know why he is writing that. If what he writes is true. I also try to know when that happened, where.

> I liked this method because I used to read musics of Legião Urbana. I like to see what is behind what … I like to see the reason why the author writes it.

> With circumstances they make things be more realistic, they give us a better idea about what happened, when, how, where. I didn't think about these things before …processes …, we really have a better idea about the intention of the writer. I already have critical analysis. The teacher asked us to go beyond the words, but she didn't know how. I mean, we didn't have a method, idea of how to do. With this is different.

> I though it was not useful, and very complicated. I wanted to give up. I thought I was not going to follow the course. Then things changed, because of repetition, I studied at home. Now I know it will help me because I can use it in Portuguese, too. The teacher liked my analysis and I said her I was participating in a project. That was cool.

> I really can say there was differences between what I did in the past and now. I don't know, I think I understand things better now. I still have some problems in to know all processes. Relational is easy, it is the verb to be, but there are some difficults. But it shows the intention of the writer. I think it helps us see hidden things. This idea of agency is very important to know.

> In the beginning I had to use the guidelines you gave us, but now I can do it almost unconsciously. I look at the processes, ..the agents.. I don't know. I thought it was difficult in the beginning. I was afraid. I didn't want to participate. But I am enjoying it.

> I guess this new way of analyzing text will help me somehow. As my friends say.. They said they already knew what critical reading was, but this idea of looking at this and that to form the ground to then know about to talk about is interesting. Now I see things that I was not aware when I read a text. Also the interrogatives, the questions, when I give or want information…

All participants in the experiment agreed that this way of analysing text for critical reading would help them in reading and producing texts. As noted, some metalanguage became natural in their classroom activities. But because the students took

pride in what they were doing, sometimes a few of them hinted at some type of egotism, i.e., exaggerated feeling of self-importance as can be found in one of the analysis in which one student appeared to be overenthusiastic. S/he suggested that the students of the experiment were the only ones who could succeed in handling this type of analysis, and that other students would not be able to understand the complexity of process types. So, s/he decided to explain only a few general aspects, which would be more appropriate for the schoolmates to follow. To justify his/her position, s/he wrote: "Since this is trying to explain to someone how to do her own text analysis I didn't include the process types because it is something too complex to explain quickly and that most people are /not/ able to imagine without knowing the names". This was something atypical, but illustrated some type of superciliousness which occurred during this last Stage to only three students of a total of twenty. However, since we were dealing with critical analysis, they themselves eventually managed to realise that no one should be underestimated in terms of potentiality.

On the whole, what was significant in this last Stage was the fact that the students seemed to have carried out text analysis more consciously, i.e., the degree of discourse awareness – in terms of level of engagement that they utilised to deal with linguistic resources and the play of voices around opinions in discourse – was more fully visible than in previous Stages. And the fact that they used the appropriate metalanguage in their group studies and in discussions as commonsense vocabulary suggests a tangible change of social practice regarding how to approach a text from a critical analysis perspective, which I will further elaborate on throughout the concluding chapter.

CHAPTER 5

CONCLUSION

The general aim of the present study was to investigate whether primary features of SFL can be taught in secondary school classroom environment, and what benefits secondary school students can obtain from them. To do that I have used, for the most part, Halliday and Matthiessen's (2004) lexicogrammatical systems of Transitivity, Mood and Theme in conjuction with some notions about the three aspects of the constitutive power of discourse (knowledge and belief, social identities/positions and social relations) as conceived by Fairclough (1989, 1992a), as well as some notions about Giddens's (1984) Structuration Theory as devised by Meurer (2004). This combination led the students to better understand the concepts of social practice and social structures in the semiotic contextualisation encapsulated in song lyrics.

Thus, in this study, the data were investigated at a lexico-grammatical level from a systemic functional grammar, and song lyrics encapsulating social protest were the specific focus. As could be noticed, the motivation behind the conduction of the research was mainly pedagogic. The objectives of the investigation were explored through a detailed analysis based upon four Stages: (1) before the students were introduced to notions about SFL, (2) after the students received the first notions on SFL, (3) in the middle of the teaching, and finally (4) in the end of the experiment, which followed a gradual introduction of primary features of SFL through which the objectives proposed in the introduction chapter were gradually accomplished, as could be observed throughout the developmental Stages. During the three last Stages, for instance, the exploration of processes, participants, Agency and their use as resources by the students themselves provided insightful background towards critical language awareness.

The query on whether secondary school students might learn primary features of systemic functional grammar (SFG) as an empowering instrument by means of which they could further explore the ways grammatical patterning impacts upon meaning construal was positively responded all the way through the enactment of the students' activities. The results of the investigation unveiled that secondary students are able to learn and benefit from the SFL potentiality, i.e., the findings revealed that students can attain relevant benefits for critical reading when they gain knowledge of a meaning-oriented grammar such as the systemic functional grammar (SFG). The findings of the study also unveiled that secondary students were able to perceive text producers' linguistic choices and their meaning-construal potentiality, as well as to manage to apply the appropriate metalanguage for critical reading, which was gradually mastered throughout the developmental Stages, starting from the second Stage. The accomplishment of the objectives of the study can be reflected on how the students responded to the research questions through the enactment of their assignments. The findings showed that the metafunctions, principally the experiential and interpersonal lines of meaning, were increasingly explored by the students during the Stages, for instance, moving the students's response from a verbal stance towards a mental stance, usually via projection, suggesting a shift towards reflective reading.

Hence, all the research questions aimed at and posed in the introduction seem also to have been entirely responded, namely the research question (i), whether SFL contributes to make students read critically and in which ways, as well as the other queries: (ii) how students differ in doing text analysis; and (iii) how they apply the metalanguage, which will be all further tackled below.

As previously mentioned, the primary interest was to investigate whether the students could perform a critical text analysis using SFL as the instrument to scrutinise

songs related to oppositional discourse or' social protest'[42] (Cole, 1971), i.e., songs implying a dissent position other than the position undertaken or imposed by the status quo. Thus, the findings of this experiment are empirical evidence that students can change their way of performing text analysis. The introduction of a description of Agent (Actor) and The Affected (Goal) earlier in the Stages – in the sense of contributing to the meaning potential – had a positive effect on the students, leading me to draw the following conclusion along the semestre: (a) there was no discernible meta-awareness of a meaning-oriented grammar before the students were introduced into the theory; (b) after the introduction of the theory, the students were able to distinguish the Processes (material, mental, relational, verbal, behavioural and existential, though with some doubts as to the correct process types) and Participants, before being introduced to the function of Actor and Goal,; (c) the students managed to identify specific participant roles in effective material clauses, i.e., they could distinguish when clauses were displayed with Agency; (d) the grammatical roles that Actor and Goal played in some contexts enabled them to think more abstractly reaching a reflective reading; and (e) all students succeeded in showing a more abstract level of interpretation at a later time, moving beyond the symbolic surface representation of the words.

It is germane to reiterate that I was not only interested in the levels of learning that the students might achieve, but also on the evolution of their performance. Seconding Williams (2000), my concern was about what 'pedagogic strategies' effectiveness served to support or encumber their development, whether or not they experienced frustration along the more abstract ways of thinking about how language functions through clauses rather than sentences, and whether the knowledge about functional grammar diminished or increased their interest in carrying out song lyrics

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[42] Social protest has to do with disapproval of any existing situation in society or attitudes that are widely held or when there is approval of attitudes that are not widely held. (Cole 1971)

analyses. My concern in directing students' attention to some linguistic features that the students might not perceive as semiotic resources seemed to have contributed to help students apprehend the metalinguistic terms in connection with specific semantic features of a text, say Actor and Goal, circumstances and processes. In other words, they were able to further explore these new metasemiotic resources and profit from them for their interpretation.

Hence, I claim that when students become familiarised with the appropriate metalanguage to develop critical reading, they can be able to reach the next level, i.e., the level Hasan (1996a) labels 'reflection literacy'. And this could be supported with innumerable samples provided by the students during the enactment of their tasks above as in their analysis concerning the song text 'Money, Pink Floyd (1973)'. The students managed to perceive traces and cues of other texts about the subject under focus, which they connected with capitalism, displaying their language awareness as regards intertextuality. And as Fairclough (1999) states, 'new capitalism' does not entail an exclusive focal point on economic issues since it yields ramification throughout social life, and hence may impact upon environment as well as education issues. The significance of language resources regarding these issues was not left unnoticed by the students after they have started looking at texts more consciously. In addition, taxonomised nominal groups such as *modality*, *process types* or *connectives* are liable to become commonsense in their daily school lives once this metalanguage is utilised recurrently to probe the texts the students encounter. And because this pedagogic practice is a contextually responsive metalanguage, the learners may profit from it from the beginning.

5.1. SFL contributions

As to the SFL contributions towards reflection, this investigation unveiled that through a meaning-oriented functional grammar the students seemed to be capable of building up the necessary knowledge to deal with a semiotic construction of experience. It appears that students profit more from the utilisation of a specialised metalanguage which helps them be more conscious in relation to the semiotic resources available in discursive events. Factors such as recurrent points of departure, use or lack of modality, clauses used to provide or demand information, participants affecting another participant, and circumstances utilised to encapsulate meanings may be part of the students' instrumentation to perform text analysis, as well as the understanding about a move from the personalised to the depersonalised in the linguistic realisations of the text, for instance, through the choice of a nominal group realising a material entity, as for instance when someone refers to government policy or the police, they are referring to abstract entities, as in this Foxnews online headline (June 15, 2005) *Iraq explosion kills 23*. The way the news is reported suggests that no one is held accountable for the killing, that is, it is displayed as if there were no human cause (see another example from an extract of St5 *Guerilla Radio*: <u>All hell</u> *can´t stop us now*, on pages 26-27). In relation to the facts posited above, the evidence that the students started to have some understanding about these linguistic resources (metalinguistic awareness) is the fact that they appeared to be flabbergasted in the closing Stage of the experiment for being able to harness the metalanguage that they revealed were afraid of in the beginning, i.e., they reached a position of being able to comprehend more effectively how language can be used to encapsulate meaning.

SFL seems to provide students with a better visualisation, so to speak, of what surrounds the phenomena imbricated with a meaning potential towards meaning-making.

As a result, the students who have learned the appropriate metalanguage differ in carrying out text analysis because they keep in mind that they have to be aware of how texts are structured; for instance, whether a text is meant to provide information (proposition) or demand information (proposal), the reason why the text producer applies more consistently a special process type, the points of departure s/he uses more recurrently (Themes), the lexical elements more often employed (lexical cohesion), whether there is participant impacting upon Affected ones (Agency), and whether the quantum of information has a flow of events conveyed by circumstances (developing grammatical metaphor by being downgraded to function as constituents of a group or phrase rank), or connectors (linkers and binders forming clause nexuses in clause complexes). Hence, the findings uncovered that SFL may contribute to critical reading, among other things, due to its connection with the social via the context of situation and culture in which the semiotic representation occurs, and by turning visible the subtle realisations of power, status and identity, for instance, through Agency, even in nonagentive clauses.

In reason of that, this study revealed that SFL had some important contributions for the change that the students had for carrying out text analysis under a critical perspective. For instance, it was noticeable that: (1) the students became more conscious of the role a text producer and text recipient possess; (2) they became aware that discursive practices may create, reinforce or change social practices impacting on knowledge and beliefs; (3) they were able to look in between the lines, especially in the case of passivisation with elided Agent; (4) they comprehended the reasons implied in the utilisation of modality used in a clause for proposition or proposal, especially in relation to structures of domination; and (5) they were cognisant of how reality may be represented, even in the sense of grammatical metaphor. However, all the items

discussed above are also dependent on how confident the students are about their potentiality which is further discussed below.

5.2. Social and cognitive factors

It is important to highlight again that these students' group profile brings about some features that are atypical at this level of schooling in public schools, at least to my knowledge. However, in the first Stage some students, despite their level of English, had difficulty in coping with unknown vocabulary. Only after they had some help in reading strategies, such as in relation to the relevance of schemas for inference, the awareness of the function of relevant affixes for word formation, for instance, is that they were empowered with some metacognitive awareness (Aebersold & Field, 1997) that enabled them for better text understanding. This metacognitive awareness, based upon an interactive approach, allowed them to open their horizon for critical reading, since it helped the students capture the 'field' of the texts more appropriately. In other words, despite their high level of knowledge of English (comparing to their classmates in other classes), the majority of the students started to succeed only when they started to relate text and construe the context of situation, constructing the potential that lay behind the text, and construed from it, the context of culture that lay behind that situation, as advocated by Halliday (1999).

In addition, some of them felt very shy to participate in activities. As an illustration, they politely refused to show their presentation to students of other classes merely on shame. Therefore, I had to resort to strategies like 'modelling'[43], 'deconstruction', and 'joint negotiation', (Macken-Horarik, 1996; Rothery, 1996) which

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[43] I am appropriating these labels from Macken-Horarik (1996) and Rothery (1996) to refer to stages in the experiment in which the students and I jointly decided what to work on (modelling), on how to simplify the taxonomies (deconstruction), and what to design as activities (joint negotiation).

were essential for some students who were introvert (most of them) and / or possessed an underprivileged background in reading (just a few).

The engagement in the development of multimodal representations seemed to have eased the burden of the abstract learning for these students and aided in their participation since they seemed to have lost part of their fear in facing their friends in their own groups. However, their introversion may have caused hindrance in their performance by not allowing them to expose all their meaning potential in language for challenging reality both in class activities and probably in their own individual social practices (Gass and Selinker, 2001; Ellis, 1985, 1994, 1997). As argued by Ellis (1994, p. 239), "social factors have a general impact on the kind of learning that takes place, whether informal or formal". That implies that some of these students may run a serious risk of being prevented from challenging their social structures due to the inherent social positions and role prescriptions they may undertake for themselves, which may be partially deconstructed through joint activities on which, through the appropriate regulative and instructional register, they may become more confident in their potentiality. It is germane to lay emphasis on the fact that while working with students at this level of schooling I confronted very shy students that were not willing to share their thoughts. Therefore, I had to get familiarised with what was causing constraints in order to remove the barrier by assessing these students more privately until they felt more secure in going on their own. This constraint may have been caused due to the class heterogeneity in terms of English level (as alluded to in section 3.1 above). Thus, because I unveiled that students who had lived abroad were indirectly causing inhibition to a few students' participation, I managed to solve it before it led to a larger proportion. This impending impasse was solved by making these few students comprehend that each of them was requisite for the experiment. In reality, the fact that they had the least

background in the English language was interesting for the experiment. So, these students ended up by taking this hindrance as a challenge for them to overcome, and became more active in the activities since the acknowledgement regarding their 'new' role prescription in the experiment seemed to have raised their self-esteem.

5.3. Concluding remarks

In summary, regarding the research question on: (i) the ways SFL can contribute to make secondary students read critically and become more aware of their social positions within their social structures, the findings revealed that as soon as the students became familiarised with the SFL metalanguage there was a change in the way they carried out text analysis. In other words, the findings revealed categorically that as soon as the students became equipped with the empowering tool of SFL they became able to scrutinise the discursive event on question dissimilarly and more appropriately under a critical reading perspective by taking into account the function of the participants, of the processes, modality, and principally, of Agency. Some factors which can be perceived as evidence that students acquired more language awareness along the SFL teaching are: (1) the students started to question themselves the purpose of a text to be written; (2) they read texts with suspicion in the sense of taking into account what lay behind them in terms of knowledge and beliefs; (3) they tended to have a more defensive stance towards the purpose of the message and the linguistic choices encapsulated in the message; (4) they became more aware that they were potential target of text producers; and finally (5) through the connections the students usually made with other texts by perceiving the intertextuality through cues and traces found in the texts. That is, through SFL they could perceive the various forms in which discourse can be constructed. And this hints at the fact that the SFL theoretical framework may serve as a firm ground on

which secondary school students can support their critical analyses. Through acquiring this metawareness, they are prone to become more conscious of their social positions, and by reaching a reflective stage, these students may become Agents to reinforce or challenge the status quo.

As to research question (ii) in which ways secondary students differ in doing text analysis after they become acquainted with SFL, the findings revealed that the utilisation of the metalanguage to deal with text analysis enabled them to acquire a critical language awareness which was not often found in the first Stage of the experiment. Hence, by acquiring this metawareness the students became able to confront ideas taking into account the motif the text writer used to convey information, as well as how it might impact on the participants engaged in the situation and on themselves. As a result the students moved from a heteroglossic stance (instantiated mainly by verbal processes), which usually excluded them from entering the discussion, into a monoglossic stance (instantiated more abundantly with mental and agnate relational processes) which contributed to make their voices more visible in the discussion. Additionally, the extensive employment of a wider range of linguistic resources for meaning construal, as for instance, circumstantial clause nexuses for enhancement of their standpoints, makes a protruding evidence of their different reading practices.

As to research question (iii.), on how secondary students apply the SFL metalanguage to perform text analysis under a CDA perspective towards critical reading, the findings showed that they usually followed a sequence: first they analysed the field, then how the text was arranged lexicogrammatically, especially in terms of process types and Agency, and finally went on to the interpretative level.

Thus, it appears that there is an open-ended horizon for scholars to endeavour in investigation at secondary school level with a focus towards a critical reading, i.e., a

critical orientation towards critical literacy supported by metalinguistic resources such as the ones encountered in Systemic Functional Linguistics. For that reason, there should be an EFL teachers' concern to ensure that students have adequate ability in reading and writing towards critical literacy. And it is a matter of equity and social justice that we, as teachers, must provide our students with some appropriate educational programs for them to achieve this target as conceived in CDA realis (found in the mainstream) and/or CDA irrealis, known as positive discourse analysis (PDA), i.e., a critical orientation focusing more on how people at the marginal side of society utilises linguistic resources to have their voices heard (Martin, 2004). However, by no means I intend to imply here that an SFL- based theoretical framework is the unique or the best way for students to achieve critical reading because on doing so, I would be against the purpose of what critical reading attempts to emphasise, i.e., to allow the liberty of choice, which appears to be also advocated by Fairclough (1999, p. 8):"… any way of using language which gets to be given and accepted does so through applications of power which violently exclude other ways, and any way of using language within any social practice is socially contestable and likely to be contested". For this reason, what has to be regarded here is whether secondary students could or not make use of SFL to foster critical reading, which was responded positively. Thus, it was not used as a coercive imposition excluding other tools to foster reflective reading. And this is something EFL teachers need to be aware of in their search for tools for critical reading purpose. That is, what was noticeable through this experiment sustained by the samples displayed above is that the introduction of SFL unlocked, so to speak, the development of metalinguistic awareness in secondary school students towards critical reading, enabling them to look at texts within a different angle, rather than with reverence as the only expression of the

truth, i.e., they now reflect on what is taken as verity. And this, I claim, is one important step to attest development of critical reading.

5.4. Pedagogical implications

To further elaborate on the findings of the investigation, the fact that the secondary school students were not able to go much beyond the surface words in the first Stage of the experiment portrays the picture that they lacked the necessary instrumentation as provided in SFL for them to carry out text analysis aiming at a critical literacy. In other words, they had not been afforded access to more powerful and abstract metalinguistic tools as the ones established in SFL. This may hint at the fact that our language curricula are still too much bound to traditional school grammar. Hence, these findings discussed above should be pursued by secondary school teachers in activities to help students develop what Macken-Horarik (1996) names 'the third domain', i.e; 'critical literacy' or 'reflection literacy' for Hasan (1996a). As claimed above, this is the stage where students initiate to reflect on and challenge the foundations and postulations on which specialised knowledge is centred. But in order for it to occur teachers should also be concerned with displaying to students the variety of linguistic choices individuals have in order to say the same thing, and what it may imply (Hasan, 1996, 1999; Eggins, 1994, 2004). Teachers should be goal-oriented in their pedagogic practices (Macken-Horarik, 1996); i.e., they should display very clearly the regulative and instructional registers (Christie, 2000) for the students to develop the enactment of their assignments, and should plan their semiotisation of the learning towards a reflective reading as well. Hence, teachers have a vital role in the formation of critical knowledge in schools. EFL teachers should provide their students with appropriate tools for their voice to be echoed and heard in a way that they can be counted in society. I suggest that teachers start

planning their classes towards a critical orientation, or at least in some activities, because if teachers apprentice their students into some of the metalanguage to carry out scrutiny of discursive events, they will be contributing to the formation of better individuals who will be able to attain linguistic resources to question the veracity of some disguised truths, as claimed by Hasan (1996a). They may then be able to recode some hidden discourse and have a better foundation to understand how power is created, reinforced or challenged (Fairclough, 1989, 1992a, 1992b; Heberle, 2000; Meurer, 2004, 2005, 2006). In other words they may have a much better understanding of how meaning-making is forged and what leads someone to say what is said in that specific way, as well as the outcomes of taking certain linguistic choices from a paradigmatic axis (Martin, 2000; Eggins, 1994, 2004; Halliday and Matthiessen, 2004).

To further elaborate on the issue, teaching students functions rather than forms, seems to enrich the way of analysing discourse in secondary schooling as was displayed in enriching samples extracted from this experiment. It is a significant alternative for assisting teachers in their attempt to go beyond the mere multiple-choice questions commonly utilised in our schools (Taglieber, 2000; Tomitch, 2000; Figueiredo, 2000). So, I fully concur with both Martin's (2000) and Williams's (2000) statements, in which they assert that a functional grammar in conjunction with a pedagogy which orients learners to thinking about how grammatical patterning functions in a text to make meanings may generate noteworthy constructive effects for critical discourse analysis and/or critical literacy.

5.5. Limitations of the present study and suggestions for further research

This case study is probably the first one in this specific area carried out in Brazil, at least to my knowledge. Therefore, more empirical data are necessary so that these findings can be confirmed or contradicted. I suggest new investigations with new groups of students to probe the efficacy of SFL since, as pointed out above, the group that participated in this experiment is not ordinary in secondary schools, and I am aware that the number of students involved is not representative enough to claim that the findings unveiled can form a trustful pattern. What I claim is that this study, as a departure point for further investigation in this area, revealed significant findings, which should be further pursued in order for us, EFL teachers, to have more comprising empirical data to sustain the claim that SFL can be applicable in secondary school environment.

I second Fox (1988), Thistlethwaite (1990) and Heberle (2000), among other scholars, who suggest research also into an ampler perspective. It was noticeable that when there was more variety in the material to be explored, the students tended to be more openly engaged. This phenomenon may be occassioned due to the new challenges the students may face, and which may help break the routine of working with the same text type. In reason of that, I also illustrated the activities in the experiment with a variety of texts, although the ones on which the students were assessed were only texts related to song lyrics. Hence, I suggest new investigations in the realm of critical literacy in secondary school level concerning movies for children (to investigate ideology), or concerned with history and geography textbooks (to investigate how public school textbooks foster critical thinking) used in the primary and secondary schooling, in which students would analyse the discursive practices in a multimodal approach, since they would be taking into account both text and image contextually. In addition, the phenomenon of the multimodal or composite text drawing on systemic functional

semiotics is a challenge for discourse analysts and would be a richer account of evaluation in both image and verbiage. I believe it would contribute immensely in the sense of probing the development of semiotic grammars regarded as adequate for an integrated account of multimodal texts (see Kress and van Leeuwen, 1990; van Leeuwen and Humphrey, 1996).

These further investigations may also be in consonance with Martin's (2000, p. 297) premise which encourages "researchers to focus more attention on emancipatory discourse […] along with other aspects of social practice, in a way which works towards greater freedom and respect for all people" in what he labels Positive Discourse Analysis (PDA) or Critical Discourse Analysis irrealis. However, I would suggest instead, positive critical discourse analysis (PCDA), on the grounds that the terminology is self-explicative and easy to understand especially for educational purpose.

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APPENDIXES

APPENDIX 1

QUESTIONNAIRE - STUDENT'S PROFILE[44]

Please, answer the questions in a concise way and when necessary put a tick by the options in the boxes.

	Name (optional)
1	What is your experience with the English language?
	I use it frequently ☐ I use it only at school ☐ I rarely use it ☐
2	How did you learn English?
3	What is your favourite TV program?
4	What type of film do you like best?
5	What do you usually like to read?
6	What do you think about politics?
7	How often do you read newspapers?
	always ☐ sometimes ☐ rarely ☐
8	How often do you watch the news on TV?

---

[44] Based on Burgess' (2001) guide: *A general introduction to the design of questionnaires for survey research*,

	always ☐ sometimes ☐ rarely ☐
9	Do you like to participate in students' school movements?
	yes ☐ no ☐ sometimes ☐
10	Do you usually discuss the news with your family members or friends?
	always ☐ sometimes ☐ rarely ☐
11	Do you have any member of your family who has participated in any sort of movement for theirs or somebody else' s right?
	only once ☐ in some occasions ☐ never ☐
12	Are you usually interested in what is going on in the world?
	always ☐ sometimes ☐ rarely ☐
13	In study groups, do you prefer to represent your classmates or be represented by them?
	represent them ☐ be represented by them ☐
14	Have you ever been the representative of your class group in school?
	only once ☐ in some occasions ☐ never ☐
15	Do you consider yourself more introvert or extrovert?
	more introvert ☐ more extrovert ☐
16	If you had to grade your country and the world how would you grade them?
	Brazil ☐ world ☐

APPENDIX 2

Read the texts below and try to specify the text types: ex. a letter, recipe, a political speech, a joke, etc. How do you justify your choice?

GENRE

(1) And what's the latest they have told you about David and the others?
Well, we received a very encouraging phone call this afternoon, as a result of the ambassador's efforts, during the meeting with the crew. They apparently were allowed to prepare brief messages to family members, and that message was relayed to us by the Navy.
And is your son in good shape?
He says all is well.

(2) Our daily deeds as ordinary South Africans must produce an actual South African reality that will reinforce humanity's belief in justice, strengthen its confidence in the nobility of the human soul and sustain all our hopes for a glorious life for all. All this we owe both to ourselves and to the peoples of the world who are so well represented here today. To my compatriots, I have no hesitation in saying that each one of us is as intimately attached to the soil of this beautiful country as are the famous jacaranda trees of Pretoria and the mimosa trees of the bushveld.

(3) Mounting his horse again Prince Andrew lingered with the battery, looking at the puff from the gun that had sent the ball. His eyes ran rapidly over the wide space, but he only saw that the hitherto motionless masses of the French now swayed and that there really was a battery to their left. The smoke above it had not yet dispersed. Two mounted Frenchmen, probably adjutants, were galloping up the hill. A small but distinctly visible enemy column was moving down the hill, probably to strengthen the front line. The smoke of the first shot had not yet dispersed before another puff appeared, followed by a report. The battle had begun! Prince Andrew turned his horse and galloped back to Grunth to find Prince Bagration. He heard the cannonade behind him growing louder and more frequent. Evidently our guns had begun to reply. From the bottom of the slope, where the parleys had taken place, came the report of musketry.

(4) Place flour in a small bowl. Dredge chicken in the flour to lightly coat.

Heat olive oil and butter in a medium skillet over medium heat, and saute the chicken breasts until no longer pink and juices run clear. Set aside, and keep warm.

Stir hoisin sauce and orange juice into the skillet, and scrape up the browned bits. Mix in mandarin oranges, green onions, and cashews, Return chicken to the skillet. Continue cooking until all ingredients are heated through.

(5) Once upon a time... there lived an unhappy young girl. Unhappy she was, for her mother was dead, her father had married another woman, a widow with two daughters, and her stepmother didn't like her one little bit. All the nice things, kind thoughts and loving touches were for her own daughters. And not just the kind thoughts and love, but also dresses, shoes, shawls, delicious food, comfy beds, as well as every home comfort. All this was laid on for her daughters. But, for the poor unhappy girl, there was nothing at all. No dresses, only her stepsisters' hand-me-downs. No lovely dishes, nothing but scraps. No nice rests and comfort. For she had to work hard all day, and only when evening came was she allowed to sit for a while by the fire, near the cinders. That is how she got her nickname, for everybody called her Cinderella. Cinderella used to spend long hours all alone talking to the cat.

(6) **Feb. 8, 2006 —** Asthma sufferers should steer clear of Scranton, Penn.; Richmond, Va.; and Philadelphia. They are the three worst cities for asthma, according to the Asthma and Allergy Foundation of America.

The foundation analyzed 12 factors, such as the estimated prevalence of asthma in each city, annual pollen levels, air quality, public smoking laws, number of asthma specialists, and school inhaler access laws.

It then compiled a ranking of the 100 worst cities for people with asthma. Also in the Top 10 were Atlanta; Milwaukee, Wis.; Cleveland; Greensboro, N.C.; Youngstown, Ohio; St. Louis; and Detroit.

(7)

- http://chicken.allrecipes.com/az/MndrinrngChickn.asp
- Larry King Live; Are There Ghosts? Aired April 3, 2001 - 9:00 p.m. ET (CNN)
- Statement of the president of the african national congress nelson rolihlahla mandela at his inauguration as president of the democratic republic of south africa union buildings in: http://www.anc.org.za/ancdocs/history/mandela/1994/inaugpta.html
- War And Peace (1869) by Leo Tolstoy
- http://www.ivyjoy.com/fables/cinderella.html
- http://abcnews.go.com/Health/story?id=1593822

APPENDIX 3

Homepage to practice ideology

What differences can you see in these two homepages of Banco do Brasil? Try to justify your answer.

Portuguese version

Accessed September, 2005

English version

APPENDIX 4

Texts to practice the process types (Oral activity)

Text 1

Só uma vez no carro. Né. No carro que eu fui em cima. (SUMMARY) Né? Credo! Até dá pra rir, não?. (EVALUATION) Eu vinha passando lá na ... Ai! O nome daquela rua, meu Deus! Pera aí. Aquela rua dos servidores, aquela rua ali, agora, que eu não sei dizer... Pera aí. Ai, aquela rua que sai dos servidores, que tem aquela bomba de gasolina agora, que a gente entra ali. Aquela rua ali. Vinha passando ali. Tinha dois carros. (ORIENTATION)
Aí uma senhora veio no fuca. Aí mandou eu parar. Aí eu parei. Parei. Atravessar a rua. Parei. Ela garrou, mandou eu passar. Quando eu passei, ela botou o carro em cima. (COMPLICATING ACTION) Agora eu não sei, se foi um milagre, ou foi devoção que eu tenho, a fé que eu tenho em muitas coisas (EVALUATION) que quando ela veio com o carro, eu pulei e fiquei sentada na frente do carro, ali. Quando eu dei conta de mim, eu tava sentada em cima. (RESOLUTION) Foi só. A única coisa, que aconteceu na minha vida. Né? Nada mais. (CODA)
Meurer, J.L. (2000, pp. 157-8)

Text 2

Bebê morre após ingerir remédio errado em SC-Um bebê de apenas dois meses **morreu** nesta quinta-feira após **ingerir** o remédio errado **dado** no posto de saúde do bairro Saco dos Limões, em Florianópolis, Santa Catarina.
Segundo o *Diário Catarinense*, a criança de nome Júlia **ingeriu** a medicação para uso adulto ao invés do pediátrico e **tomou** uma dose 10 vezes maior do que a **prescrita** pelo Hospital Joana de Gusmão para o tratamento de um problema cardíaco.
http://noticias.terra.com.br/brasil/interna/0,,OI884349-EI306,00.html, *accessed February 16, 2006)*

Text to practice the three variables of register (Oral Activity)

McDonald's sued over fries ingredients
Sunday, February 19, 2006; Posted: 9:44 a.m. EST (14:44 GMT)
CHICAGO, Illinois (AP) -- McDonald's Corp. faces at least three lawsuits claiming the fast-food giant misled the public after it acknowledged earlier this week its french fries contain milk and wheat ingredients. (CNN online)
http://www.cnn.com/2006/LAW/02/19/fries.suits.ap/index.html, accessed February 19, 2006)

APPENDIX 5

Process types – Activities: Mark with an X the process type you find in the song text below.

	STAND (Sly & The Family Stone, 1969)							
	20							
	CLAUSES	**MATERIAL**	**BEHAVIORAL**	**MENTAL**	**RELATIONAL**	**EXISTENTIAL**	ext	loc
1.0	‖‖(you) **Stand**! ‖‖							
2.0	‖ In the end I**'ll** still **be** you ; One [[that's done things // you set out to do]].‖							
3.0	‖ Stand! There'**s** a cross [[for you to bear]] ‖							
4.0	‖ (There **are**) Things [[to go through // if you're going anywhere]].‖							
5.0	‖ **Stand**! For the things [[you know are right.]] ‖							
6.0	‖ It's the truth [[that the truth makes them so uptight.]] ‖							
7.0	‖ Stand! All the things [[you want]] **are** real.]] ‖							
8.1	‖You **have** you [[to complete]]							
8.2	// and there **is** no deal.‖							
9.0	‖ Stand! You'**ve been sitting** much too long.‖							
10.0	‖ There's a permanent crease in your right and wrong.‖							
11.1	‖ Stand! There's a midget standing tall							
11.2	// And the giant beside him (**is**) about **to fall**.‖							
12.1	‖ Stand! They **will try to make** you **crawl**							
12.2	// And they **know**							
12.3	// [[what they're saying]] **makes** no sense at all.‖							
13.1	‖ Stand! **Don't** you **know**							
13.2	// that you **are** free?‖							
14.1	‖ Well, at least in your mind (you **are**)							
14.2	// if you **want to be** (free).‖							

APPENDIX 6

Activity to practice assumptions and expectations (knowledge and belief, social positions and social relations)

MONSTERS - Movie activities

As could be noticed in the movie, the film displays some examples of ideology, assumptions and expectations, but all these in a funny way. Can you discuss with a partner and get to some conclusions about these events? Try to answer orally the following questions.

1) What was the ideology implied in the movie?

2) Can you justify it through this line uttered by Mr. Waternoose: "There is nothing more toxic or deadly than a human child. A single touch could kill you."?

3) In your opinion who represented the power in the social structure of the movie?

4) What was the assumption and expectations about the little child?

5) Can you give an example of 'naturalisation' (the only truth you believe in) or 'inculcation' in the movie?

6) What led Sulley (the blue monster) and Mike (the green egg-shaped monster) to change and challenge their social practices (ways of behaving)?

7) What types of process were used when Sulley says "Hey Mike, this might sound crazy, but I don't think that kid is dangerous"?

8) What function do the linguistic resources (processes and modality) used above have in discourse (communication)?

9) How can you summarize the idea of social practices and knowledge and belief according to the movie?

APPENDIX 7

CRITICAL READING ACTIVITIES (Transitivity)

1. The song text below has 17 verbal groups (processes) represented in bold in 4 out of the 6 process types below. Try to spot the 4 process types represented in the song text, and find out the two process types that are not represented in the lyrics.

Material (actions):
_____

Relational (relations):
_____

Mental (ideas):
_____

Verbal (locution):
_____

Behavioural(behaviour):
_____

Existential (existence):
_____

+++

REDEMPTION SONG
(Bob Marley)

Old pirates, yes, they **rob** I;
Sold I to the merchant ships,
Minutes after they **took** I
From the bottomless pit.
But my hand **was made** strong
By the 'and of the Almighty.
We **forward** in this generation
Triumphantly.
Won't you **help to sing**
These songs of freedom? -
'Cause all I ever **have**:
Redemption songs;
Redemption songs.

Emancipate yourselves from mental slavery;
None but ourselves **can free** our minds.
Have no fear for atomic energy,
'Cause none of them **can stop** the time.
How long **shall** they **kill** our prophets,
While we **stand** aside and **look**? Ooh!

Some **say** it**'s** just a part of it:
We**'ve got to fulfill** the book.

Won't you **help to sing**
These songs of freedom? -
'Cause all I ever **have**:
Redemption songs;
Redemption songs;
Redemption songs

+++

2. Now that you have finished spotting the processes, what kind of process is more frequent?

3. Why do you think the text writer chose more frequently this type of process to write his message?

4. What are the most frequent participants in this text? What function do they have?

5. Discuss with you partner if there is any participant acting on another. If so, who is acting on whom?

6. Are there Agents (Actors) that are implicit, that is, is Agency usually more implicit or explicit? Why?

7. Whom or what are the Agents (Actors) acting on, that is, what are the Goals?

8. Does the songwriter use any circumstances? If so, what types of circumstances are used and with what role?

9. I guess you have noticed that some words are more repetitive than others. Why did the songwriter make them so recurrent?

10. Considering the facts above, why, in your opinion, did the songwriter create this song? In other words, what is the intention of the writer?

11. Does this text writer contribute to the creation, maintenance or does he challenge the social structure? In which ways?

APPENDIX 8

QUESTIONNAIRE / STAGE 2 (Student's follow-up (Q2))

Please, answer the questions below in English or in Portuguese about the impressions you have about this new way of doing text analysis.

1) What is your point of view about doing text analysis taking into consideration a *critical perspective*?

2) Do you think that knowing about *knowledge and beliefs*, *social relations* and *social subjects* is relevant for text analysis? Can you justify your answer?

3) In which way learning about *assumptions* and *expectations* that people usually have may contribute to your performance in dealing with text analysis?

4) Now that you know that sometimes there are *Agents* (Actors) affecting *Mediums* (Goals), in which ways does that knowledge improve your way of performing text analysis?

5) As you have learned there are different types of processes when we use language: *material*, *relational*, *mental*, *verbal*, *behavioural*, and *existential*. How do you think this knowledge may help you understand a message better?

6) In your opinion, is it relevant to be aware of repetitive words and circumstances during a text analysis? Why?

APPENDIX 9

CRITICAL READING GUIDELINES[45]

Phase 1 (General Questions)

1- What is the field (what they are talking about)?
2- What is the tenor (is it a more formal or informal interaction)?
3- What is the mode (how the message is carried on)?

Phase 2 (Representation of experience)

4- What are the main participants in the text?
5- What kind of processes (material, verbal, mental, relational, experiential, behavioral) are more frequent? For what reason?
6- List the words you think are more relevant in the situation. Explain the motive.
7- Write the words that indicate opposition to the status quo.
8- Is there any agent acting on somebody or something? Who is acting on whom?
9- What are the main types of circumstances (time, place, manner, cause, condition, etc.) used? How do they help carry on the message?
10- In your opinion, why did the text writer make use of these specific linguistic choices?
11- What verbs, nouns, and adjectives contribute to project identities and relations?
12- What words, expressions, constructions, etc. indicate the writer's position towards the subject he raises?

Phase 3 (logical flow of information)

13- Are there connectors (conjunctions) that indicate cause, manner, condition, place, time, etc.? In which way can they help the songwriter in transmitting his/her message?

Phase 4 (the make-up of interaction)

14- Which method does the songwriter choose to convey his/her ideas? Through declarative clauses (giving information), interrogative clauses (asking for information) or imperative clauses (asking somebody to do something)?
15- What subjects are more recurrent (repetitive)? Why?
16- Is there use of modality (*probability, usuality*, and *obligation*)? What for?
17- Is the text a more conversational style or a more distant and formal one? What evidence does the text show you about it?
18- Is there use of references such as *you* or *we*? Why are they used?
19- What kind of involvement does the song writer want to create by his/her way of writing?
20- Write the words you consider more friendly (proximity), that is, the kind of words you think he uses in order to get nearer to the reader.
21- What kind of relationship could he arouse in you? How do you position yourself in terms of what he writes?

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[45] Based upon Oliveira (1989), Kress (1989), Wallace (1992, 1995), Fairclough (1995), Motta-Roth (1998), Motta-Roth and Heberle (1994) and Heberle (2000).

Phase 5 (Carrying out the message)

22- What types of point of departure (the words he starts his clauses / sentences) did the writer use?
23- Is Agency (Agent who performs the action) usually implicit or explicit?
24- Is there passivisation (passive voice)? If there is, is the Agent explicit or implicit? Why?

Phase 6 (Discursive practice)

25- What differences are there between the role of a text producer and a text recipient (receiver)?
26- What is the main focus of the writer (in terms of assumptions and expectations)?

Phase 6 (Social practice /social behaviour)

27- Does the text writer contribute to the creation, maintenance or does he challenge the social structure?
28- Can you see any ideological traces in what the song author writes? In which way?
29- How are the social relations and social identities in the specific context regarded by the writer?
30- What do you think the text show in terms of knowledge and belief?

APPENDIX 10

SOME TRANSCRIPTIONS OF CLASSROOM ACTIVITIES

Excerpts of a classroom discussion about process types:

StdA: It looks our mind is the Affected participant, the Goal, isn't it guys?

StdB: Yeah!, But the final result is mental because then we will think about things different. I think we are affected mentally.

StdC: … both can be used. I guess. Sometimes processes can be one and sometimes another. It depends of the context.

StdD: Para mim, eu também acho que é mental, não sei.

StdA: Not to me. I see one acting on another participant. So when there is agency there is material process.

StdD: É sempre assim? Always? No exception?

StdB: I still think this is mental. It is about what we think. It is related to what we think…

StdC: The teacher said, we have to analyse the context of situation. If we consider your way or your way I think it all right. The context is more important. There is action, but something mental happens also, I guess.

INTERVIEWS: A rough transcription of students' opinion about CR through SFL

Luiza: It's different now. I do text analysis starting by the verbs… I think I would start an analysis by the verbs … if they are relational. material… Not necessarily if they are mental… Actually if they are being passive, or if they are being…. I think the circumstances, they help show what it means, they sound more realistic. Why, how, it shows something more clearly. We actually got the questions … saw what the text means and followed the questions. I already had some sort of critical analysis… the teacher asked to listen to a song or read the lyrics and asked us a to… to guess what it means. What they were saying. What people were trying to answer. It was not that critical…we had just to say why they were saying that. I didn't learn these things before. I just did it by what I thought… So now I guess I' m organising better what I thought. And I can see things in my mind.

Laura: At first sight I though it was not very useful. And thought it was too complicated. Not because of English… I think it is interesting to learn. I think in songs some of the things I already did maybe unconscious. I used to follow the guidelines. I still know that it is important to analyse the verbs if they are material, mental, etc. the agents,… because it can be sometimes the writer, or us … I don't know. In the song the agents were trying to affect us. When there is a text there is some expectation. I need to analyse the processes, other things, the agents, not in that order, but we need to see the things around.

Deise: Bom, eu realmente senti uma diferença bastante visível nas análises textuais. A capacidade para tais análises sempre existiu, a diferença é que eu simplesmente não a utilizava, porque, a bem da verdade, não achava necessário. E acho que passar a ver as coisas sob esse prisma de crítica, ... considerando nossos conhecimentos e crenças, é algo que passa da "análise de discurso" textual, de músicas, notícias, textos, etc. É algo que, não raro, usamos em nossa vida, como um todo. ... Em primeira instância, a fonte das informações. Depois o modo como foram passadas, com que intuito, porquê, etc., e, claro, as informações em si (se são suficientes para se chegar a alguma conclusão, o contexto em que foram passadas, etc.). Primeiro analise as fontes, o contexto, o motivo e a mensagem que o texto e as informações que ele traz. Partindo dessas informações, tente se perguntar o que isso significa pra você ... Aprender a teoria ajuda muito na hora da leitura, para dar base aos argumentos.

Lucas: This way of doing text analysis really helped. Now I compare why the text writer writes the things and how, and I try to .. to look behind it and try discover what he is trying to say. … I still have some troubles with some processes, but in a whole it's OK. I check if this is material. It is action. The easy is relational because of verb to be. There is … is existential, Verbal … To do text analysis they have to try to see what is behind and try to understand what the text writer wants to say. In imperatives for example is to try to make us do something. About the word police it was not clear, it was behind. I could understand because of "you are under arrest". I would say pay attention to .. to what is behind. What the text producer wants that we know.

Victor: Things now are more organised. It organises more. I have more words to look at. . We have to look at what, who is doing something and to who. Sometimes agency is not explicit. For example, in the song the police is to protect people, but in the song it is not what is happening. … because of the government pressure, it is not put clear.

Jeanka: ... e a leitura crítica sem dúvida é bem diferente. Eu penso que a principal diferença é que quando faz uma interpretação, o leitor normalmente segue um pensamento dado pelo próprio autor através do texto. E fazendo uma análise crítica, o leitor literalmente analisa o que o autor tentou passar e a partir daí constrói a sua opinião sobre o texto e o assunto tratado. ... Seria o sentido das expressões usadas no texto, a época em que foi escrito, o país de origem, o porquê de o autor ter escrito tal texto. ... pra que na hora de ler um texto, preste atenção não só no que ele diz, mas se possível, que tente ver o que está por trás das palavras, o motivo pelo qual elas foram escolhidas.

Gustavo Zomer: Now it is possible to analyze the texts in a different way noticing all the aspects, characteristics, noticing to real intention of the author when producing the text.
To identify the author's thesis and purpose, to analyze the structure of the text identifying all the main ideas, the relationships among text (discourse) and context, discourse and power, discourse and interaction, among discourse and cognition and memory, genres of discourse. (Various types of discourse in politics, the media, education, science, business, etc.)
Students should begin to study about CDA, because doing critical analyzes on texts is very interesting, he allows to do us a much larger understanding than really this or that text intends to say, the because of the use certain expression type, of the repetition certain words etc.

Gustavo Felipe: Doing text analysis through critical reading, it's an easier way to understand the text, because sometimes the text true escense was not so exposed and just reading the text you can leave some important details.

Isadora: Acho que eu já fazia uma leitura crítica naturalmente, que foi se tornando consciente a medida que fomos estudando a parte teórica. A diferença básica é que hoje posso argumentar teoricamente sobre os textos. O que levo mais em conta normalmente é a utilização dos verbos e dos sujeitos, para depois questionar o texto, sobre o que ele REALMENTE está querendo dizer.

Rebeca: In the begining, I used to do a critique without arguments, just correlating texts to reality. But in analysis elapsing, I really could understand that there are messages between the lines and these messages are fundamentals to we have an opinion more critique. All of us have a critical opinion about determined subject, the diference is who has more arguments with foundation.
Doing the texts analysis, I have concluded that the verbal form used, the manner that the authors use some words (for example: imperative form) for sure give us an information much richer. Even though the time that these texts were written has to be analyzed, because they also interfere in the message that is being transmited.It is not enough just read, we have to have our own opinion about something and we have to justify why we think in that way.
I would suggest that when they read something, they think about it and make your own opinion. They should not be based only in others people opinion. And read, read a lot is the first step.

APPENDIX 11

SONG LYRICS

(St1): WHO PROTECTS US FROM YOU?
(Boogie Down Productions, 1989)

(Fire! Come down fast…)

You were put here to protect us
But who protects us from you?
Every time you say "That's legal!"
Doesn't mean that that's true (Uh-huh)
Your authority is never questioned
No-one questions you
If I hit you I'll be killed
But you hit me? I can sue (Order! Order!)
Looking through my history book
I've watched you as you grew
Killing blacks and calling it the law
(Bo! Bo! Bo!) And worshipping Jesus too
There was a time when a black man
Couldn't be down wit' your crew
(Can I have a job please?)

Now you want all the help you can get
Scared? Well ain't that true
(You goddamn right)
You were put here to protect us
But who protects us from you?
Or should I say, who are you protecting?
The rich? the poor? Who?
It seems that when you walk in the ghetto
You walk wit' your own point of view
(Look at that gold chain)
You judge a man by the car he drives
Or if his hat match his shoes
(Yo, you looking kinda fresh)
Well, back in the day of Sherlock Holmes
A man was judged by a clue
Now he's judged by if he's Spanish,
Black, Italian or Jew
So do not kick my door down and tie me up
While my wife cooks the stew
(you're under arrest!)
'Cause you were put here to protect us
But who protects us from you?

(St2) STAND
(Sly & The Family Stone, 1969)

Stand! In the end I'll still be you
One that's done things you set out to do
Stand! There's a cross for you to bear
Things to go through if you're going
anywhere
Stand! For the things you know are right
It's the truth that the truth makes them so
uptight
Stand! All the things you want are real
You have you to complete and there is no
deal
Stand! You've been sitting much too long
There's a permanent crease in your right
and wrong
Stand! There's a midget standing tall
And the giant beside him about to fall
Stand! They will try to make you crawl
And they know what they're saying makes
no sense at all
Stand! Don't you know that you are free?
Well, at least in your mind if you want to be

(St3): REDEMPTION SONG
 (Bob Marley, 1980)

Old pirates, yes, they rob I;
Sold I to the merchant ships,
Minutes after they took I
From the bottomless pit.
But my hand was made strong
By the 'and of the Almighty.
We forward in this generation
Triumphantly.

Won't you help to sing
These songs of freedom? -
'Cause all I ever have:
Redemption songs;
Redemption songs.

Emancipate yourselves from mental
slavery;
None but ourselves can free our minds.
Have no fear for atomic energy,
'Cause none of them can stop the time.
How long shall they kill our prophets,
While we stand aside and look? Ooh!
Some say it's just a part of it:
We've got to fulfill the book.

(St4): STREETS OF PHILADELPHIA
(Bruce Springsteen, 1994)

I was bruised and battered and I
couldn't tell
What I felt
I was unrecognizable to myself
I saw my reflection in a window I
didn't know
My own face
Oh brother are you gonna leave me
Wastin' away
On the streets of Philadelphia

I walked the avenue till my legs felt
like stone
I heard the voices of friends vanished
and gone
At night I could hear the blood in my
veins
Black and whispering as the rain
On the streets of Philadelphia

Ain't no angel gonna greet me
It's just you and I my friend
My clothes don't fit me no more
I walked a thousand miles
Just to slip the skin

The night has fallen, I'm lyin'awake
I can feel myself fading away
So receive me brother with your
faithless kiss
Or will we leave each other alone like
this
On the streets of Philadelphia

(St5): GUERILLA RADIO
(Rage Against The Machine, 1999)

Transmission third world war third round
A decade of the weapon of sound above
ground
Ain't no shelter if you're looking for shade
I lick shots at the brutal charade
As tha polls close like a casket
On truth devoured
A silent play on the shadow of power
A spectacle monopolized
The camera's eye on choice disguised
Was it cast for the mass who burn and toil?
Or for the vultures who thirst for blood and
oil?
A spectacle monopolized
They hold the reins and stole your eyes
The fistagons bullets and bombs
Who stuff the banks
Who staff the party ranks
More for Gore or the son of a drug lord
None of the above fuck it cut the cord

Lights out guerrilla radio
Turn that shit up

Contact I highjacked the frequencies
Blockin' the beltway
Move on DC
Way past the days of bombin' mc's
Sound off Mumia guan be free
Who gotten yo check the federal file
All you pen devils know the trial was vile
An army of pigs try to silence my style
Off em all out that box it's my radio dial

Lights out guerrilla radio
Turn that shit up

It has to start somewhere
It has to start sometime
What better place than here
What better time than now
All hell can't stop us now

(St6) GET UP, STAND UP
(Bob Marley and Peter Tosh,1973)

Get Up, Stand Up, stand up for your right
Get Up, Stand Up, don't give up the fight

Preacher man don't tell me heaven is under
the earth
I know you don't know what life is really
worth
Is not all that glitters is gold and
Half the story has never been told
So now you see the light, aay
Stand up for your right. Come on

Get Up, Stand Up, stand up for your right
Get Up, Stand Up, don't give up the fight
(Repeat)

Most people think great God will come
from the sky
Take away ev'rything, and make ev'rybody
feel high
But if you know what life is worth
You would look for yours on earth
And now you see the light
You stand up for your right, yeah!

Get Up, Stand Up, stand up for your right
Get Up, Stand Up, don't give up the fight
Get Up, Stand Up. Life is your right
So we can't give up the fight
Stand up for your right, Lord, Lord
Get Up, Stand Up. Keep on struggling on
Don't give up the fight

We're sick and tired of your ism and skism
game
Die and go to heaven in Jesus' name, Lord
We know when we understand
Almighty God is a living man
You can fool some people sometimes
But you can't fool all the people all the time
So now we see the light
We gonna stand up for our right

So you'd better get up, stand up, stand up
for your right
Get Up, Stand Up, don't give up the fight
Get Up, Stand Up, stand up for your right
Get Up, Stand Up, don't give up the fight.

(St7) MONEY
(Pink Floyd, 1973)

Money, get away
Get a good job with more pay and
you're O.K.
Money it's a gas
Grab that cash with both hands and
make a stash
New car, caviar, four star daydream,
Think I'll buy me a football team

Money get back
I'm alright Jack keep your hands off my
stack.
Money it's a hit
Don't give me that do goody good
bullshit
I'm in the hi-fidelity first class travelling
set
And I think I need a Lear jet

Money it's a crime
Share it fairly but don't take a slice of
my pie
Money so they say
Is the root of all evil today
But if you ask for a rise it's no surprise
that they're
giving none away

(St8) SUNDAY BLOODY SUNDAY

(U2, 1983)

I can't believe the news today
Oh, I can't close my eyes and make it
go away

How long...
How long must we sing this song?
How long? how long...

'cause tonight...we can be as one
Tonight...

Broken bottles under children's feet
Bodies strewn across the dead end street
But I won't heed the battle call
It puts my back up
Puts my back up against the wall

Sunday, bloody Sunday
Sunday, bloody Sunday
Sunday, bloody Sunday (Sunday bloody
Sunday...)
(Albright lets go!)

And the battle's just begun
There's many lost, but tell me who has won
The trench is dug within our hearts
And mothers, children, brothers, sisters torn
apart

'cause tonight...we can be as one
Tonight...
Tonight...

Wipe the tears from your eyes
Wipe your tears away
Wipe your tears away
I wipe your tears away
(Sunday, bloody Sunday)
I wipe your blood shot eyes
(Sunday, bloody Sunday)

And it's true we are immune
When fact is fiction and TV reality
And today the millions cry
We eat and drink while tomorrow they die

The real battle yet begun (Sunday, bloody
Sunday)
To claim the victory Jesus won (Sunday,
bloody Sunday)

(St9) IMAGINE
(John Lennon**,** 1971)

Imagine there's no heaven,
It's easy if you try,
No hell below us,
Above us only sky,
Imagine all the people
living for today...

Imagine there's no countries,
It isn't hard to do,
Nothing to kill or die for,
No religion too,
Imagine all the people
living life in peace...

Imagine no possessions,
I wonder if you can,
No need for greed or hunger,
A brotherhood of man,
Imagine all the people
Sharing all the world...

You may say I'm a dreamer,
but I'm not the only one,
I hope some day you'll join us,
And the world will live as one.

APPENDIX 12

SOME TECHNICAL ASPECTS OF THE SONG TEXTS

The aim in this section is to show what linguistic resources the song texts offer the students for meaning potential. There is no intention at this point to analyse these resources semantically, other than lexicogrammatically[46]. This is relevant for the investigation because these linguistic resources furnish me with the appropriate background to compare them with what students have uncovered from what is offered in the song texts through their analysis. All nine song texts were scrutinised in terms of *types* rather than *tokens*. That means that, in the analysis, when words were repeated, they were not taken into account unless they were relevant for the new meaning created in thematic or rhematic position. A small formulaic computational program in Excel was devised by me to account for the occurrences and the logogenetic patterns encountered in the song lyrics. The reason for that is to form a provision of data to compare with the findings and development of the students throughout the course.

Technicality about **Song text 1 (St1)**: *Who protects us from you* (Boogie Down Productions, 1989). – Textually, this song has a low grammatical intricacy of 1.7 clauses per sentence, and in terms of Agency, exhibits 51 percent of effective operative or effective receptive clauses. It displays 48 percent of material clauses out of 45 clauses, being 81 percent of them of the transformative elaborating subtype. The following process type in terms of occurrence is the relational process with 28 percent, showing 73 percent of the processes as of attributive type. Out of 18 circumstances, 72 percent are locatives, with the ones of spatial subtype largely surpassing the ones of temporal subtype (see Appendix 14, p. 176). In terms of Mood, although most clauses

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[46] Although I have received a lot of help from many well-known scholars (refer to the acknowledgement section) providing excellent suggestions, it has to become clear that any errors or mistakes that may still remain in the analysis are my fault alone.

are declarative, there are also an expressive number of interrogative clauses with the aim of demanding information, as can be seen in Appendix 14 (p. 180). Whereas this song text is scarce in samples of modality, instances of bound nonfinite clauses of the perfective and imperfective types are significant in the song text. The clauses are extensively unmarked in terms of topical Theme, but with a meaningful number of elided Themes[47] in topical position due to the role in exchange that was substantial in demanding goods and services as proposals. It is also significant to point out the textual Theme sum, reaching over 30 percent of the totality of the thematic positions (refer to Appendix 14, p. 184). As regards the system of interdependency in the logical strand of meaning, the clauses in paratactic relation almost equate the number of clauses in hypotactic relation (refer to Appendix 14, p. 187). The number of projections is almost none, whereas the clauses in expansion, especially of the extending and enhancing subtype, comprise 95% of the totality of occurrences. In terms of logical-semantic system, there are some clause complexes with complicated nestings, rendering the text more spoken-like, such as in Table St1.1 below.

	LOGICAL-SEMANTIC		FRAMES			INTERDEPENDENCY		CLAUSE
			FR1	FR2	FR3	Paratactic	Hypotactic	
7.1	expansion	enhancing	$_x\beta$				X	‖‖Looking through my history book
7.2			α	α				// I've watched you
7.3	expansion	enhancing		$_x\beta$			X	// as you grew
7.4	expansion	enhancing		$_x\gamma$	1		X	// Killing blacks
7.5	expansion	extending			+2	X		// and calling it the law

Table St1.1. Sample of a clause-complex with nestings. ‖‖ $x\beta$ ^ α (α ^ $x\beta$ ^ $x\gamma$(1 ^ + 2 ^ +3)) ‖‖

[47] I am adopting here Halliday's (1985, p.49) alternative suggestion in which the ellipsed exophoric 'you' may also be considered as Theme when clauses are interpersonally in the imperative mood in jussive mode, which is also pointed out in Eggins (1994, p.287).

Because this song text is explorable in all four functional components, namely the experiential, the interpersonal, the textual and the logical, it will initiate and round off the investigation for provision of more accurate and comparable data.

Technicality about **Song text 2 (St2)**: *Stand* (Sly & The Family Stone, 1969). – This song text is weak in Agency, presenting more middle-ranged operative clauses in a total of twenty clauses. It possesses 1.4 of grammatical intricacy and is more loaded with relational processes, comprising 88 percent of the attributive type clauses out of 8 occurrences. This song text is not significant in terms of circumstance, evincing only 4 samples, being 3 of the locative type. It is almost entirely conveyed in statements providing information (not taking into account the repetition of the command *Stand* in several occurrences implying the same meaning). There are only 2 occurrences of marked topical Theme, and the unmarked Themes were usually explicit exophoric references (See Table St2.1 below). In the system of interdependency, the paratactic and hypotactic relations are exhibited with the same total of occurrence in the scarce samples the text provides, and there is only 1 clause complex with nesting. The other cases are displayed either as clause simplexes or clause complexes of the enhancing or extending type in expansion, except for 2 clause complexes which are represented as projecting *idea* both exhibiting clauses in the Transitive model as mental processes of the cognitive 'like-type' as labelled by Halliday (1985).

	THEME	RHEME	Textual	Interpersonal	Topical
2.0	‖ In the end	I'll still be you; One [[that's done things // you set out to do]].‖			marked
11.1	‖ There	's a midget standing tall			unmarked
11.2	// And the giant beside him	[Ø: is] about to fall.‖	X		unmarked
12.1	‖ They	will try to make you crawl			unmarked
12.2	// And they	now	X		unmarked
12.3	// [[what they're saying]]	makes no sense at all.‖			unmarked
13.1	‖ Don't you	know		X	unmarked

13.2	// <u>that you</u>	are free?|||	X		unmarked
14.1	||| <u>Well, at least in your mind</u>	[Ø: you are]	X		marked
14.2	// <u>if you</u>	want to be.|||	X		unmarked

Table St2.1. Sample of marked and unmarked topical Themes.

Technicality about **Song text 3 (St3)**: *Redemption song* (Bob Marley, 1980). – These song lyrics have 1.5 in grammatical intricacy and 47 percent of agentive clauses of a total of 17 clauses, as can be seen in some samples in Table St3.1 below. In this song text, some samples appear as agentless due to the fact that some clauses appear as imperative in a jussive mode with the exophoric reference *you*, or as declarative with the exophoric *they*, both having the function of an elided subject.

	CLAUSE	AGENCY	Material process
2.1	||| [Ø:*They*] Sold *I* to the merchant ships|||	effective operative	transformative: extending
7.0	||| [Ø:*You*] Emancipate *yourselves* from mental slavery;|||	effective operative	transformative: elaborating
8.0	|||*None but ourselves* can free *our minds*.|||	effective operative	transformative: elaborating
9.2	// 'Cause *none of them* can stop *the time*.|||	effective operative	transformative: elaborating
10.1	|||How long shall *they* kill *our prophets*,	effective operative	transformative: elaborating
11.3	// *We*'ve got to fulfill *the book*.|||	effective operative	transformative: elaborating

Table St3.1. Samples of explicit and implicit Agency.

Most clauses, 59 percent, are material processes, especially of the elaborating subtype. Although in a small number, these song lyrics furnish some samples of modulation, but provide few samples of Mood other than declaratives. Thus, only 2 clauses were utilised to demand information in role in exchange, as can be seen in some samples in Table St3.2 below. This song text provides samples of all types of Themes (textual, interpersonal and topical), albeit with only 2 samples of marked Themes in 17 thematic positions. In addition, the Themes are almost in their totality explicit exophoric

references. The number of clause complexes is in small number, only three, but two complexes possess nestings.

	clause	Conj.	modal	subject	finite	Predic.	Compl.	adjuncts	MOOD
3.0	‖But my hand was made strong By the 'and of the Almighty.‖	But		my hand	was	made	strong	by the 'and of the almighty	declarative & temporal: past & positive
9.1	‖Have no fear for atomic energy,			[Ø:you]		have	no fear	for atomic energy	imperative: jussive & positive
10.1	‖How long shall they kill our prophets,			they	shall	kill	our prophets	How long	Wh: interrogative & modal: modalisation & positive
11.2	// it's just a part of it:		just	it	's		a part of it		declarative & temporal: present & positive

Table St3.2. Samples of role in exchange.

Technicality about **Song text 4 (St4)**: *Streets of Philadelphia* (Bruce Springsteen, 1994). – This song text presents most of its processes as material of the elaborating subtype, and mental, mostly of the perceptive subtype with nominalised clauses as the phenomenon. Most clauses in the text are middle-ranged operative. And excepting one case of a circumstance of extent of the distance subtype, only circumstances of location and manner are exhibited. In addition, this song text displays 1.7 of grammatical intricacy. In relation to the Mood system, clauses are usually utilised to provide information, albeit in a few cases they demand information. There is an extensive use of the exophoric unmarked topical Theme *I*, comprising 72/% of the 22 occurrences of thematic position in the song lyrics. There are some cases of textual (6) and interpersonal Themes (3), and only one occurrence of marked topical Theme performed by a circumstance of location of the temporal subtype. Only one case of projection (locution) is shown by means of the verbal process *tell*. All the other clauses are of the expanding type in elaboration. In this song text, paratactic clauses outnumber the hypotactic occurrences. Some mental perceptive clauses give rise to embeddings deriving from perfective (irrealis) and imperfective (realis) nonfinites forming acts as

macrophenomenal phenomena. Only in two instances, there are occurrences of nesting with both cases departing from paratactic relations.

Technicality about **Song text 5 (St5)**: *Guerilla Radio* (Rage Against The Machine, 1999) – This song text has most of its clauses as propositions, though it is shown a few samples of proposals. Nearly 70 percent of its process types are material of the transformative elaborating subtype. Many examples of Agents acting on Mediums are displayed in effective operative as well as in effective receptive clauses. It also depicts verbal group complexes which create some representations in actual conation (conative) and potential modulation (modulated) subtype as shown in Table St5.1 below. As usual in the songs analysed, locative circumstances of the spatial subtype are the ones which are most referred to. The points of departure of each clause are not recurrent, save when there is command, in which the elided exophoric 'you' is expected. All topical Themes are unmarked, and textual and interpersonal themes are also represented. This song text displays no clause complexes with nesting. There are only two cases of projection; one is in locution and the other in idea. Embeddings are also found in these song lyrics as is shown below as an illustration. As for the clause nexuses, they are extensively conveyed as hypotactic relations, i.e., in clauses of unequal state.

4.1	Was it cast for the mass [[who burn and toil?]]	embedding
4.2	// Or for the vultures [[who thirst for blood and oil?]]	embedding
16.0	An army of pigs try to silence my style	conative
18.0	It has to start sometime	modulated

Table St5.1. Samples of modulation, conation and embeddings.

Technicality about **Song text 6 (St6)**: *Get up, stand up* (Bob Marley & Peter Tosh, 1973) – This song text presents 2.3 of grammatical intricacy, the highest level among all song texts in the corpus. Most clauses are material of the transformative elaborating subtype with very few agentive clauses. Mental processes of the cognitive and perceptive types almost equate the number of attributive relational clauses in occurrences. The circumstances of cause of the behalf subtype is the most recurrent in the text, though in only three occasions, comprising 33 percent of the total of nine circumstantial occurrences. This song text provides, though in small number, samples of modulation in proposals and a large number of imperative clauses in jussive positive polarity. However, declarative Mood is the preferable means by which the text producer attempts to expose his ideas hinting at the fact that the text has the function of providing information rather than demanding information. Although the text displays samples of marked Themes, the song texts is extensively utilised in unmaked topical Themes, but with an expressive number of exophoric pronominal *you* in ellipsis, in some cases preceded by textual Themes (Table St6.1).

The system of interdependency displays a higher quantity of clauses with the *continuing* clauses in paratactic relation reaching 60 percent of the occurrences of clause complexes in the song text. The *dominant* clauses in hypotactic relations are usually followed by *dependent* clauses either as projected ideas or extending in expansion. Thus, 35 percent out of 20 occurrences in clause complexes are projections with only one case of locution out of seven cases. The large number of clause nexuses implies that the quantum of flow of information is carried out logically by means of elaboration or extension of the primary clauses. These song lyrics provide a single sample of an embedded clause as Head of a nominal group functioning as grammatical metaphor in a Relational clause.

	THEME	RHEME	Textual	Topical
1.1	‖ [Ø: you]	Get Up,		unmarked
1.2	[Ø: you]	Stand Up ‖		unmarked
2.0	‖ [Ø: you]	stand up for your right ‖		unmarked
7.2	// and Half the story	has never been told.‖	X	unmarked
8.0	‖ So now	you see the light, aay‖	X	marked

Table St6.1. Samples of exophoric *you* in ellipsis in proposals and textual Themes

Technicality about **Song text 7 (St7)**: *Money* (Pink Floyd, 1973) – With 1.6 of grammatical intricacy, this song text is very eclectic for analysis. Although most clauses are middle-ranged or middle-non-ranged clauses, it also provides us with samples of effective operative clauses. Relational clauses abound in these song lyrics; mostly of the Attributive type (Table St7.1) as well as material clauses in elaboration. Only behavioural and existential processes are not represented in this song text. Circumstances are scarce, with only five occurrences with three as locative and two as quality. The points of departure are overwhelmingly unmarked displaying no special prominence on the part of the songwriter. The Themes are mainly the exophoric *I* and *you* with several instances in ellipsis. This is because the mood system displays several clauses in imperative mood in the jussive type, representing nine clauses of a total of 23 as illustrated in Table St7.2.

It	's	no surprise	[[that they are giving none away]].
Carrier	Attributive: intensive		Attribute
Sub …	Finite	Complement	… ject
Mo…		Residue	… od
The …		**Rheme**	**… me**

Table St7.1. Sample of a Relational process with anticipatory *it* as fact clause.

In this song lyrics, paratactic relations outnumber hypotactic relations. The clause nexuses in paratactic relations are extensively of the extending subtype. 33 percent out of 9 clauses are projected as idea and locution. Surprisingly, this song text has no expansion in elaboration. There is only clause complex in projection with nesting in unequal status derived from a paratactic clause nexus in extension.

	Conjunctive	Subject	Finite	Predicator	Complement	Adjunct	Mood
4.1		[Ø: you]		Grab	that cash	with both hands	imperative: jussive & positive
4.2	and	[Ø: you]		make	a stash		imperative: jussive & positive
13.1		they	say				declarative & temporal: present & positive
13.2		[Ø: money]	is		the root of evil	today	declarative & temporal: present & positive

Table St7.2. Samples of Mood analysis in proposals and propositions

Technicality about **Song text 8 (St8)**: *Sunday, Bloody Sunday* (U2, 1983) – This song text presents 1.4 of grammatical intricacy, and most clauses are material transformative elaborating with 27 percent of agentive clauses. The other process types are not so expressive to be detached, since they have approximately the same number of occurrences. The circumstances are all locatives, either temporal or spatial. This song text provides, though in small number, samples of modulation in proposals, as well as imperatives with the function of demanding services as proposals in role in exchange.

	clause	modal	Subj.	finite	Predic.	Compl.	Adjunct	adjuncts
2.1	‖‖ can't close my eyes		I	can't	close	my eyes		declarative & modal: modulation & negative
3.0	‖‖How long, how long must we sing this song ‖‖		we	must	sing	this song	How long, how long / How long, how long	interrogative & modal: modulation & positive
20.1	‖‖The real battle just begun	just	the real battle	has	begun			declarative & temporal: present & positive
20.2	// To claim the victory [[Jesus won]] on a Sunday, bloody Sunday. ‖‖		[Ø: It]		to claim	the victory [[Jesus won]]	on a Sunday, bloody Sunday. ‖‖	bound & non-finite: perfective & positive

Table St8.1. Samples of modulation and a bound-nonfinite clause.

In addition, there are several instances of conjunctive adjuncts, thus, causing the topical Theme to be preceded by a textual Theme in some occasions. The system of interdependency displays a higher number of clauses in which the secondary clause, labelled as *continuing* exhibits an equal status. Hence clauses in paratactic relation account for almost twice the totality of hypotactic clauses in which the secondary clause, labelled as *dependent*, exhibits an unequal status. Accordingly, there is a meaningful quantity of clause complexes to help convey the text producer's message by means of clause nexuses principally to promote extension and enhancement.

Furthermore, these song lyrics provide samples of downranking clauses as post-modifying Qualifier of Epithet as Carrier in relational attributive clauses and as Post-modifier of Head/Thing in nominal group as shown in Table St8.2 below. Only in two occurrences clause complexes are shown with nesting.

	LOGICO SEMANTICS		FRAMES		INTER-DEPENDENCY		
			FR1	FR2	Paratactic	Hypotactic	CLAUSE
9.1			1				|||There's many lost
9.2	expansion	enhancing	ₓ2	α	X		// but tell me
9.3	projection	locution		"β	X		//who has won|||
17.1			α				|||And it's true [[we are immune]]
17.2	expansion	enhancing	ₓβ			X	// When fact is fiction and T.V. reality|||
20.1			α				|||The real battle just begun
20.2	expansion	enhancing	ₓβ			X	// To claim the victory [[Jesus won]] On a Sunday, bloody Sunday. Sunday, bloody Sunday|||

Table St8.2. Samples of nesting within paratactic and embeddings in paratactic and hypotactic relations.

Technicality about **Song text 9 (St9)**: *Imagine* (John Lennon, 1971) – This song text presents 1.7 of grammatical intricacy and is more loaded with mental and relational processes. Differently from the other song lyrics, material processes are not so recurrent, comprising only 13.64 percent of cases out of a total of 22 clauses. The mental processes, excepting one case of the desiderative subtype, are of the cognitive 'like-type' (see Table St9.1 below), sometimes connecting to a phenomenon and others projecting idea in hypotactic relation.

	CLAUSE	AGENCY	MENTAL	RELATIONAL	EXISTENTIAL
1.1	||| Imagine	mid-non-ranged operative	cognitive : like-type		
1.2	//there's no heaven.|||	mid-non-ranged operative			event
2.1	||| It's easy	mid-ranged operative		attributive: intensive	
2.2	// if you try (to imagine). |||	mid-non-ranged operative	cognitive: like-type		
3.0	||| Imagine all the people [[living *for today*.]] |||	mid-ranged operative	cognitive: like-type		

Table St9.1. Samples of cognitive mental processes and a relational attributive process in middle clauses.

There is only one occurrence of a non-agentive effective operative clause, and most clauses are mid-ranged operative clauses. The number of circumstances in this song text is inexpressive, with only one case. As for the Mood system, the text abounds in declaratives, but is also significant in terms of imperatives with the exophoric *you* being extensively used in an attempt to reduce the interpersonal distance (See Table St9.2 below).

The song lyrics exhibit more clauses in projection than clauses in expansion. Hypotactic relations are more explored in projected clauses whereas paratactic relations are more requested in clauses in expansion. The projected clauses in hypotactic relations are more utilised to project idea rather than locution. Even though there is a meaningful number of clause complexes to assist in conveying the text producer's message, only two cases of clause complexes with nesting are displayed in the song text.

	clause	Subj.	finite	Predic.	Compl.	adjuncts
1.1	‖‖ Imagine	[Ø: you]		imagine		imperative: jussive & positive
1.2	//there's no heaven.‖‖	there	's		no heaven	declarative & temporal: present & positive
10.0	‖‖ Imagine no possessions.‖‖	[Ø: you]		imagine	no possessions	imperative: jussive & positive

Table St9.2. Samples of elliptical pronominal exophoric *you* in Mental clauses of the cognitive subtype.

| | APPENDIX 13
 Logogenetic patterns | | | | | | | | | | | | | | | | | | | | | | | | | |

major — WHO PROTECTS US FROM YOU? Boogie Down Productions, 1989

	THEME		MOOD						TRANSITIVITY						TAXIS			CIRCUMSTANCES								
	TOPICAL		CLAUSES				POLARITY		AGENCY		PROCESS TYPES															
	unm.	mark	decl.	int.	imp.	bound	pos.	neg.	mid.	eff.	mat.	rel.	men.	verb.	splex	para.	hypo.	ext.	loc.	man.	cau.	cont.	acc.	role	mat.	ang.
1.0	■				■		■		■		■				■				■		■					
2.1	■		■				■			■	■								■							
2.2	■					■	■			■	■						■									
2.3	■			■			■			■	■					■			■							
3.0	■		■					■	■		■	■			■											
4.0	■		■					■	■					■	■											
5.0	■		■				■			■				■		■	■									
6.1	■		■				■			■	■				■											
6.2	■		■				■			■							■									
6.3	■			■			■			■					■											
6.4	■			■			■			■	■						■									
7.1	■					■	■		■		■						■		■							
7.2	■		■				■		■		■					■										
7.3	■		■				■		■								■									
7.4	■				■		■			■					■											
7.5	■		■				■		■			■			■											
7.6	■					■	■		■				■		■											
8.0	■		■				■		■			■			■											
9.0	■			■			■		■		■				■											
10.0		■	■				■		■				■			■										
11.0	■			■			■		■							■										
12.0	■				■			■	■		■				■											
13.0	■		■				■		■							■										
14.1	■		■				■			■	■								■							
14.2	■					■	■			■	■				■											
14.3	■			■			■			■	■				■				■							
15.1	■			■			■		■					■	■											

15.2	■			■			■			■	■				■											
16.0	■			■			■			■	■				■											
17.0	■			■			■			■	■					■										
18.0	■			■			■			■	■				■											
19.0	■		■				■		■			■			■											
20.0	■		■		■		■		■		■				■											
21.1	■		■				■		■		■					■			■							
21.2	■		■				■		■			■					■									
22.0	■		■				■		■			■			■											
23.0		■	■				■		■		■				■				■		■					
24.1		■	■				■		■		■						■		■							
24.2	■		■				■		■		■	■					■									
25.1	■				■			■		■		■				■			■							
25.2	■				■		■			■	■				■											
25.3	■		■				■			■	■															
26.0	■		■				■		■			■					■		■							
27.1	■		■				■			■	■					■			■							
27.2	■		■			■	■			■	■				■											
27.3	■			■			■			■	■				■				■							
total	42	3	22	13	4	7	42	4	24	22	28	13	2	3	27	10	9	0	12	0	3	0	0	0	0	0

APPENDIX 14
ANALYSIS OF THE FOUR LINES OF MEANING

TRANSITIVITY ANALYSIS

		CLAUSES (without embeddings) = 46		Grammatical intricacy = 1,7				CIRC= 18		MID-RA= 25	47,2%						
		WHO PROTECTS US FROM YOU? Boogie Down Productions, 1989								MID-NONRA= 7	13,2%						
		PROCESSES = 53	21	25	6	2	4	15	1	0	13	0	3	0	2	0	0	0
			39,6%	47,2%	11,3%	3,8%	7,5%	28,3%	1,9%	0,0%	72,2%	0, 0%	16,7%	0,0%	11,1%	0,0%	0,0%	0,0%
		TEXT	AGENCY	**MAT**	**BEHAV**	**MENTAL**	**VERBAL**	**RELAT**	**EXIST**	ext	loc	cau	man	cont	acc	rol	mat	ang
1.0		(Fire! **Come** down fast…)	mid non-range operative	transformative enhancing							spatial		quality					
2.1		You **were put** here	effective receptive	transformative enhancing							spatial							
2.2		to **protect** us	effective operative	transformative elaborating														
2.3		But who **protects** us from you?	effective operative	transformative elaborating							spatial							
3.0		[[Every time you say // "That's legal!"]] **Doesn't mean** [[that that's true (Uh-huh)]]	mid-range operative					identifying: intensive										
		[[Every time you **say** // "That's legal!"]]	mid non-range operative				reporting											
		// "That'**s** legal!"]]	mid-range operative					attributive: intensive										
		[[that that'**s t**rue (Uh-huh)]]	mid-range operative					attributive: intensive										
4.0		Your authority **is** never **questioned**	mid-range receptive				verbal											
5.0		No-one **questions** you	mid-range operative				verbal											

#	Clause									
6.1	IF I **hit** you // I'll be killed	effective operative	transformative elaborating							
6.2	**I'll be killed**	effective receptive	transformative elaborating							
6.3	But you **hit** me?	effective operative	transformative elaborating							
6.4	I **can sue** (Order! Order!)	effective operative	transformative elaborating							
7.1	**Looking** through my history book	mid non-range operative		behaving				spatial		
7.2	I've **watched** you // as you grew	mid-range operative		behaving						
7.3	as you **grew**	mid non-range operative	transformative elaborating							
7.4	**Killing** blacks // and calling it the law	effective operative	transformative elaborating							
7.5	and **calling** it the law	mid-range operative				identifying: intensive				
7.6	(Bo! Bo! Bo!) And **worshipping** Jesus too	mid-range operative			affective like-type					
8.0	There **was** a time [[when a black man couldn't be down wit' your crew]]	mid-range operative					existential			
	[[when a black man **couldn't be** down wit' your crew]]	mid-range operative				attributive: intensive				comitation
9.0	(Can I **have** a job please?)	mid-range operative				attributive: possessive				
10.0	Now you **want** all the help [[you can get]]	mid-range operative			desiderative like-type					
	[[you **can get**]]	mid-range operative				attributive: possessive				

11.0	[Ø: **are** you] Scared?	mid-range operative					attributive: intensive								
12.0	Well **ain't** that true	mid-range operative					attributive: intensive								
13.0	(You [Ø: **are**] goddamn right)	mid-range operative					attributive: intensive								
14.1	You **were put** here	effective receptive	transformative elaborating								spatial				
14.2	// to **protect** us	effective operative	transformative elaborating												
14.3	But who **protects** us from you?	effective operative	transformative elaborating								spatial				
15.1	Or **should** I **say**, // who are you protecting?	mid non-range operative				quoting									
15.2	// who **are** you **protecting**?	effective operative	transformative elaborating												
16.0	[Ø: **Are** you **protecting**] The rich?	effective operative	transformative elaborating												
17.0	[Ø: **Are** you **protecting**] the poor?	effective operative	transformative elaborating												
18.0	Who [Ø: **are** you **protecting**] ?	effective operative	transformative elaborating												
19.0	It **seems** [[that when you walk in the ghetto // You walk wit' your own point of view]]	mid-range operative					Attributive: intensive								
	[[that when you **walk** in the ghetto // You walk wit' your own point of view]]	mid non-range operative	transformative enhancing								spatial				
	[[You **walk** wit' your own point of view]]	mid non-range operative	transformative enhancing											comitation		

20.0	(**Look** at that gold chain)	mid-range operative		behaving						
21.1	You **judge** a man by the car [[he drives]]	mid-range operative		behaving					means	
21.2	Or if his hat **match** his shoes (Yo, you looking kinda fresh)	mid-range operative				identifying: intensive				
22.0	(Yo, you {**are**} **looking** kinda fresh)	mid-range operative				attributive: intensive				
23.0	Well, back in the day of Sherlock Holmes A man **was judged** by a clue	mid-range operative		behaving				temporal	means	
24.1	Now he**'s judged** by	mid-range operative		behaving				temporal		
24.2	if he**'s** Spanish, Black, Italian or Jew	mid-range operative				attributive: intensive				
25.1	So **do not kick** my door down // and tie me up	effective operative	transformative elaborating					spatial		
25.2	and **tie** me **up**	effective operative	transformative elaborating							
25.3	While my wife **cooks** the stew	effective operative	creative							
26.0	(you**'re** under arrest!)	mid-range operative				attributive: intensive circumstantial				
27.1	Cause you **were put** here // to protect us	effective receptive	transformative elaborating					spatial		
27.2	// to **protect** us	effective operative	transformative elaborating							
27.3	But who **protects** us from you?	effective operative	transformative elaborating					spatial		

MOOD ANALYSIS

	WHO PROTECTS US FROM YOU? Boogie Down Productions, 1989									declarative	22	47,83%
	TOTAL	19	1					13	46	interrogative	13	28,26%
	46	41,30%	2,17%					28,26%	100,00%	imperative	4	8,70%
	TEXT	Conjunc.	MODAL	Subject	Finite	Predicator	Complement	Adjunct	MOOD	modalisation	2	2,17%
										modulation	2	6,52%
1.0	‖‖(Fire! Come down fast…)‖‖			[Ø: you]		come		down / fast	imperative: jussive & positive	FINITES	39	
2.1	‖‖You were put here			you	were	put		here	declarative & temporal: past & positive	NONFINITE	7	
2.2	// to protect us	to		[Ø: you]		protect	us		bound & non-finite: perfective & positive	TOTAL	46	
2.3	// But who protects us from you?‖‖	But		who	protects		us	from you	interrogative: bound & finite: temporal & present: positive			
3.0	‖‖ [[Every time you say // "That's legal!"]] Doesn't mean [[that that's true (Uh-huh)]] ‖‖			Every time you say // "That's legal!"	doesn't	mean	that that's true (Uh-huh)		declarative & temporal: present & negative			
4.0	‖‖Your authority is never questioned.‖‖		never	Your authority	is	questioned			declarative & temporal: present & negative			
5.0	‖‖No-one questions you.‖‖			no-one	questions		you		declarative & temporal: present & positive			
6.1	‖‖IF I hit you	If		I	hit		you		declarative: bound & finite: temporal & positive			
6.2	// I'll be killed			I	'll	be killed			declarative: modal & modalisation: future & positive			

6.3	// But you hit me?	But		you		hit	me		interrogative: bound & finite:temporal: present & positive
6.4	// I can sue (Order! Order!) |||			I	can	sue			interrogative[48]: modal & modulation: present & positive
7.1	|||Looking through my history book			[Ø: I]		looking		through my history book	bound & non-finite: imperfective & positive
7.2	// I've watched you			I	've	watched	you		declarative & temporal: past in present & positive
7.3	// as you grew	as		you		grew			declarative: bound & finite: temporal: past & positive
7.4	// Killing blacks			[Ø: you]		killing	blacks		bound & non-finite: imperfective & positive
7.5	// and calling it the law	and		[Ø: you]		calling	it the law		bound & non-finite: imperfective & positive
7.6	// (Bo! Bo! Bo!) And worshipping Jesus too.|||	and		[Ø: you]		worshipping	God too		bound & non-finite: imperfective & positive
8.0	|||There was a time [[when a black man Couldn't be down wit' your crew]]			There	was		a time [[when a black man Couldn't be down wit' your crew]]		declarative & temporal: past & positive
9.0	||||(Can I have a job please?)|||			I	can	have	a job please		interrogative & modal: modulation & positive

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[48] I am considering this utterance as a clause complex. So, in the Mood system, I am regarding it as an interpersonal metaphor functioning as a question agnate to *But if you hit me, can I sue you?*

10.0	‖‖Now you want all the help [[you can get]] ‖‖			you	want		all the help [[you can get]]	Now	declarative & temporal: present & positive
11.0	‖‖Scared?‖‖			[Ø: you]	[Ø: are]		scared		interrogative & temporal:present & positive
12.0	‖‖Well ain't that true.‖‖	Well		that	ain't		true		interrogative & temporal:present & positive
12.0	‖‖(You goddamn right)‖‖			You	[Ø: are]		goddamn right		declarative & temporal: present & positive
14.1	‖‖You were put here			you	were	put		here	declarative & temporal: past & positive
14.2	// to protect us			[Ø: you]		to protect	us		bound & non-finite: perfective & positive
14.3	// But who protects us from you?‖‖	But		who	protects			from you	interrogative: bound & finite: temporal & present: positive
15.1	‖‖Or should I say,	Or		I	should	say			interrogative & modal: modalisation & positive
15.2	// who are you protecting?‖‖			you	are		who		interrogative: bound & finite: temporal & present: positive
16.0	‖‖The rich?‖‖			[Ø: you]	[Ø: are]	{protecting}	The rich		interrogative & temporal:present in present & positive
17.0	‖‖ the poor?‖‖			[Ø: you]	[Ø: are]	{protecting}	The poor		interrogative & temporal:present in present & positive
18.0	‖‖Who?‖‖			[Ø: you]	[Ø: are]	{protecting}	Who		interrogative & temporal:present in present & positive
19.0	‖‖It seems [[that when you walk in the ghetto // You walk wit' your own point of view]] ‖‖			It	seems		[[that when you walk in the ghetto // You walk wit' your own point of view]]		declarative & temporal: present & positive

20.0	|||(Look at that gold chain)|||			[Ø: you]		look	at that gold chain		Imperative: jussive & positive
21.1	|||You judge a man by the car [[he drives]]			you		judge	a man	by the car [[he drives]]	declarative & temporal: present & positive
21.2	// Or if his hat match his shoes|||	Or if		his hat		match	his shoes		declarative: bound & finite: temporal: present & positive
22.0	|||(Yo, you looking kinda fresh)|||	Yo		you	[Ø: are]	looking	kinda fresh		declarative & temporal: present in present & positive
23.0	|||Well, back in the day of Sherlock Holmes A man was judged by a clue.|||	Well		a man	was	judged		back in the day of Sherlock Holmes / by a clue	declarative & temporal: past & positive
24.1	|||Now he's judged by			he	's	judged by		Now	declarative & temporal: past & positive
24.2	// if he's Spanish, Black, Italian or Jew.|||	if		he	's		Spanish, Black, Italian or Jew		declarative: bound & finite: temporal: present & positive
25.1	|||So do not kick my door down	So		[Ø: you]	do not	kick	my door	down	imperative: jussive & positive
25.2	// and tie me up	and		[Ø: you]		tie / up	me		imperative & bound: jussive & positive
25.3	// While my wife cooks the stew.|||	While		my wife		cooks	the stew		declarative: bound & finite: temporal: present & positive
26.0	||| (you're under arrest!)|||			you	're		under arrest		declarative & temporal: present & positive
27.1	|||'Cause you were put here	Cause		you	were	put		here	declarative & temporal: past & positive
27.2	// to protect us			[Ø: you]		protect	us		bound & non-finite: perfective & positive
27.3	// But who protects us from you?|||	But		who		protects	us	from you	interrogative: bound & finite: temporal & present: positive

THEME ANALYSIS

			TEXTUAL	INTERPERSONAL	TOPICAL					
	WHO PROTECTS US FROM YOU? Boogie Down Productions, 1989					3	M	7%		
	THEMES	CLAUSES	18	10	38	U	83%			
	41	46	43,90%	24,39%						
	THEME	RHEME								
						explicit	you	13	T	
1.0	‖‖(Fire! [Ø: you]	Come down fast…)‖‖			unmarked	ellipsis	you	14	27	58,7%
2.1	‖‖You	were put here			unmarked	explicit	I	7	T	
2.2		// to protect us				ellipsis	I	1	8	17,4%
2.3	// But who	protects us from you?‖‖	X	X	unmarked	explicit	he	4	T	
3.0	‖‖ [[Every time you say // "That's legal!"]]	Doesn't mean [[that that's true (Uh-huh)]] ‖‖			unmarked	ellipsis	he	0	4	8,7%
4.0	‖‖Your authority	is never questioned.‖‖			unmarked		T	39	T	85%
5.0	‖‖No-one	questions you.‖‖			unmarked					
6.1	‖‖IF I	hit you	X		unmarked					
6.2	// I	'll be killed			unmarked					
6.3	// But you	hit me?	X		unmarked					
6.4	// I	can sue (Order! Order!) ‖‖			unmarked					
7.1		‖‖ Looking through my history book								
7.2	// I	've watched you			unmarked					
7.3	// as you	grew	X		unmarked					
7.4		// Killing blacks								
7.5	// and [Ø: you]	calling it the law	X		unmarked					
7.6	// (Bo! Bo! Bo!) And [Ø: you]	worshipping Jesus too.‖‖	X		unmarked					

8.0	|||There	was a time [[when a black man Couldn't be down wit' your crew]]			unmarked
9.0	|||(Can I	have a job please?)|||		X	unmarked
10.0	|||Now	you want all the help [[you can get]] |||			marked
11.0	||| [Ø: Are you]	Scared?|||		X	unmarked
12.0	|||Well ain't that	true.|||	X	X	unmarked
12.0	||| [Ø: You]	[Ø: are] goddamn right|||			unmarked
14.1	|||You	were put here			unmarked
14.2		// to protect us			
14.3	// But who	Protects us from you?|||	X	X	unmarked
15.1	|||Or should I	say,	X	X	unmarked
15.2	// who	are you protecting?|||		X	unmarked
16.0	||| [Ø: Are you]	[Ø: protecting] The rich?|||		X	unmarked
17.0	||| [Ø: Are you]	[Ø: protecting] The poor?|||		X	unmarked
18.0	|||Who?	[Ø: are you protecting] |||		X	unmarked
19.0	||| It	seems [[that when you walk in the ghetto // You walk wit' your own point of view]] |||			unmarked
20.0	||| [Ø: you]	Look at that gold chain) |||			unmarked
21.1	|||You	judge a man by the car [[he drives]]			unmarked
21.2	// Or if his hat	match his shoes|||	X		unmarked
22.0	|||(Yo, you	[Ø: are] looking kinda fresh)|||	X		unmarked
23.0	|||Well, back in the day of Sherlock Holmes	A man was judged by a clue.|||	X		marked
24.1	|||Now	he's judged by			marked

24.2	// if he	's Spanish, Black, Italian or Jew.				X		unmarked
25.1				So [Ø: you]	do not kick my door down	X		unmarked
25.2	// and [Ø: you]	tie me up	X		unmarked
25.3	// While my wife	cooks the stew.				X		unmarked
26.0	|||| (you	're under arrest!)||||			unmarked
27.1					'Cause you	were put here	X		unmarked
27.2		// to protect us			
27.3	// But who	protects us from you?				X		unmarked

LOGICAL-SEMANTIC SYSTEM ANALYSIS

WHO PROTECTS US FROM YOU? Boogie Down Productions, 1989

								EXPANSION	18	94,7%
	EXP+PROJ	19				9	10	PROJECTION	1	5,3%
	PARA+HYPO	19				47%	53%	ELABORATING	0	0,0%
	TYPE	**SEMANTICS**	**STRUCTURE**	**N2**	**N3**	**PARA**	**HYPO**	**CLAUSE**	EXTENDING	8	44,4%
									ENHANCING	10	55,6%
1.0								|||(Fire! Come down fast…)|||	LOCUTION	1	100,0%
2.1			1	α				|||You were put here	IDEA	0	0,0%
2.2	expansion	enhancing		xβ			X	// to protect us	Total expansion	18	100,0%
2.3	expansion	extending	+2			X		// But who protects us from you?|||	Total projection	1	100,0%
3.0								||| [[Every time you say // "That's legal!"]] Doesn't mean [[that that's true (Uh-huh)]] |||			
4.0								|||Your authority is never questioned.|||	1 (α ^ xβ) ^ +2		
5.0								|||No-one questions you.|||			
6.1	expansion	enhancing	1	xβ			X	||||IF I hit you	1 (xβ ^ α) ^ +2 (xβ^α)		
6.2				α				// I'll be killed			
6.3	expansion	extending	+2	xβ		X	X	// But you hit me?			
6.4	expansion	enhancing		α				// I can sue (Order! Order!) |||			
7.1	expansion	enhancing	xβ				X	|||Looking through my history book	xβ ^ α (α ^ xβ ^ xγ (1 ^ +2 ^ +3))		
7.2			α	α				// I've watched you			
7.3	expansion	enhancing		xβ			X	// as you grew			
7.4	expansion	enhancing		xγ	1		X	// Killing blacks			
7.5	expansion	extending			+2	X		// and calling it the law			
7.6	expansion	extending			+3	X		// (Bo! Bo! Bo!) And worshipping Jesus too.|||			

8.0								|||There was a time [[when a black man Couldn't be down wit' your crew]]	
9.0								||||(Can I have a job please?)|||	
10.0								||||Now you want all the help [[you can get]] |||	
11.0								||||Scared?|||	
12.0								||||Well ain't that true.|||	
12.0								||||(You goddamn right)|||	
14.1			1	α				||||You were put here	1 (α ^ xβ) ^ +2
14.2	expansion	enhancing		xβ			X	// to protect us	
14.3	expansion	extending	+2			X		// But who protects us from you?|||	
15.1			1					||||Or should I say,	1 ^ "2
15.2	projection	locution	"2			X		// who are you protecting?|||	
16.0								||||The rich?|||	
17.0								||| the poor?|||	
18.0								||||Who?|||	
19.0								||||It seems [[that when you walk in the ghetto // You walk wit' your own point of view]] |||	
20.0								||||(Look at that gold chain)|||	
21.1			1					||||You judge a man by the car [[he drives]]	1 ^ +2
21.2	expansion	extending	+2			X		// Or if his hat match his shoes|||	
22.0								||||(Yo, you looking kinda fresh)|||	
23.0								||||Well, back in the day of Sherlock Holmes A man was judged by a clue.|||	
24.1			α					||||Now he's judged by	α ^ xβ
24.2	expansion	enhancing	xβ				X	// if he's Spanish, Black, Italian or Jew.|||	
25.1			1					||||So do not kick my door down	1 ^ +2 (α ^ xβ)
25.2	expansion	extending	+2	α		X		// and tie me up	

25.3	expansion	enhancing		xβ			X	// While my wife cooks the stew.|||	
26.0								||| (you're under arrest!)|||	
27.1			1	α				|||'Cause you were put here	$1 \wedge (\alpha \wedge x\beta) \wedge +2$
27.2	expansion	enhancing		xβ			X	// to protect us	
27.3	expansion	extending	+2			X		// But who protects us from you?|||	
								_	