

University of Wollongong - Research Online

Thesis Collection

Title: The multi-semiotic expression of emotion in storytelling performances of Cinderella: A focus on verbal, vocal and facial resources

Author: Lilian Ariztimuno

Year: 2024

Repository DOI: [10.71747/uow-r3gk326m.28181363.v1](https://doi.org/10.71747/uow-r3gk326m.28181363.v1)

Copyright Warning

You may print or download ONE copy of this document for the purpose of your own research or study. The University does not authorise you to copy, communicate or otherwise make available electronically to any other person any copyright material contained on this site.

You are reminded of the following: This work is copyright. Apart from any use permitted under the Copyright Act 1968, no part of this work may be reproduced by any process, nor may any other exclusive right be exercised, without the permission of the author. Copyright owners are entitled to take legal action against persons who infringe their copyright. A reproduction of material that is protected by copyright may be a copyright infringement. A court may impose penalties and award damages in relation to offences and infringements relating to copyright material.

Higher penalties may apply, and higher damages may be awarded, for offences and infringements involving the conversion of material into digital or electronic form.

Unless otherwise indicated, the views expressed in this thesis are those of the author and do not necessarily represent the views of the University of Wollongong.

Research Online is the open access repository for the University of Wollongong. For further information contact the UOW Library: research-pubs@uow.edu.au



The multi-semiotic expression of emotion in storytelling performances of Cinderella: A focus on verbal, vocal and facial resources

Lilián Inés Ariztimuño

Supervisors:

Assoc. Prof. Shoshana J. Dreyfus

Assoc. Prof. Alison R. Moore

This thesis is presented as part of the requirement for the conferral of the degree:
Doctor of Philosophy

University of Wollongong

Faculty of Arts, Social Sciences and Humanities

School of Humanities and Social Inquiry

April 2024

Abstract

It is widely recognised that emotion in spoken communication is conveyed multimodally; not only through wordings but also through a diverse range of other communicative resources such as vocal features, gesture, facial expression and posture (Abercrombie, 1968; Burns & Beier, 1973; Mehrabian, 1972; Ngo et al., 2022; Scherer & Ellgring, 2007; Scherer et al., 1984; Wallbott, 1998). Effective multimodal expression and interpretation of emotion in spoken English can be a challenge, especially when speakers of English as an additional language (EAL) are involved (Brown, 1977/1990; Dewaele & Moxsom-Turnbull, 2019; Lorette & Dewaele, 2019; Rintell, 1984; Roach, 2009; Unsworth & Mills, 2020). This study thus aims to explore the division of labour and interplay of multi-stratal and multi-semiotic meaning across verbal, vocal and facial resources in the expression of emotion in spoken English.

The study deploys a Systemic Functional Semiotic (SFS) perspective (e.g., Halliday, 1978; Halliday & Matthiessen, 2014; Jewitt et al., 2016; Kress, 2010; Matthiessen, 2007, 2009; Ngo et al., 2022; van Leeuwen, 1999) to explore and establish how wordings, vocalisations and facial expressions construe emotion, both separately and synergistically, in eight storytelling performances of Cinderella. While emphasis is placed on the definition, analysis and description of the vocal qualities deployed to express emotion and in developing a clear framework and consequent analytical approach, the study also focuses on how verbal, vocal and facial semiotic resources combine to create multi-semiotic messages that affectively colour the phases and stages of the storytelling performances. The results of this exploration are consolidated in an exploratory system network of SEMOGENIC VOCAL QUALITIES which bundle together to realise affectual meanings in spoken English. A key argument in this thesis is that affectual vocalisation interacts with verbiage and facial expression as an ensemble of resources that integrate in the discourse semantic system of AFFECT.

The significance of this study is both theoretical and practical. Theoretically, it constitutes a potential contribution to the development of a systemic functional multi-stratal and multi-semiotic account of the phonological resources that inscribe affectual meaning in spoken language. Practically, it offers a foundation for developing an EAL multi-semiotic literacy toolkit to explore and describe the grammar of emotion in the context of storytelling performances. Such a recontextualisation of the multi-stratal and multi-semiotic frame proposed in this thesis could hold great value for second language

teaching contexts. The results of this project could inform the practices of EAL teacher training courses, offering well-founded principles to support students' interpretation and use of the multi-semiotic expression of emotions. In addition, a SFS analytical toolkit of this kind could advance work in and beyond the EAL pedagogical context of this study, such as in higher education interaction more generally (e.g., Hood, 2010, 2011; Hood & Hao, 2021; Macnaught, 2018; Martin & Dreyfus, 2015), in clinical interaction in healthcare (Butt et al., 2012; Henderson-Brooks, 2006; Moore et al., 2010) and in automated emotion detection as a tool for reception studies of multimodal ensembles in literary text reading (e.g., Montaña & Alías, 2016; Wegener et al., 2017), among others.

Acknowledgments

This thesis exists thanks to the support, motivation, encouragement and love of so many people that I'd run out of space to mention here. To all those who have helped me get to the finishing line and walked with me during this journey, please accept my most sincere and heartfelt gratitude.

To my supervisors **Shooshi Dreyfus** and **Alison Moore**: I still remember the first email exchanges in October 2018 when I contacted you with my research idea for a PhD. From day one you have always been two of the kindest people I know, making me feel welcomed and appreciated both as a research apprentice and as a person. Thanks for believing in this project and in my capacity to carry it out, even when I doubted myself. Thanks for all the hours you have given me, for all the drafts you've read and helped me improve and polish from all the missing commas to your brilliant insights and suggestions. You've helped me push myself to share my work to the best of my abilities. Thanks also for sharing your experience in the ups and downs of doing research. Your encouragement has made this thesis possible.

To the amazing **SFL community**: Too many to name all, but each leaving a unique memento in this journey. Thank you all for making me feel part of the community, for your advice, Friday talks and drinks at the pub, for sharing your experience and knowledge and making my PhD journey less isolating. Special thanks to the Friday masterclass teachers; Theo van Leeuwen, John Knox, Jim Martin, Michele Zappavigna, Andy Ross, David Rose and Yaegan Doran. Thanks for offering your time and experience and for helping me understand 'meaning' from so many different perspectives. My deepest gratitude to Brad Smith for his mentorship and phonological collegiality! Thanks to Sue Hood and Thu Ngo for sharing their expertise and passion for paralanguage. To Miriam Germani for checking my phonological analysis, thanks. Thanks again to Jim Martin for taking the time to meet with me to discuss and improve the design of the system networks; your guidance and support made me feel I could do it.

To my UOW **fellow PhD candidates and friends**: Annette Turney, Anne Hellwig, Carolina Badillo Vargas, Najmeh Kheradparvar, Tonia Agostini, Tatiana Coquibus Andersen and Liam Moore. Thanks for sharing this journey with me, for listening to me rant and despair and for helping me get through it.

I am also grateful to the **storytellers** who so generously participated in my study, creating such a wonderful corpus for me to explore.

Thanks also to the **University of Wollongong** for granting the scholarships that enabled me to come to Australia to do this PhD and to **Universidad Nacional de La Pampa** for supporting my decision to continue my studies so far away from Argentina.

To all **my friends**, old and new, thanks for the video calls, the messages, the walks and the hugs.

The greatest thanks of all is to **my family**: my husband, Paolo, and my son, Pedro, for your unconditional love and support, for all your listening to my thinking aloud and your patience to my constant PhD talk, for all the meals cooked for me and for all the cups of tea prepared with so much love. To my mum, Sarita, and my dad, Héctor, who accompanied me with love and prayers. To my sister, Inés, and my brother, Martín, and your beautiful families. Thanks for making me feel close to you all even with an ocean in between.

To my loves – Paolo and Pedro

Certification

I, Lilian Inés Ariztimuño, declare that this thesis submitted in fulfilment of the requirements for the conferral of the degree Doctor of Philosophy, from the University of Wollongong, is wholly my own work unless otherwise referenced or acknowledged. This document has not been submitted for qualifications at any other academic institution.

Lilian Inés Ariztimuño

29th April 2024

List of Names or Abbreviations

^	Followed by for genre structure / beat for phonological transcription
+/-	Positive/ negative attitude
[...]	Omitted sections of text
‘ ’	System network features
“ ”	Direct quote from a source
//	Division between tone units
/	Division between feet in the tone units
<i>Italics</i> in tone units	Salient syllables
<i>Bold italics</i> in tone units	Tonic syllables
EAL	English as an Additional Language
SFS	Systemic Functional Semiotic/s
SFL	Systemic Functional Linguistic/s
GSP	Generic Structure Potential

Table of Contents

Abstract.....	i
Acknowledgments.....	iii
Certification	vi
List of Names or Abbreviations.....	vii
Table of Contents.....	viii
List of Tables	xi
List of Figures	xiii
Chapter 1.....	1
Introduction.....	1
1.0 Introduction to the study	1
1.1 Aims of the Study	4
1.2 Significance of the Study	6
1.3 Research Questions	7
1.4 Thesis structure overview	8
Chapter 2.....	11
Expressing emotion in spoken communication: a review of relevant literature	11
Chapter 3.....	30
Theoretical Foundations.....	30
3.1 Stratification.....	31
3.2 The metafunctional view of language.....	36
3.3 Modelling evaluation in verbiage: APPRAISAL.....	38
3.4 Modelling language sound semiosis	61
3.5 Modelling facial expression as semiosis	69
3.6 Modelling inter-semiosis.....	73
3.7 Conclusion	76
Chapter 4.....	77
Multi-stratal and multi-semiotic study design and implementation.....	77
4.0 Introduction.....	77
4.1 Research design	77
4.2 Research sample.....	80
4.3 Classifying and organising the first semiotic resource: Verbiage	82
4.4 Classifying and organising the second semiotic resource: Vocal qualities.....	98
4.5 Classifying and organising the third semiotic resource: Facial expression.....	110
4.6 Classifying and organising the multi-semiotic ensemble.....	111
4.7 Addressing the Research Questions	115
4.7.1 Addressing Research Question 1	115
4.7.2 Addressing Research Questions 2, 2a and 2b	115

4.7.3 Addressing Research Question 3	119
4.7.4 Addressing Research Question 4	120
4.8. Conclusion	121
Chapter 5.....	122
Interpreting the affordances of verbiage to express affectual meaning	122
5.0 Introduction.....	122
5.1. Attitudinal presence in storytelling.....	123
5.2. Choices in ATTITUDE TYPE in Cinderella: Foregrounding emotion	129
5.3. Building protagonists and antagonists in Cinderella: patterns of couplings	136
5.4. AFFECT TYPE, VIBE AND CAUSE: affectual presence in Cinderella.....	138
5.5 Affectual sourcing, stances and alliances: verbiage affordances	140
5.6 Propagation boundaries.....	150
5.7 Conclusion	153
Chapter 6.....	155
Modelling affectual sounding potential	155
6.0 Introduction.....	155
6.1 Modelling semogenic vocal qualities.....	156
6.1.3 Concluding remarks section 6.1.....	183
6.2 Affectual vocal profiles.....	184
6.3 Co-instantiation of affectual vocal profiles and APPRECIATION and JUDGEMENT	212
6.4 Inter-stratal relations between attitudinally uncharged verbiage and affectual sounding potential throughout Reaction phases	215
6.5 Conclusion	219
Chapter 7.....	221
Exploring the facial semiotic configurations used to express emotion.....	221
7.0 Introduction.....	221
7.1 Associating affectual glosses and facial semiotic resources	222
7.2 Facial expression throughout Reaction phases	234
7.3 Conclusion	243
Chapter 8.....	244
Exploring multi-semiotic affectual meanings	244
8.0 Introduction.....	244
8.1 The affectual affordances of verbiage, vocal qualities and facial expressions in storytelling performances.....	246
8.2 Coupling affectual semiotic resources	252
8.3 Additional understandings derived from the verbal, vocal and facial affectual ensemble in storytelling performances.....	263
8.4 Conclusion	271
Chapter 9.....	274
Discussion and conclusion.....	274

9.0 Introduction.....	274
9.1 Key findings.....	275
9.2 Implications of the study.....	291
9.3 Limitations of the study	294
9.4 Projecting future research	295
9.5 Concluding remarks	297
List of References	299
Appendices.....	314
Appendix A – Genre and attitudinal analyses of four storytelling performances.....	314
Appendix B - Storytellers’ vocal and facial baselines	378
Appendix C – Genre and attitudinal analyses of four storytelling performances.	398
Other Supplementary Materials	483

List of Tables

<i>Table 3.1 – Intersection of visual and aural contact values including the semiotic resources at play (adapted from Martin, 1992a; and Matthiessen, 2009).....</i>	<i>35</i>
<i>Table 3.2 – Modelling good feelings in opposition to bad ones (reproduced from Martin, 2020a, p.15)</i>	<i>45</i>
<i>Table 3.3 – Attitudinal propagation extract.....</i>	<i>54</i>
<i>Table 3.4 – Vocal features for the analysis of inscribed AFFECT (reproduced from Ariztimuño et al., 2022, p. 345).</i>	<i>69</i>
<i>Table 4.1 – Levels of research analysis.....</i>	<i>79</i>
<i>Table 4.2 – Storytellers’ information.....</i>	<i>81</i>
<i>Table 4.3 – Stages in the storytelling performances of Cinderella.....</i>	<i>84</i>
<i>Table 4.4 – Opening and Closing stage instances.....</i>	<i>86</i>
<i>Table 4.5 – Stage results in Cinderella instances.....</i>	<i>87</i>
<i>Table 4.6 – Phase types and their engaging functions.....</i>	<i>88</i>
<i>Table 4.7 – ‘Reflection’ vs ‘Comment’ example.....</i>	<i>89</i>
<i>Table 4.8 – Mediation phase type: temporal distance differences example.....</i>	<i>90</i>
<i>Table 4.9 – possible ‘Comment’ or ‘Mediation’ example.....</i>	<i>92</i>
<i>Table 4.10 – Verbiage analysis example.....</i>	<i>95</i>
<i>Table 4.11 – Text-embedded tabulation of attitudinal meanings.....</i>	<i>98</i>
<i>Table 4.12 – Perceptual analysis speaker baseline example.....</i>	<i>107</i>
<i>Table 4.14 – Facial resources coding example.....</i>	<i>111</i>
<i>Table 4.15 – Examples of the inter-semiosis analysis for verbal, vocal and facial resources.....</i>	<i>114</i>
<i>Table 5.1 – Number and saturation of attitudinal meanings (any attitudinal type) in Cinderella corpus.....</i>	<i>125</i>
<i>Table 5.2 – ATTITUDE type distribution in percentages for each storyteller.....</i>	<i>129</i>
<i>Table 5.3 – Distribution of negative and positive APPRAISAL by Appraiser, Cinderella and her stepsisters.....</i>	<i>137</i>
<i>Table 5.4 – Distribution of negative and positive appraisal by Appraisal target, Cinderella and her stepsisters.....</i>	<i>137</i>
<i>Table 5.5 – Nuanced affectual presence per storyteller.....</i>	<i>139</i>
<i>Table 5.6 – Extract from a performance illustrating affectual sourcing resources.....</i>	<i>142</i>
<i>Table 5.7 – Cinderella’s characters, affectual glosses and appraising items in all performances.....</i>	<i>145</i>
<i>Table 5.8 – Cinderella’s characters, ‘desire’ and appraising items in all performances.....</i>	<i>147</i>
<i>Table 5.9 – Cinderella’s characters, ‘disquiet’ and appraising items in all performances.....</i>	<i>148</i>
<i>Table 5.10 – Cinderella’s characters, ‘interest’ and appraising items in all performances.....</i>	<i>148</i>
<i>Table 5.11 – Blurry propagation boundaries – an example.....</i>	<i>152</i>
<i>Table 6.1 – PITCH m-systems examples.....</i>	<i>164</i>
<i>Table 6.2 – TEMPO m-systems examples.....</i>	<i>166</i>
<i>Table 6.3 – LOUDNESS system examples.....</i>	<i>167</i>
<i>Table 6.4 – PRECISION system examples.....</i>	<i>169</i>
<i>Table 6.5 – PROMINENCE TRANSITION system examples.....</i>	<i>171</i>
<i>Table 6.6 – PHONATION system examples.....</i>	<i>174</i>
<i>Table 6.7 – VIBRATION SETTING: ‘creak’ examples.....</i>	<i>175</i>
<i>Table 6.8 – VIBRATION SETTING: ‘rough’ examples.....</i>	<i>176</i>
<i>Table 6.9 – VIBRATION SETTING: ‘glottal attack’ examples.....</i>	<i>176</i>
<i>Table 6.10 – AIR FLOW: ‘-’, ‘breathy’ and ‘nasal’ examples.....</i>	<i>177</i>
<i>Table 6.11 – RESTS ‘perceived: DISCRETE’, ‘-’ examples.....</i>	<i>180</i>
<i>Table 6.12 – RESTS: perceived: LENGTH, ‘-’ value examples.....</i>	<i>181</i>

Table 6.13 – VOICE QUALIFICATION: ‘qualified’ speech: ‘laugh’, ‘tremor’, ‘cry’, ‘yawn’ and ‘-’ (plain) examples.....	183
Table 6.14 – SEMOGENIC VOCAL QUALITIES frequency of occurrence results for affectual glosses.....	187
Table 6.15 – Affectual vocal profiles for ‘+/- inclination’: ‘desire’ and ‘fear’ and ‘+/- happiness’: ‘misery’, ‘cheer’, ‘antipathy’, ‘affection’.....	190
Table 6.16 – Affectual vocal profiles for ‘+/- satisfaction’: ‘displeasure’, ‘pleasure’ and ‘interest’, and ‘+/- security’: ‘disquiet’, ‘perturbance’ and ‘confidence’.....	191
Table 6.17 – Example of verbiage and affectual vocal profile unmarked realisation for ‘cheer’ vs ‘misery’.....	195
Table 6.18 – Example of verbiage and affectual vocal profile unmarked and marked realisation for quality sad ‘misery’.....	198
Table 6.19 – Examples of behavioural surge cry - codes as [Cinderella $\leq$ happiness: ‘misery’ $\geq$ not going to the ball] in the verbiage.....	204
Table 6.20 – Example of verbiage and affectual vocal profile congruent realisation for [t, -happiness: ‘misery’].....	209
Table 6.21 – Examples of association between attitudinally charged verbiage and affectual vocal profiles.....	213
Table 6.22 – Inter-stratal relations between attitudinally uncharged verbiage and affectual vocal profiles.....	218
Table 7.1 – Facial semiotic resources used to explore affectual meanings.....	223
Table 7.2 – Forehead wrinkled horizontally and vertically.....	226
Table 7.3 – Facial semiotic resources frequency of occurrence for convergent instantiations of affectual glosses.....	228
Table 7.4 – Affectual facial configurations observed in the recorded storytelling performances of Cinderella.....	230
Table 7.5 – Comparison across five positive affectual facial configurations.....	233
Table 7.6 – Convergent and divergent inter-semiosis amplifying and clarifying the joy of love.....	235
Table 7.7 – Divergent inter-semiosis showing ‘interest’ and ‘disquiet’.....	237
Table 7.8 – Convergent and divergent inter-semiosis showing positive and negative feelings.....	239
Table 8.1 – Complementary expression of feelings through verbal, vocal and facial resources in storytelling performances.....	247
Table 8.2 – Example for verbal, vocal and facial degrees of affectual commitment.....	249
Table 8.3 – Inter-semiosis: resonance convergent and divergent couplings examples.....	254
Table 8.4 – Distribution of resonance couplings in Complication 1 and Evaluation 1.....	255
Table 8.5 – Affectual resonance coupling annotation interpretation example.....	258
Table 8.6 – Multi-semiotic convergent and divergent affectual meanings – Complication 1 & Evaluation 1.....	259
Table 8.7 – Multi-semiotic additional understanding – examples for affectual meanings and sources (Lindy).....	265
Table 8.8 – Multi-semiotic additional understanding – examples for affectual meanings and sources (Chris).....	266

List of Figures

Figure 2.1 – System network for SOUND QUALITY (reproduced from van Leeuwen, 1999, p. 151)	18
Figure 2.2 – The system of VOICE QUALITY (reproduced from Ngo et al., 2022, p. 130)	19
Figure 3.1 – Preliminary stratified model of spoken communication including language and other semiotic resources (Adapted from Martin, 1992a, 2014 and Matthiessen, 2007)	32
Figure 3.2 – Attitudinal saturation	37
Figure 3.3 – Attitudinal intensification	38
Figure 3.4 – Attitudinal domination	38
Figure 3.5 – An overview of the basic APPRAISAL systems (adapted from Martin & White, 2005, p. 38)	39
Figure 3.6 – ATTITUDE TYPE, VIBE and MODE parameters resulting in inscribed +/- AFFECT and invoked +/- t, AFFECT – first level of delicacy for affectual meanings	41
Figure 3.7 – Delicate parameters of +/- AFFECT, JUDGEMENT and APPRECIATION – second level of delicacy for affectual meanings	44
Figure 3.8 – Delicate parameters of AFFECT TYPE, VIBE & CAUSE – third level of delicacy for affectual meanings	46
Figure 3.9 – Cline of explicit delicacy for affectual meanings	48
Figure 3.10 – Inscribing and invoking attitude: degrees of commitment (reproduced from Martin, 2020b, p. 21)	51
Figure 3.11 – Attitudinal modes of realisation as interpretative cues for AFFECT	52
Figure 3.12 – Propagating attitudinal meaning in and beyond the clause.	55
Figure 3.13 – Attitudinal Propagation across Phases	56
Figure 3.14 – The hierarchy of instantiation – Sub-potentialisation in relation to system use (reproduced from Martin, 2010, p. 18)	59
Figure 3.15 – Cline of Instantiation – Evaluation (reproduced from Martin & White, 2005, p. 164)	60
Figure 3.16 – The constituents of the tone unit showing some analytical conventions (adapted from Bowcher & Debashish, 2019, p. 176)	64
Figure 3.17 – INTONATION systems (adapted from Greaves, 2007, pp. 984-985)	67
Figure 3.18 – Emotion resources in facial expression (adapted from Feng & O'Halloran, 2012, p. 2071)	71
Figure 3.19 – The system of FACIAL AFFECT (reproduced from Ngo et al., 2022, p. 121)	72
Figure 3.20 – Multi-semiotic possibilities – cline of integration of different semiotic systems (adapted from Matthiessen, 2009, p. 16)	74
Figure 4.1 – Story plots realised structurally by story phases (reproduced from Rose, 2020, p. 280)	88
Figure 4.2 – Expanded exegetic VOICE system for storytelling	91
Figure 4.3 – Tone unit structure	100
Figure 4.4 – Provisional system network for SEMOGENIC VOCAL QUALITIES	101
Figure 4.5 – Praat picture for Christine's baseline extract	109
Figure 4.6 – Emotion resources in facial expression (adapted from Feng & O'Halloran, 2012)	110
Figure 5.1 – Attitudinal meaning frequency of occurrence across phases	128
Figure 5.2 – Recursive projection visualisation of a verbiage example	143
Figure 5.3 – Propagation boundaries in and beyond the clause	152
Figure 6.1 – Exploratory system network for SEMOGENIC VOCAL QUALITIES (reproduced from Figure 4.4)	160
Figure 6.2 – PITCH systems	164
Figure 6.3 – Praat screenshot tone units 1 and 2 in Chris' performance. Click here to listen to the extract	165
Figure 6.4 – TEMPO systems	166
Figure 6.5 – LOUDNESS system	167
Figure 6.6 – Praat screenshot, possible correlation between loudness and intensity in Jill's example	168

Figure 6.7 – PRECISION system	169
Figure 6.8 – PROMINENCE TRANSITION system	170
Figure 6.9 – VOICE QUALITY system	172
Figure 6.10 – PHONATION system	173
Figure 6.11 – VIBRATION SETTING system	175
Figure 6.12 – AIR FLOW system	177
Figure 6.13 – RESTS system	178
Figure 6.14 – DISCRETE system	179
Figure 6.15 – LENGTH system	181
Figure 6.16 – VOICE QUALIFICATION system	182
Figure 6.17 – Comparing affectual vocal profiles for ‘misery’ and ‘affection’	206
Figure 6.18 – Comparing choices in PITCH, TEMPO and LOUDNESS for ‘misery’ and ‘affection’	207
Figure 6.19 – Provisional system network for inscription and invocation resources for AFFECT in spoken language	211
Figure 6.20 – Inter-stratal relation distribution in uncharged instances in the Reaction phases	216
Figure 8.1 – Degrees of commitment in the verbal, vocal and facial resources in Complication 1 and Evaluation 1 ...	251
Figure 8.2 – Additional sources and alliances – a comparison: Lindy vs Chris	269
Figure 8.3 – Multi-semiotic delimitation of affectual propagation	270

Chapter 1

Introduction

1.0 Introduction to the study

This study is motivated by the challenges teachers of English as an additional language (hereafter, EAL) face when trying to teach the communication of emotion in spoken texts. The expression and interpretation of emotion is often considered as a challenging feature of spoken communication and this difficulty is heightened when EAL speakers are involved (Brown, 1977/1990; Dewaele & Moxsom-Turnbull, 2019; Lorette & Dewaele, 2019; Rintell, 1984; Roach, 2009; Unsworth & Mills, 2020). This is the case mainly because emotions are not only a shared experience of humanity but also a social and cultural construct (Bednarek, 2008).

The cultural relativity of the expression of emotion foregrounds the importance of offering teaching and learning experiences that scaffold this complex socially learnt phenomenon in EAL classes. However, having worked as a university EAL pre-service teacher trainer for over 20 years in Argentina, I have experienced firsthand the little or lack of confidence most university trainees and graduates feel, not only to interpret and produce emotion in speech themselves, but also to teach the expression of emotion in their classes (Ariztimuño, 2023). This makes the expression of emotion a key issue in the professional development of EAL teachers who need to provide learning experiences for students in primary and secondary schools to interpret and produce emotion in spoken texts as indicated in the curriculum priorities (e.g., NAPS, 2012). This issue is aggravated by the lack of theoretically grounded materials EAL professionals can use to confidently learn about and teach the ‘multi-semiotic’ and ‘multimodal’¹ interpretation and production of emotion in speech. Attending to this pedagogical gap, therefore, requires a description of the complex mix of language and paralanguage resources used to construe emotional meanings in spoken communication. Providing such description is the main aim of this study.

¹ Throughout this thesis the terms ‘multi-semiotic’ and ‘multimodal’ are used interchangeably. My preference is to use multi-semiotic to emphasise the idea that semiotic resources from multiple meaning-making systems may be selected by speakers when expressing emotion. A ‘semiotic resource’ is defined following van Leeuwen’s (2005, p. 3) social semiotic conceptualisation of ‘resource’ which “avoids the impression that ‘what a sign stands for’ is somehow pre-given, and not affected by its use”. This perspective is consonant with Halliday’s (1978, p. 192) interpretation of language as an open social system of possibilities, “as a resource” for “meaning potential”.

The relation between language, paralinguistics and emotion has been explored from varied multi-semiotic perspectives (see for example Bednarek, 2008; Mackenzie & Alba-Juez, 2019; Pavlenko, 2007 for detailed accounts). These multidisciplinary perspectives agree that emotion is conveyed not only through wordings, but also through a diverse range of other semiotic resources such as vocal features, facial expression, gesture and posture (Abercrombie, 1968; Burns & Beier, 1973; Mehrabian, 1972; Ngo et al., 2022; Scherer & Ellgring, 2007; Scherer et al., 1984; Wallbott, 1998). Despite agreement on the multi-semiotic expression of emotion across fields such as psychology, linguistics and social semiotics, several challenges arise in relation to how terms are defined and what tools and techniques of analysis are employed to describe the semiotic resources speakers use to express emotion. This confusion causes uncertainty for researchers and educators and may interfere with our understanding of findings in the area, making it difficult to assess their validity and the applicability of results to new contexts (Ariztimuño et al., 2022).

In an attempt to address these issues, the study described in this thesis builds on work from Systemic Functional Semiotic² (hereafter, SFS) on the multi-semiotic expression of emotion, exploring the ways that wordings, vocal qualities and facial expressions work together to express emotion in spoken English. The study examines both the semiotic division of labour and the interplay across affectual verbal³, vocal and facial semiotic resources in storytelling performances of the children's story of Cinderella⁴. In this thesis, emotion in spoken communication is considered from a discourse semantic standpoint, looking at patterns speakers use to express positive and negative feelings towards themselves and others, simultaneously exploring "the prosodic nature of the realisation of interpersonal meanings ... [that] tend to colour more of a text than their local grammatical environment circumscribes" (Martin & White, 2005, p. 63). This emotion colouring or charging of oral texts is described in this thesis in terms of affectual meanings, drawing on the categories for AFFECT⁵ types,

² I prefer to use Systemic Functional Semiotics (SFS) rather than Systemic Functional Linguistics (SFL) as an overarching theory which explicitly includes explorations of language together with other semiotic systems (Halliday, 1978), facial semiosis in this study. However, many of the concepts developed in this thesis have originated mainly for the study of language within SFL.

³ Throughout this thesis the terms 'verbal', 'verbiage' and 'wordings' are used interchangeably to refer to the words selected by storytellers to tell the story of Cinderella and interact with their audiences.

⁴ The data set of eight storytelling performances of Cinderella are available as supplementary material folder provided with this thesis.

⁵ Following SFS theory-based work, small caps are used to refer to system networks such as the AFFECT system and lowercase to mention instances of affect, judgement, appreciation.

subtypes and glosses proposed by Martin (2020a). In this thesis, I focus on affectual meanings as they are instantiated in spoken texts multi-stratally and multi-semiotically. The term ‘multi-stratal’ refers to the work multiple strata within one semiotic system pattern together to realise meanings in any given instance of language (Matthiessen et al., 2005) or in other meaning-making systems (e.g., Baldry & Thibault, 2006; Kress & van Leeuwen, 1996/2001; Ngo et al., 2022; O’Toole, 1994).

Instances of emotion in speech are interpreted as construed by different multi-stratal and multi-semiotic resources in the specific context of storytelling. As such the AFFECT system at the discourse semantic stratum is realised by the selection and interpretation of verbal resources at the lexicogrammatical stratum as well as the selection and interpretation of non-segmental vocal qualities at the phonological stratum of language. The term ‘vocal qualities’ is used to refer to non-segmental cues beyond those studied as intonation, rhythm and salience within the Systemic Functional Semiotic (SFS) tradition (e.g., Halliday, 1967, 1970; Halliday & Greaves, 2008; O’Grady, 2010; Ramírez Verdugo, 2021; Smith, 2008; Tench, 1996; van Leeuwen, 1992) but it is important to note that in my work vocal qualities are placed squarely *within* language. In face-to-face spoken communication, these language choices interrelate with and “operate in parallel” with other semiotic systems “in the carrying or creation of meaning, working together within one and the same context” (Matthiessen, 2009, p. 11). In this thesis, the other semiotic system I explore on is that of facial expression, considered as semovergent paralanguage, that is, as a semiotic expressive resource dependent on language and convergent with semantics (Martin & Zappavigna, 2019; Ngo et al., 2022). As such, the current study explores discourse semantic, lexicogrammatical and phonological multi-stratal resources of language as they coordinate with semovergent paralanguage facial expression resources in a multi-semiotic orchestration of emotion in speech.

This exploration is carried out in the specific context of eight recorded storytelling performances of the story of Cinderella in English. This story was selected as a promising corpus not only for the variety of emotions it represents rather explicitly to foster children’s interpretation but also for the intended pedagogical applications of this research. As such, the recorded storytelling performances of Cinderella, defined here as video-mediated oral performances portraying a storyteller’s interpretation of a narrative text aurally and visually, are used as an initial model to explore the affordances that wordings, vocal qualities and facial expressions offer speakers for the expression of

affectual meanings in the English spoken mode, both separately and synergistically. Particular emphasis is placed on the definition, analysis and description of vocal qualities as a set of semogenic features at the level of phonology, deployed as clusters to express emotion, an area that is less well-explored within SFS. In doing so, the current study provides a theoretical and methodological framework and consequent analytical approach for future applications in the EAL context and other fields.

After exploring the affordances of wordings, vocal qualities and facial expressions to express emotions separately, this study focuses on how these resources associate to create multi-semiotic messages that colour phases and stages of the storytelling performances with convergent and divergent affectual meanings. To explore this, the discourse semantic-lexicogrammar interface is treated as a key point of reference from which to label emotions and then map their affectual vocal profiles and affectual facial configurations. As such, the verbal, vocal and facial resources selected to express emotion in the storytelling performances are integrated as their higher-level meanings, what I consider ‘up anchored’, as instantiations of meanings that can be interpreted using the discourse semantic system of AFFECT (Martin, 2000, 2020a; Martin & White, 2005). This unifying anchoring point for verbal, vocal and facial semiotic resources could be recontextualised as a theoretically informed SFS pedagogical toolkit to deal with the complex mix of language and paralanguage used to construe emotional meanings, specifically in higher education EAL teaching training courses (Ariztimuño, 2023). This development might provide EAL teachers and students a space to access, interpret, produce and even challenge culturally accepted ways to express emotions through wordings, vocal qualities and facial expressions in English.

1.1 Aims of the Study

The aims of this study are both theoretical and pedagogical. In a nutshell, I intend to explore the expression of emotion through three semiotic resources – verbal, vocal and facial expression – interpreted as instances of affectual discourse semantic meanings in the genre of storytelling performances. Theoretically, I hope to contribute to the development of a systematic framework to talk about the “grammar of emotions” (Mills & Unsworth, 2017, p. 609) by establishing a specific and stable relationship – articulated in terms of tendencies – between the wordings used to realise the expression of AFFECT (inscribed and invoked) and the vocal qualities and facial expressions deployed by the storytellers to express or mediate these affectual meanings in the

performances of the story of Cinderella selected for the study. I intend to explore this theoretical dimension taking into consideration the semiotic potential of wordings, vocal qualities and facial expressions, both separately and synergistically.

Out of these three semiotic resources, the main focus of the study is on developing our understanding of vocal qualities, providing clear descriptive and analytical methods and techniques to explore how semogenic vocal qualities can be represented as a SFS-based system network. The system network developed for this thesis presents options from which speakers select and cluster features that together can be interpreted as affectual vocal profiles by members of the same speech community. These vocal profile descriptions can then be applied to account for how vocal qualities work together with verbiage and facial expression in the construal of affectual meaning in speech. The affectual meaning making potential of vocal qualities and facial expression is, therefore, explored in conjunction with the verbiage, creating the social practice we recognise as a storytelling performance. The synergistic integration of the verbal, vocal and facial resources that express affectual meanings is interpreted in two distinct ways: as convergence, which accounts for the ways resources combine to amplify and foreground certain emotions for certain characters or towards certain characters in the story; or as divergence, which accounts for a type of complementarity in which resources interact to enrich and create subtleties in the affectual meanings projected for the audience to interpret in relation to characters.

Pedagogically, as a pre-service English teacher of EAL students, I have struggled to find systematic descriptions of the expression of emotion that account not only for verbiage resources but also for vocal and facial expressions that I can use for teaching purposes. Based on the findings of the present study I plan to design an analytical and descriptive toolkit that might enable future EAL teachers to develop their own emotional multimodal literacy (Lim, 2018; Mills & Unsworth, 2016; Royce, 2007), one which will enable them to support their future students to access linguistic and paralinguistic resources for the expression of emotion. It is hoped that the findings are also applicable to areas of knowledge beyond the EAL pre-service teacher education context as the toolkit could be applicable in other circumstances such as for the interpretation of emotion in English spoken communication in general and for researchers and teachers exploring similar the expression of emotion in other languages.

1.2 Significance of the Study

The theoretical significance of a study exploring the verbiage, vocal qualities and facial expression used to express emotion in English lies in its potential contribution to the development of a multi-semiotic account of language and paralinguistic resources for the instantiation of interpersonal meaning in spoken language. Particular value for the field comes from the detailed systematic and methodological definition and analysis of vocal qualities in this study, since vocal qualities have been a neglected area of communication in the study of evaluative meanings within SFS (O'Grady, 2020).

Turning to its practical and social significance, the findings of this study form the foundations for an EAL multi-semiotic literacy toolkit for the grammar of emotion in the context of storytelling which would be highly valuable for EAL contexts. As mentioned in the introduction to the study, one important site for such teaching is the primary and secondary school context in countries such as Argentina, where this study originates. This is because this research targets essential priorities of the school curriculum for additional language courses: multimodal literacy, communication and interpretation of emotional meanings and stories as a genre (NAPS, 2012). Consequently, the results of this project could inform the practices of EAL teacher training courses, offering well-founded principles to support teachers' and students' interpretation and use of the verbal, vocal and facial expression of emotion.

Awareness of the complex association between the meaning potential of both language and paralinguistic constitutes a key skill in multimodal literacy (e.g., ACARA, 2019; NAPS, 2012), particularly in relation to the interpretation and production of emotion in narratives (Mills & Unsworth, 2017; Ngo, 2018; Ngo et al., 2022; Painter et al., 2013). As a result, training programs for English teachers, both mainstream and EAL, require pedagogical tools to enhance teachers' interpretation and oral performance of stories and thus support their confidence to carry out the pre-established school curriculum aims. As a researcher in pre-service English teacher training, I am using this project as an opportunity to develop appropriate means to assist the effective teaching and learning of the communication and interpretation of emotion in spoken English. Furthermore, a SFS multi-stratal and multi-semiotic analytical toolkit of this kind could advance work in and beyond the EAL pedagogical context of this study, such as in higher education interaction more generally (e.g., Hood, 2011; Hood & Hao, 2021; Macnaught, 2018; Martin & Dreyfus, 2015), in clinical interaction in healthcare (Butt et al., 2012; Henderson-Brooks, 2006; Moore et al., 2010) and in automated emotion

detection as a tool for reception studies of multimodal ensembles in literary text reading (e.g., Montaña & Alías, 2016; Wegener et al., 2017), among others.

1.3 Research Questions

As a multi-semiotic object of study, recorded storytelling performances could be examined and analysed from different points of departure: wordings, vocal qualities, facial expression, gesture⁶ and/or the whole conglomerate of resources, which, in turn may affect and impact the research questions formulated and the methodological approach adopted. The role of language patterns and the patterning of those patterns in the story genre (and nursery tales in particular) is crucial to define and construe the text as an instance of this genre of verbal art (Hasan, 1984/1996, 1985). At the same time, it is through language that each story, and each ‘telling’ gets its unique character or ‘texture’ (Hasan, 1985). In the light of the centrality of language in storytelling, the linguistic expression of emotion through wordings is considered as the point of departure for the description and analysis of the vocal and facial resources explored in this thesis.

The study thus begins with an overarching question:

What is the semiotic division of labour and interplay between spoken language and paralanguage in the communication of emotions in spoken English storytelling performances?

This overarching question has been broken down in the following general research questions and sub-questions:

RQ1. How are emotional meanings realised through the wordings in recorded storytelling performances?

RQ2. In recorded storytelling performances, what is the association between emotional meanings identified lexicogrammatically in terms of categories of AFFECT and the non-segmental vocal qualities of those stretches of spoken language where such instances of AFFECT were identified?

RQ2a. What is the association between non-segmental vocal qualities and attitudinal meanings coded for inscribed APPRECIATION and JUDGEMENT?

RQ2b. In the Reaction phases of the performances, what is the impact of the affectual sounding potential of extracts considered as neutral in the verbiage, i.e., not

⁶ While the meaning potential of gestures is acknowledged in this thesis, exploring these semiotic resources falls outside the scope of this study.

identified as coding lexicographically for ATTITUDE?

RQ3. In the Reaction phases of recorded storytelling performances, what is the association between emotional meanings identified lexicographically in terms of categories of AFFECT and the facial semiotic resources displayed where such instances of AFFECT were identified?

RQ4. In the Complication 1 and Evaluation 1 stages of recorded storytelling performances, what additional understandings can be gained from exploring the expression of emotion as a multi-semiotic ensemble?

These research questions have guided the structure of this thesis as described in the next section.

1.4 Thesis structure overview

This thesis comprises nine chapters, as follows:

The current **Chapter 1 - Introduction** has introduced this thesis as a whole. It has explained the motivation for the study, provided an introduction to the main areas of knowledge that the thesis intends to contribute to while defining the perspective taken towards key concepts such as ‘emotions’, ‘multi-stratal’, ‘multi-semiotic’ and ‘vocal qualities’. It has described the theoretical and pedagogical aims and the thesis’ significance. The chapter also presented the specific research questions and sub-questions proposed for this study.

Chapter 2 – Expressing emotion in spoken communication: a review of relevant literature reviews the most pertinent literature related to the contributions of verbal, vocal and facial semiotic resources for the expression of emotion both individually and as an ensemble. The chapter is thus organised into four parts. The first section reviews studies describing evaluative verbal resources and their key function in the story genre structure drawing on the APPRAISAL system (Martin, 2000; Martin & White, 2005) as a key tool for their analysis. The second part reviews essential previous research on the meaning potential of vocal qualities to express emotion, considering studies from a non-SFS and a SFS-based perspective. The third section presents SFS-based and non-verbal communication research devoted to the study of facial expression in relation to emotion. The last fourth section of the literature review reports on studies exploring different SFS pathways to integrate verbal, vocal and facial semiotic resources as a meaningful ensemble.

Chapter 3 – Theoretical Foundations outlines the theoretical principles underpinning this study. The chapter begins with an introduction to the primary theoretical framework – Systemic Functional Semiotics. The main focus is on the key concepts used and interrogated in this research, including stratification and inter-semiosis, the metafunctional view of language, zooming into the interpersonal metafunction, and the description SFS offers to model sound semiosis and facial expression as semiosis. A final section of this chapter touches on the application of SFS to teaching and learning multi-semiotic literacy.

Chapter 4 – Multi-stratal and multi-semiotic study design and implementation discusses the research design and the rationale for its use in this study. It includes the methods used to collect the sample of storytelling performances and the techniques and tools deployed to analyse the data and organise the results in relation to the multi-stratal and multi-semiotic expression of emotion.

Chapters 5 – Interpreting the affordances of verbiage to express affectual meaning outlines the potential of verbal resources independently to express attitudinal meanings in storytelling performances and to prompt audiences' interpretation of the performed stories. The chapter starts with a description of attitudinal patterns in the general structure of the performances, before narrowing down the description to focus on affectual meanings, affectual sources (the emoters) and the extent to which affectual meanings expand or propagate in the text.

Chapter 6 – Modelling the affectual sounding potential of English consists of two main parts. A first section presents an exploratory system network of SEMOGENIC VOCAL QUALITIES resulting from the description of a group of non-segmental vocal qualities which proved meaningful for mapping emotions construed in the storytelling performances and explaining their role in characterisation, plot, moral messaging and other key meanings that need to be made available to audiences. The second part sheds light on the association of clustered choices from the SEMOGENIC VOCAL QUALITIES system network with affectual meanings. It develops the affectual vocal profiles for twelve affectual glosses and explores the co-selection of affectual meanings realised by verbiage and affectual vocal profiles. Further, alongside analyses of AFFECT, results are also reported on the association of vocal qualities with attitudinal meanings coded as inscribed APPRECIATION and JUDGEMENT and for extracts considered as attitudinally uncharged in the verbiage, i.e., not marked for ATTITUDE.

Chapter 7 – Exploring the facial semiotic configurations used to express emotion presents the results on the meaning potential of facial expression as it associates with affectual meanings coded as AFFECT glosses in the Reaction phases of the eight storytelling performances. The chapter also addresses the potential for affectual facial configurations to associate with sections from the performances where AFFECT is coded as present in the verbiage, and sections where no affective meanings are observed in the verbiage itself.

Chapter 8 – Exploring multi-semiotic affectual meanings reports on the patterns observed for the use of verbiage, vocal qualities and/or facial expressions storytellers display to amplify or enrich the affectual meaning instantiated in their own specific reading of Cinderella. This chapter highlights the potential these patterns have to foreground or background couplings between a character and certain affectual meanings, and the way these meanings can be committed to different levels of delicacy by the three semiotic resources. In turn, the role of such couplings for promoting or challenging naturalised stereotypes in the Cinderella story is discussed.

Chapter 9 – Discussion and conclusion synthesises the multi-stratal and multi-semiotic results and discusses the key findings of this thesis in the light of previous research. The thesis comes to an end by sharing pedagogical implications, the limitations of the study reported in this thesis, future research directions and concluding remarks.

Chapter 2

Expressing emotion in spoken communication: a review of relevant literature

2.0 Introduction

Exploring the verbal, vocal and facial semiotic resources as an ensemble for the expression of emotion in storytelling performances requires a review of literature from four different research areas. Therefore, this chapter focuses on each semiotic resource individually first, before reviewing studies on how these resources express emotion as an ensemble. All sections prioritise studies within the Systemic Functional theory that focus on the narrative genre, which is the specific context for the expression of emotion selected for this research.

The chapter begins with an account of studies that highlight evaluative verbal resources as a characteristic feature of the story genre and thus deploy APPRAISAL (Martin, 2000; Martin & White, 2005) as a key tool for their analysis ([section 2.1](#)). It then moves to the most relevant group of studies for the current study, which covers the meaning potential of vocal qualities for expressing emotion both from a psychological perspective and from SFS-based contributions to the field ([section 2.2](#)). Next, SFS contributions to the study of facial expression in relation to emotion together with key contributions from non-verbal communication research are reviewed ([section 2.3](#)). Fourth, the chapter reports on studies exploring the integration of semiotic resources as a meaningful ensemble from a systemic functional semiotic perspective ([section 2.4](#)). The final [section 2.5](#) of this chapter summarises the key findings from this relevant literature that make the foundations to which this thesis intends to contribute.

2.1 Verbal expression of emotion in stories

The verbal expression of emotion in stories, both written and spoken, has been widely studied within the SFS tradition⁷ as evaluative language, drawing on the system of

⁷ Narrative texts have also been considered a suitable context for the study of emotional annotations in text corpora for computational purposes (e.g., Douglas-Cowie et al., 2003; Francisco, et al., 2012; Montañó & Alías, 2016). This very prolific field, however, has not been reported here as annotations are based on psychological classifications of human emotions rather than on the systemic functional linguistic approach adopted in this study.

APPRAISAL (Martin, 2000; Martin & White, 2005). The work on APPRAISAL has established how attitudinal meanings enable us to identify texts as members of the story genre family (Eggins & Slade, 1997; Hasan, 1984/1996; Macken-Horarik, 2003; Martin, 1992a, 1996, 2014; Martin & Plum, 1997; Martin & Rose, 2008; Rose, 2005, 2020; Plum, 1988; Rothery & Stenglin, 2000; Sano & Thomson, 2008; Thomson, 2017). Most SFS-based research on narratives takes Labov and Waletzky's (1967) and Labov's (1972) work as points of departure. Labov and Waletzky (1967) use a fairly large corpus of oral versions of personal experiences narrated in English to define the narrative genre and propose the basic units of its prototypical generic structure. This typical narrative structure is comprised of five narrative units: Orientation, Complication, Evaluation, Resolution and Coda, each related to experiential and evaluative functions (Labov & Waletzky, 1967). Importantly, Labov's later work (in 1972) introduces two key characteristics of evaluation in narratives – the interspersed nature of emotion and the possibility of using different evaluative devices such as expressive phonology to intensify or emphasise certain events in narratives. While Labov's line of work describing evaluative devices as a key feature of narratives has been widely developed, the use of expressive phonology as an evaluative device remains in need of further studies as the one proposed in this thesis.

The interspersed realisation of evaluative meanings in written and spoken stories has also been included in other descriptions of the narrative genre within SFS theory. Hasan (1984/1996) focuses on stories for children and proposes the Generic Structure Potential (GSP) of what constitutes a nursery tale from the semantic and lexicogrammatical variant and invariant properties which represent “the verbal expression of [this] social activity” (Hasan, 1984/1996, p. 52). This structure consists of three obligatory elements: Initiating Event, Sequent Event and Final Event, and three optional elements: Placement, Finale and Moral, which may occupy a fixed place in the structure or “be included or interspersed with the lexicogrammatical realisation of some other element(s)” (Hasan, 1984/1996, p. 54) in the case of the Placement. Hasan (1984/1996) presents an in-depth description of this discrete or interspersed Placement, proposing a set of crucial realisation features such as the attribution and habitude of a particularised character. This attribution provides readers with the key characteristics of particularised characters in the stories, whereas the habitude “refers to the assignment of habitual acts/states to the particularised character(s)” (Hasan, 1984/1996, p. 61) of the story. In doing this, “attribution and habitude have the function of foregrounding those

characters which are most central to the development of the tale” (Hasan, 1984/1996, p. 61). Other semiotic resources used to give life to the story and its characters depend on the language within which the story is created and are assigned a language dependent status by Hasan (1984/1996). Hasan’s (1984/1996) definition of language as constitutive of nursery tales such as Cinderella has greatly influenced my decision to consider the linguistic realisation of emotions in the text as the point of departure for the analysis and description of other semiotic contributions. Therefore, in the storytelling performances analysed in this study, the meanings assigned to the choices storytellers make in terms of vocal qualities and facial expression have been interpreted in association with the spoken wordings.

Picking up on the question of how nursery tales in different languages might vary in terms of structure, Hasan’s GSP approach is adopted by Sano and Thomson (2008) and Thomson (2017) to describe the Japanese nursery tale from an interpersonal perspective. Sano and Thomson (2008) carry out an ATTITUDE analysis (Martin & White, 2005) to describe crucial discourse semantic attributes of the GSP elements. Their analysis determined the GSP of three Japanese folk tales, which were coded for ATTITUDE in terms of positive and negative realisations of inscribed and invoked evaluation. A key feature of their study is the explicit connection between the different elements in the GSP and the attitudinal patterns observed. To do this, they elaborate on Hasan’s (1984/1996) attribution and habitude semantic properties of the Placement and describe further interpersonal semantic attributes – initial attitudes, shifting attitudes and final attitudes for the Initiating, Sequent and Final Event respectively. Thomson (2017) describes three case studies on Japanese folk tales. Case Study 1 demonstrates the similarity of the Japanese GSP to that of other languages. Case Study 2 emphasises how the “motivated use of linguistic choices available in the Japanese language” is exploited “by writers to achieve particular social and cultural outcomes” (Thomson, 2017, p. 209). Case Study 3 highlights the socialising function these tales have for young children listening to their parents and others sharing values that accept and naturalise “norms about women, thereby setting up gender inequity expectations in adulthood” (Thomson, 2017, p. 210). These studies by Sano and Thomson (2008) and Thomson (2017) exemplify the importance of describing and analysing “the behaviours – verbal and non-verbal – of a character in a story” (Hasan, 1984/1996, p. 62) strategically deployed by writers and tellers throughout the story elements, to share buried social and cultural values and themes that can be effectively unpacked and made visible by means of an

attitudinal analysis. The study carried out in this thesis builds on these examples by proposing and testing analytical tools to describe the interspersed non-verbal instantiation of emotion in storytelling performances.

Further work on story texts building on Labov and Waletzky (1967) and Hasan (1984/1996) was initially developed as part of the Sydney School work to establish key structural features that differentiate narratives from other story texts. This work focused on staging in oral stories (Plum, 1988; Martin & Plum, 1997), written stories (Rothery & Stenglin, 1997), and literary fiction (Martin, 1996; Macken-Horarik, 2003). Numerous SFS studies of this genre have attested to the essential role of evaluation and evaluative language in narratives. Martin and Plum (1997) focus on elicited narratives and how evaluative language, its positioning and nature, performed a central role in the reclassification of texts in the story family into a more nuanced set of categories, including the recount, anecdote, exemplum and narrative. Rothery and Stenglin (2000) explore the generic structure of narrative texts, paying particular attention to the different ways in which the Evaluation stage functions in other story genres. Martin and Rose (2008, p. 47) document theoretically and descriptively these “explorations of genre” and emphasise the presence and function of evaluative language as a resource for establishing the point and determining the structure of five types of stories: recount, anecdote, exemplum, observation and narrative. Differences in the generic features of these genres are triggered by the social purpose of stories, which in the case of narratives, is to share culturally accepted ways of behaving, expressing and reacting to emotions as protagonists, characters and narrators make their way through complicating situations in search of some kind of resolution (Martin & Rose, 2008). The generic structure that stories share in order to fulfil their social purpose is described in terms of patterns of stages and phases. Stages are typically stable and recognisable components of stories while phases move a story forward in a way which can be unique to each story (Martin & Rose, 2008). The story stages and phases as described in Martin and Rose (2008) and Rose (2005, 2006, 2020) were used to frame the analysis of the expression of emotion in the current study.

As can be seen from the brief summary of some of the most relevant work on the narrative genre, how wordings realise evaluative meanings, including emotions, has been of paramount importance in the description and classification of the family of story genres. A substantial body of research has shown Martin’s (2000) and Martin and White’s (2005) APPRAISAL framework to be an effective analytical tool to describe and

explain how attitudes and emotions are inscribed in language (e.g., Bednarek, 2008, 2009b; Don, 2016; Hood, 2008, 2019; Humphrey & Dreyfus, 2012; Macken-Horarik, 2003; Macken-Horarik & Isaac, 2014; Martin & Rose, 2008; Mills & Unsworth, 2017; Painter, 2003; Thompson, 2014). Most significantly for this study, the affordances of verbal resources to express emotions have been described, challenged and expanded in relation to the types and sub-types or glosses available in the framework to describe different affectual meanings in different texts (Bednarek, 2008; Martin, 2017, 2020a); the lexico-grammatical strategies with the potential to activate evaluative meanings more or less directly through inscription and invocation (Bednarek, 2008; Caldwell & Zappavigna, 2011; Don, 2016; Eggins & Slade, 1997; Hood, 2010; Hood & Martin, 2007; Macken-Horarik & Isaac, 2014; Martin, 2020b; Martin & White, 2005; Thompson, 2014); and the propagation mechanisms employed to spread attitudinal meanings over different lengths of text (Hood, 2006; Lemke, 1998; Macken-Horarik, 2003; Martin, 1992a; Martin & Rose, 2003; Poynton, 1996; Rothery & Stenglin, 2000; Thompson, 1998). Even though these groups of studies set an important precedent for effective applications of the APPRAISAL framework, only the most relevant research is described in more detail below.

The verbal expression of emotion has been described with the APPRAISAL framework in different types of text, including fiction by Bednarek (2008) and Macken-Horarik and Isaac (2014). Bednarek (2008) explores emotion in text, drawing on the system of AFFECT. She follows an approach that combines insights from corpus and cognitive linguistics and psychology to examine and profile emotion terms in a corpus of conversation, news reportage, fiction and academic discourse. Importantly, Bednarek (2008) describes the written linguistic expression of emotion in fiction and relates different strategies to inscribe affectual meaning with the level of inferencing needed to interpret them. Further, she suggests an intersecting area between linguistic and non-linguistic resources (emotion talk and emotional talk, respectively), which implies the connecting space in which linguistic and non-linguistic semiotic resources work together to express emotion.

Macken-Horarik and Isaac (2014) review two APPRAISAL systems (ATTITUDE and GRADUATION) when exploring the issue of students' reading and interpretation of evaluation in narratives. They propose a comprehensive multi-layered methodology for APPRAISAL analysis which attempts "to engage with the indeterminacy at the heart of evaluation in texts" (Macken-Horarik & Isaac, 2014, p. 85). This methodology focuses

on explicit and implicit cues for ATTITUDE and GRADUATION, connecting these resources in a cline that expands Bednarek's (2008) inscribed resources for tackling invocations of AFFECT that require "more inferencing" and are thus "more sensitive to reading position" for their interpretation (Macken-Horarik & Isaac, 2014, p. 75).

A key resource speakers use to invoke attitudinal meanings has been described in Martin and White (2005) as the system of GRADUATION. This system focuses on the different discourse semantic resources used by speakers to show attitudinal gradability, such as up-scaling or down-scaling attitudinal meanings. Relevant work on graduation has been also explored and described by Poynton (1996), Eggins and Slade (1997), Hood and Martin (2007), Hood (2010), Caldwell and Zappavigna (2011) and Macken-Horarik and Isaac (2014). Of particular relevance is Poynton's research on spoken data, which covers grammatical resources for analysing the system of VOCATION in Australian English. It describes the phenomenon of "amplification as an expressive resource – ways of 'speaking louder', which include a range of phonological features, together with forms of iteration and intensification at all grammatical ranks" (Poynton, 1996, p. 213). Eggins and Slade (1997, p. 133) propose the category of "amplification" to capture "the lexical resources speakers can draw on to grade their attitudes towards people, things or events". The role of graduation as a resource to invoke attitude in written academic texts has led to extensions to the system of GRADUATION suggested in Hood (2010) and Hood and Martin (2007). Analysis of GRADUATION resources has also been conducted on songs by Caldwell and Zappavigna (2011, p. 236), who propose consecutive rhyming in raps as part of graduation and thus described as "a kind of paralinguistic or 'sensory' intensification".

The studies discussed in this section constitute useful examples and models of story genre analyses of wordings expressing emotions through varied resources explored in written texts or written transcriptions of spoken texts. However, as will be shown in the following section of this literature review, very little detailed reference is made to the association of vocal qualities with the affectual meanings spreading through texts. While early work by Hasan (1984/1996) anticipates the potential association between the verbal and vocal expression of emotion, the focus of her analysis of fairy tales is on the written wordings. Similarly, Martin and White (2005) mention vocal features such as loudness, pitch movement, voice quality and phonaesthesia as some of the phonological resources speakers may use to realise evaluative meanings and point to the need of further research in this area. As can be seen, the oral realisation of

evaluative meanings is acknowledged from a SFS perspective, however, work on the affordances of vocal qualities beyond intonation is still under-explored and under-theorised.

2.2 Vocal expression of emotion

The vocal expression of emotion has been approached through varied disciplinary lenses, including different linguist perspectives, cognitive sciences, non-verbal communication and speech synthesis, to name a few. The focus of this section, however, is on previous work on non-segmental vocal features, such as pitch level and range, loudness, tempo, tension, rhythmicity, voice quality, among other characteristics of the voice, which are studied in this thesis in relation to language and emotion⁸. Therefore, accounts of intonation that consider its role in the expression of attitude conducted by linguists from different schools (e.g., Bolinger, 1972; Brazil et al. 1980; Couper-Kuhlen, 1986, 2011; Crystal, 1969/1975; Fonagy & Magdics, 1972; Halliday, 1967; Halliday & Greaves, 2008; Ladd, 1980, 2008; Noad, 2016; O'Connor & Arnold, 1973; Pike, 1945; Roach, 2009; Tench, 1996, 2020) are acknowledged here as great contributions to the field of phonology but not described any further. Three groups of studies are considered as key building blocks for the current study. The first group includes SFS-based studies combining the APPRAISAL system with one of two different descriptions of vocal qualities beyond intonation, either van Leeuwen's (1999) system network for voice quality or Brown's (1977/1990) approach to paralinguistic features. The second group of studies is on multidisciplinary approaches to the expression of emotion in speech, while the third group describes previous work by the researcher of the current study. All three groups underpin the research in this thesis.

2.2.1 van Leeuwen's (1999) system of sound quality

Most SFS-based work that considers vocal qualities as a resource for enacting attitudes and emotions orally builds on the description of voice quality as a parametric system network, as proposed by van Leeuwen (1999, 2014/2017). van Leeuwen's (1999, p. 140) system of SOUND QUALITY (reproduced here as **Figure 2.1**), maps the potential for

⁸ See Crystal (1969) and Laver (1980) for a detailed description of the phonetic and acoustic characteristics of prosodic and paralinguistic features; and van Leeuwen (1999), McDonald (2021) and Ngo and Spreadborough (2021) for examples of semiotic accounts of the relation of the human voice, music and emotion.

co-occurring features in terms of graded options for seven “key sound quality features [which] include (i) *tension*; (ii) *roughness*; (iii) *breathiness*; (iv) *loudness*; (v) *pitch register*; (vi) *vibrato* and (vii) *nasality*” (emphasis on the original).

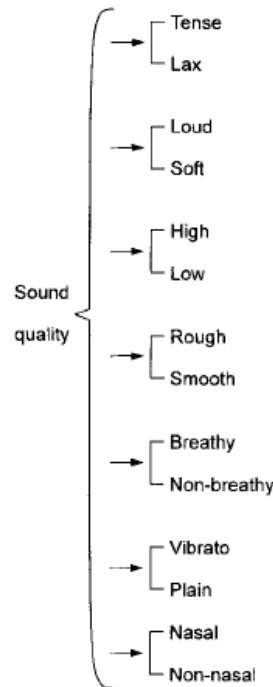


Figure 2.1 – System network for SOUND QUALITY (reproduced from van Leeuwen, 1999, p. 151)

van Leeuwen (1999) applies the SOUND QUALITY system network (together with his SPEECH SOUNDS system network) to two songs by Madonna and then to different examples such as Gwen Stefani’s voice addressing her boyfriend (van Leeuwen 2014/2017). Both descriptions emphasise the meaning potential that this multidimensional description of sound quality has in relation to projecting different identities, as foregrounded later on in van Leeuwen (2022).

The SOUND QUALITY system network has been successfully applied to explore the interpersonal meaning making potential of the voice (Caldwell, 2010, 2014a, 2014b, 2022; Ngo et al. 2022; Wan, 2010). Caldwell (2014a) deploys van Leeuwen’s (1999) sound systems including SOUND QUALITY to compare and contrast the rapping and soulful sung voices. Most importantly for the current study, Caldwell (2014a, p. 47) highlights the potential for associating sound features to attitudinal meanings as described by Martin and White (2005), arguing that “one can systematically assign *interpersonal* meanings to ... sound features” (emphasis on the original). Along the

same lines, Wan (2010) combines van Leeuwen’s (1999) voice quality description and the system of GRADUATION, based on Hood’s (2006) extension of Martin and White’s (2005) APPRAISAL sub-system, to explore call centre discourse. Wan’s (2010, pp. 118-122) work renders key connections between graduation categories and voice qualities such as the use “soft voice graded by repetition” and “plain voice for grading down the gratitude” and argues for more work to “provide a more robust theoretical framework capable of dealing with voice quality”.

This call for further theorisation is taken up by the recent SFS-based model of paralinguage described in Ngo et al. (2022). Even though their work focuses mainly on embodied meaning, including gestures, facial expression, posture and body movement (details in section 2.3 of this chapter), they also include an extension of van Leeuwen’s (1999) SOUND QUALITY system to describe vocalisations. Ngo et al.’s (2022) extended system network maps vocalisations as a meaning making system alongside language and together with body semiosis. They represent vocalisation features in the VOICE QUALITY system network, reproduced in **Figure 2.2**.

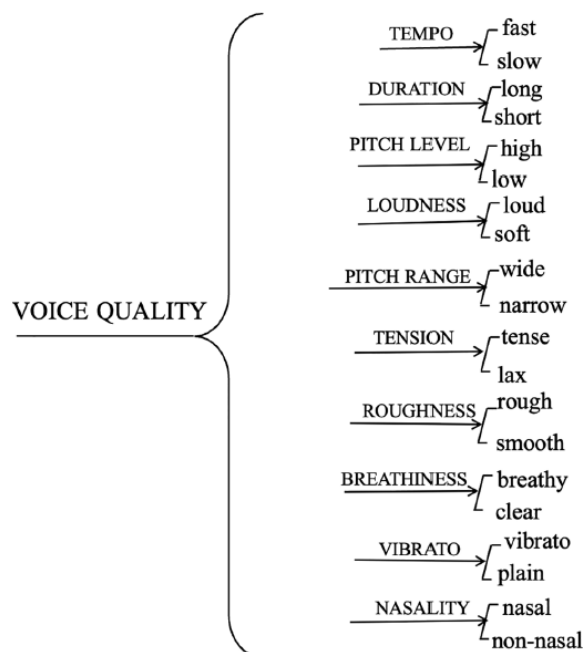


Figure 2.2 – The system of VOICE QUALITY (reproduced from Ngo et al., 2022, p. 130)

Ngo et al. (2022) apply the VOICE QUALITY system network to extracts of stop-motion puppet animated film and suggest paralinguistic system networks with the potential to resonate with several interpersonal discourse semantic systems such as PARALINGUISTIC ENGAGEMENT and PARALINGUISTIC PROXIMITY, among others. Of great interest to the

current study is the system of VOICE AFFECT (Ngo et al., 2022). Correlating with their FACIAL AFFECT system, the VOICE AFFECT system network proposes three main distinctions for emotions related to ‘spirit’, ‘threat’ and ‘surprise’, with greater levels of delicacy for the first two. As useful as this account is to compare and contrast the results obtained in the study reported in this thesis, rather than taking up Ngo et al.’s model, this thesis draws on and develops previous work by Ariztimuño (2016), which deals with the vocal qualities included in Ngo et al. (2022) as well as other vocal features. Ariztimuño (2016) and the study described in this thesis consider these vocal qualities as part of the phonological resources of language that may co-realise affectual meanings together with wordings. The work developed in Ariztimuño (2016) is discussed last in this section.

2.2.2 Brown’s (1977/1990) paralinguistic features

Another group of SFS-based studies describes the phonological realisation of attitudinal meanings applying Brown’s (1977/1990) description of paralinguistic features to EAL teaching contexts (Bombelli & Soler, 2001, 2006; Bombelli et al., 2013; Germani & Rivas, 2017; Soler & Bombelli, 2003). Brown (1977/1990, p. 114) proposes a list of eleven paralinguistic features (pitch span, placing in voice range, tempo, loudness, voice setting, articulatory setting, articulatory precision, lip setting, direction of pitch, timing pause), which she connects to certain emotions or attitudes describing “quotations from conversation in literary works” as a way to secure “a similar consciousness of how the words would be uttered” in oral renderings. Brown’s (1977/1990) framework is developed as a tool to improve the teaching of listening comprehension. It is applied by Bombelli and Soler (2001) for teaching English pronunciation, and by Soler and Bombelli (2003) for teaching reading aloud as an interactive social activity. Further, in setting up their pedagogical approach to teaching the expression of emotion in poetry in their pronunciation classes at university level Bombelli and Soler (2006) interrogate the possible association of attitudinal meanings and paralinguistic features. Along the same lines, Bombelli et al. (2013, p. 278) report an analysis of the relationship between the language of evaluation, following Eggins and Slade’s (1997) categories, and “the use of paralinguistic features as a phonological component of speech” in a story for children, read aloud by a professional storyteller. Finally, Germani and Rivas (2017) suggest an approach to teaching narrative from a genre-based phonological perspective including Brown’s (1977/1990) framework to deal with paralinguistic features.

Regardless of how useful these applications of van Leeuwen's (1999) system and Brown's (1977/1990) work are for the current study as examples of descriptions of vocal qualities typically excluded from most descriptions of prosodic phonology⁹ (see for example Halliday, 1970; Halliday & Greaves, 2008; Lukin & Rivas, 2020; Matthiessen, 2021; O'Grady, 2010, 2020; Rivas, 2017; Smith, 2012; Smith & Greaves, 2015; Tench, 1996), what remains lacking is a clear, systematic description and methodology for analysing vocal qualities for their role construing emotion. The following section on multidisciplinary studies offers some relevant insights into strategies and methods to approach this challenge.

2.2.3 Multidisciplinary descriptions of emotion in speech

The vocal expression of emotion has been the focus of researchers from many multidisciplinary research teams outside the SFS tradition, comprising scholars in psychology, acoustics, speech science, linguistics, medicine, engineering, and computer science (Juslin & Scherer, 2005). Specifically, it has been developed as *vocal cues to speaker affect* (Scherer et al., 1984), *emotional speech* (Roach et al., 1998), *vocal communication of emotion* (Scherer, 2003); *vocal expression of affect* (Juslin & Scherer, 2005) and most recently as *acoustic patterning of emotion vocalisations* (Scherer, 2019). This work includes well documented descriptions of relevant vocal features used to express emotion in a variety of contexts, though mainly focused on computational linguistics and speech synthesis (Douglas-Cowie et al., 2003; Johnstone et al., 2001; Juslin & Scherer, 2005; Laukka et al., 2016; Roach, 2000; Roach et al., 1998; Schuller et al., 2011).

There has, however, been a set of limitations and challenges reported in this work. The main point of these limitations rests on the difficulty and need to reach an agreement as to what emotions are, what labels are more useful for the description of emotions and to what level of detail emotions should be categorised (Juslin & Scherer, 2005; Scherer, 2019). Importantly, although these studies provide relevant descriptions of the vocal features used to express emotions, they do so using labels which do not seem to offer a practically feasible number of emotion labels (Juslin & Scherer, 2005). In some cases, emotion labels are reduced to a small set that corresponds to Ekman's five basic emotions of disgust, anger, sadness, fear and happiness (Ekman, 2016). In

⁹ Prosodic phonology refers to systemic phonological features such as rhythm, stress and intonation which associate with stretches of speech of any extent (Halliday & Greaves, 2008; Smith & Greaves, 2015).

other cases, a wider range of labels is included in an attempt to match vocal cues to emotion words (Juslin & Scherer, 2005). Juslin and Scherer (2005, pp.93-94) clearly state the need for a “generally accepted system for classifying emotions”, a system that could overcome “the ‘fuzziness’ in the relationship between emotions and emotion words”. A further issue raised by Roach et al. (1998) and Stibbard (2001) is related to the range of vocal features needed to provide systematic accounts of emotional speech. A final pair of constraints identified for many of these studies is that they tend not to use spontaneous or even natural speech as data and that descriptions largely ignore the context in which the emotions occur¹⁰ (Scherer, 2003, 2019; Stibbard, 2001).

Out of these group of studies, Roach et al. (1998) and Roach (2000) are particularly relevant to this thesis as they offer the foundations for the applicable and reliable taxonomy of vocal qualities described in Ariztimuño (2016). Roach et al. (1998, p. 89) propose a set of labels for pitch features, loudness, tempo, modes of phonation, fluid control reflexes and respiratory reflexes organised in binary oppositions to be used in “the generation of machine-readable transcriptions” of a corpus of recorded unscripted television speech. The analytical framework described in Roach (2000, p. 53) can be considered “a bridge between the human perceptual experience and the measurable properties of the acoustic signal” which is of great relevance for the perceptual study described in this thesis. The computational aim of Roach’s study, however, favoured the classification of vocal features into binary oppositions. In this thesis, the classification of vocal features proposed by Roach et al. (1998) has been extended to three-pronged systems to provide the delicate descriptive foundations necessary to describe the expression of emotion in speech with a pedagogical aim in mind.

2.2.4 Previous studies by Ariztimuño

The last important contribution to the current study builds on work both within and outside the SFS tradition for the description of vocal features relevant for the analysis of emotion (Ariztimuño, 2016; Ariztimuño & Germani, 2013, 2014; Ariztimuño et al., 2022). Ariztimuño (2016) studies the coupling of vocal resources and affect, building on work by Roach et al., (1998) and Roach (2000). She proposes a provisional taxonomy of phonetic profiles of inscribed AFFECT which she applies and exemplifies in a corpus

¹⁰ See Chafe (2002) as an example of contextualised conversation analysis of prosody and emotion.

of three stories read aloud by a professional storyteller. As a result of this previous work, Ariztimuño et al. (2022, p. 338) suggest a multi-stratal and multi-semiotic approach to explore “emotion in speech through combining the analysis of the lexicogrammatical realisation of APPRAISAL categories and an adaptation of the prosodic and paralinguistic transcription method developed by Roach et al. (1998)”, which is applied and expanded in the study reported in this thesis.

Further, Ariztimuño’s approach has been applied to the construal of attitudinal meanings in narrative texts and to EAL teaching contexts: Ariztimuño and Germani (2013) compare the realisation of emotion and attitudinal meanings in one written version of the story of Cinderella and an oral rendering of the text by a native speaker of English. Ariztimuño and Germani (2014) report on a pre- and post-test comparison of EAL pre-service teachers’ recordings of a read aloud story before and after a teaching intervention. The teaching intervention focused on a basic description of the system of ATTITUDE (Martin & White, 2005) and the vocal features described later on in Ariztimuño (2016). The results show the potential benefits of exposing future teachers of English to a description of emotion in speech conveyed through verbal and vocal resources (Ariztimuño & Germani, 2014). These previous studies carried out by the researcher are of great significance to the current research, not only as learning experiences to improve the strategies and techniques used to describe the relevant vocal qualities deployed in the expression of emotion but also to set precedent of the beneficial impact this description may have in EAL teaching contexts.

2.3 Facial expression of emotion

Facial expression has long been understood as a meaning-making resource for the expression of emotion in studies carried out from a non-verbal communication approach and a SFS-based perspective. The non-verbal studies briefly reported here are by no means a complete account of the vast literature on this topic but rather include pivotal work (e.g., Darwin, 1890/2009; Ekman & Friesen, 1969, 1975/2003), and reviews summarising recent challenges and advances in the field (e.g., Barrett et al., 2019; Keltner et al., 2019; Scherer et al., 2021). The study of facial expression as a non-verbal communication resource for emotion has its roots in Darwin’s (1890/2009) seminal work and in Ekman and Friesen’s (1969) work on non-verbal behaviour. Briefly, Darwin (1890/2009) observes and interprets facial movements in relation to the principle of antithesis and suggests a connection between these movements in opposite

directions and different emotions. His extensive account of the expression of emotion in human includes key oppositions between low and high spirits, as well as hatred, anger, disdain, contempt, patience, fear, among others (Darwin, 1890/2009). Ekman and Friesen's (1969, p. 71) seminal work proposes "a tentative, perhaps partial, list of primary affects: happiness, surprise, fear, sadness, anger, disgust and interest", based on agreement on the distinctive facial movements displayed for each emotion. A key contribution to the description of facial expression is Ekman and Friesen's (1975/2003) Facial Action Coding System, which has been widely applied to account for patterns of the facial expression of emotions.

Advances in Basic Emotion Theory and description of other emotion types are summarised in Keltner et al. (2019), including work that strongly suggests the possibility of identifying a greater number of emotions portrayed in facial expression captured in static photos. Barrett et al. (2019), however, reconsider the work reported on the expression of emotion as inferred from facial movements and describe issues and challenges with this view. Of particular importance for the current study are those questions raised in relation to "the common view that instances of an emotion **category** are signalled with a distinctive configuration of facial movements that has enough **reliability** and **specificity** to serve as a diagnostic marker of those instances" (emphasis in the original, Barrett et al., 2019, p. 3). The current study considers both advances and challenges described by these contributions and presents a provisional approach for exploring facial expression in cooperation with verbal and vocal resources in a contextualised data set of storytelling performances.

Research on facial expression within the SFS tradition has built on these important contributions from non-verbal communication studies, developing system networks that systematise facial expressions that express emotion (e.g., Feng & O'Halloran, 2012; Martinec, 2001; Ngo et al., 2022). Martinec (2001) maps out the primary affects suggested by Ekman and Friesen (1969) in a system that classifies affectual displays in action-based and value-based affects. A key contribution of Martinec's (2001, p. 130) work is the use of facial areas instead of Facial Action Coding System to show "how the affects *are related to one another* in terms of their realisations" (emphasis in the original). Feng and O'Halloran (2012) refine and extend Martinec's (2001) work, presenting the emotion resources in facial expression as a system network – THE FACE. They apply the system to a data set of comic books and propose systemic options for the representation of anger, happiness, sadness, fear and

surprise. Finally, Ngo et al. (2022, p. 121) propose a paralinguistic system of FACIAL AFFECT, including “six features of emotion: [spirit:up], [spirit:down], [fear], [anger], [disdain] and [surprise]”, illustrated in images taken from a stop-motion film. A more detailed description of the SFS-based contributions to the analysis of facial expression is included in Chapter 3, as part of the theoretical foundations.

As valuable as these previous studies are for the current study, the results presented in this thesis take a different point of departure for the analysis and description of facial expression. I describe affectual facial configurations as they associate with the affectual meanings construed by verbiage and interrelated with the affectual potential of vocal qualities. Taking this inter-semiotic analytical approach, however, does not deny the potential for facial expressions to express emotional meanings on their own (Hwang & Matsumoto, 2016) but proposes an effective method to explore and describe the facial semiotic resource when it is coordinated with language.

2.4 Multi-semiotic approaches to emotion

The possible association of different expressive resources for communicating interpersonal meanings, including emotions, has been explored from the perspectives of both psychology and social semiotics. Both perspectives highlight the importance and benefits of exploring the affordances of each semiotic resource, not only separately but also “as interrelated systems of meaning” (Jewitt et al., 2016, p.33), and from a multi-semiotic or multimodal perspective, to augment our understanding of how embodied meaning is interpreted in verbal, audio-visual communication.

In this light, psychological approaches to multi-semiotic ensembles, also called cross-modal clusters, have proved that the identification and prediction of different emotions is more likely to be effective when emotions are expressed through multi-semiotic ensembles rather than by only one resource (Burns & Beier, 1973; Ekman & Friesen, 1969; Scherer & Ellgring, 2007). Ekman and Friesen’s (1969) foundational work proposes a perspective to describe and classify non-verbal behaviour in general and in relation to the expression of emotion, focusing on the face and the body position and movement. Importantly, they suggest possible interrelationships between verbal and non-verbal affect displays as the latter “can repeat, qualify or contradict a verbally stated affect, or be a separate, unrelated channel of communication” (Ekman & Friesen, 1969, p. 77). Burns and Beier (1973, p. 123) study observers’ interpretation of

emotional meaning in acted portrayals of feeling states recorded on film and suggest “a hierarchy of effectiveness among the various cues in providing for the accurate interpretation of feeling state”. Key to the current study, their findings show that instances in which the verbal content is not entirely neutral but ‘leaks’ emotional information “allow for a mean accuracy score just somewhat above chance expectation” (Burns & Beier, 1973, p. 124). Verbal content, however, is not always considered in studies exploring the multimodal expression of emotion. For example, Scherer and Ellgring (2007) leave verbal content aside and report on the use of prototypical facial expressions, gestures and vocalisations as multimodal configurations combining the results of three studies carried out in each separate modality. Nevertheless, they describe an essential limitation in relation to the constraints of using acted portrayals of “standardised verbal utterances without meaning” (Scherer & Ellgring, 2007, p. 169) and the need for “detailed microcoding of a large number of comparable expressions of different real-life emotions” (Scherer & Ellgring, 2007, p. 170). The work reviewed in this section encourages studies along the lines of the current research where the expression of emotion is explored in a way that considers the conjoint tendencies of occurrence of verbal, vocal and bodily expression in a specific naturally occurring context of communication.

Verbal, vocal and visual features of live performance storytelling have also been analysed and described from a social semiotic perspective (e.g., Lwin, 2010, 2019; Lwin & Teo, 2015; Swann, 2002). Live performance storytelling is considered a social practice involving a storyteller and an audience sharing the same physical space and time. The presence of the audience in this kind of analysis is essential as one of the main objectives of these studies is to analyse the effect of multimodal resources on different aspects of the storyteller’s interaction with the audience. Work following this approach ranges, for example, from the study of verbal, vocal and visual features in relation to their general effect on the representation of different personae in stories (Swann, 2002), to the aesthetic and communicative effectiveness of oral storytelling performances (Lwin, 2010), to the description and application of a multimodal framework for applied storytelling performances in institutions and community contexts (Lwin, 2019) and on to the problem of delimiting structural borders (Lwin & Teo, 2015). A different perspective within social semiotics is adopted in the current study exploring the expression of emotion from a systemic functional approach to meaning-making.

SFS-informed studies have also foregrounded the significance of analysing two or

more meaning-making resources to interpret and describe emotions in multimodal texts (e.g., Bednarek, 2010, 2011; Feng, 2012; Feng & O'Halloran, 2013; He, 2020; Knight, 2011; Logi et al., 2022; Matthiessen, 2007, 2009; Ngo et al., 2022; Noad, 2016; Noad & Barton, 2018; Noad & Unsworth, 2007; Painter & Martin, 2011; Painter et al., 2013; among others). Particularly pertinent to the current research is Bednarek's (2010) study, which foregrounds the complexity of integrating multimodal and corpus linguistic analysis to TV and film narratives. She illustrates this multimodal complexity, analysing one scene from a TV series, highlighting the potential this type of analysis has to help viewer 'read' interpersonal meanings, including "the characters' emotions and personality" (Bednarek, 2010, p. 82). Further, Bednarek (2011) proposes an analytical model for the analysis of linguistic and paralinguistic resources that may construe characters' expressive identities. This micro-, meso- and macro-level analysis is applied to two examples from TV series to show its potential to describe different resources construing character expressivity (Bednarek, 2011).

Image and language resources have also been explored from a SFS-perspective in children's picture books. The interplay between these resources has been described in terms of how visual and verbal systems can differ from or share meaning potential through the notion of 'commitment', and how these two semiotic systems can co-pattern in the realisation of a particular meaning through the notion of 'coupling' (Painter & Martin, 2011; Painter et al., 2013). These coupling choices may amplify and multiply one another, creating 'convergent' associations of meaning, or they may add and enrich one another, conveying 'divergent' meanings (Painter et al., 2013). Further, convergence relations between image and language are organised by metafunction in Painter et al. (2013): concurrence for ideational meaning, synchronicity for textual meaning and resonance for interpersonal meaning. These conceptual mechanisms, commitment, coupling and convergence have proved essential to the current research to integrate the affectual meanings instantiated by the verbiage, the vocal qualities and the facial expressions used by the storytellers to express emotion.

Building on Painter et al.'s work, Ngo et al. (2022) model the integration of paralanguage¹¹ and language in a range of contexts, including vlogs, stop motion films and face-to-face teaching. Their model describes paralanguage as sonovergent, when it converges with prosodic phonology, and as semovergent, when it converges with

¹¹ See Logi et al. (2022) for a review of SFS-based work on paralanguage, including Cléirigh's unpublished work of body language.

discourse semantic choices in a text (Ngo et al., 2022). Importantly for the current research is their argument that account for inter-semiosis should capture the relations between discourse semantic ideational, interpersonal and textual systems in language and concurring mimetic ideational systems, resonant interpersonal expressive systems and synchronous textual deictic systems in paralinguistic. The current study takes Painter et al.'s (2013) description and Ngo et al.'s (2022) expansion and application of the framework of 'paralinguistic' to describe the multi-stratal and multi-semiotic ensemble displayed by storytellers to express emotion, although as we will see in later chapters I depart from some core theoretical assumptions in the paralinguistic approach; in particular I take a different stance on which resources are internal to language itself.

2.5 Conclusion

This chapter has reviewed relevant studies on the verbal, vocal and facial expression of emotion from a social semiotic perspective and a non-verbal communication approach. It has offered a review of bodies of work on each of these semiotic resources separately as well as on perspectives adopted to integrate them. The chapter has located the current study within SFS theory adopting a discourse semantic perspective to explore how emotion is instantiated in storytelling performances in English.

The research described in this chapter shows abundant SFS-based work devoted to the description and analysis of the verbal expression of emotion applied to the specific genre of narrative texts. These studies draw on attitudinal analysis following Martin and White's (2005) APPRAISAL framework and represent models of effective analysis which this thesis has followed to explore attitudinal meanings in the verbiage. From the studies reviewed, it is evident that the focus of attention has been to describe evaluative meanings in written texts or in transcriptions of spoken texts to the written mode.

The literature reviewed in this chapter has therefore highlighted a gap in the analysis and description of the vocal expression of emotion from a SFS perspective. This gap has been mainly identified in relation to the methods followed to define, describe and analyse the vocal qualities considered to be relevant for affectual meanings with a clear, systematic approach. The current study addresses this gap and suggests an approach to develop this under-theorised area of non-segmental vocal qualities, building on the previous research described by addressing the most relevant shortcomings the studies reveal.

Further, the chapter has summarised the most relevant research for the description of facial expression, focusing on foundational work developed in non-verbal communication as well as within SFS-based perspectives. A key gap in this area of research is identified in relation to the point of departure for SFS-based descriptions of facial expression, which rely on non-verbal communication studies to develop system networks for this resource. The current study begins to fill this gap using the analysis of affectual meanings realised in verbiage as the point of departure to describe the association of facial configurations with these affectual meanings.

Finally, this chapter has described studies conducted on the integration of verbal, vocal and bodily expression of emotion. While psychology-oriented research and work from a social semiotic perspective has been reviewed, this thesis adopts a SFS approach to describe the interplay across verbiage, vocal qualities and facial expressions. The following chapter describes the theoretical foundations underpinning this study.

Chapter 3

Theoretical Foundations

3.0 Introduction

As stated in Chapter 1, the main purpose of this study is to analyse and describe how verbiage, vocal qualities and facial semiosis express emotion in storytelling performances of Cinderella both separately and as a synergy. In order to explore the cooperation of these three resources to enact affectual meanings, this study adopts a multi-stratal and multi-semiotic perspective. The primary theoretical approach underpinning this multi-stratal and multi-semiotic research is Systemic Functional Semiotics,¹² which conceptualises language and other multimodal resources as social semiotic systems with an immense potential for creating meaning (e.g., Halliday, 1978; Halliday & Matthiessen, 2014; Jewitt et al., 2016; Kress, 2010). Halliday and Hasan (1985, p. 5) view language as a powerful meaning-making system that interrelates and integrates with other semiotic resources, or “modes of meaning”, to constitute, shape and be shaped by the context of culture. For the purposes of this study, the SFS model is deployed for the systematic analysis and description of how verbiage, vocal features and facial semiosis create affectual meaning as a synergy that coordinates as a unity in the same context (storytelling performances of Cinderella), orchestrating associations into semiotic harmony (Matthiessen, 2009).

The chapter begins with a discussion of the key SFS concept of stratification ([section 3.1](#)). It goes on to describe another essential aspect of the SFS perspective adopted in this thesis, the metafunctional view of language, with a focus on the interpersonal metafunction ([section 3.2](#)). Considering stratification and metafunction, adopting a perspective at the level of discourse semantics enables a description of the different verbal resources that speakers use to realise evaluation through patterns of lexicogrammatical choices ([section 3.3](#)). The chapter continues with a discussion of the SFS model of sound semiosis in language ([section 3.4](#)) and the model used to represent facial expression as semiosis ([section 3.5](#)). The chapter finishes by describing inter-

¹² As mentioned in Chapter 1, I prefer to use SFS rather than SFL as an overarching theory. However, many of the concepts developed in this chapter have originated within SFL for the description of language.

semiosis as the theoretical underpinning selected to approach an explanation of how semiotic resources are integrated in the process meaning-making ([section 3.6](#)). A conclusion summarises the main points of the theoretical foundations of this thesis ([section 3.7](#)).

3.1 Stratification

Important to this study is the SFS concept of stratification, which refers to language as a complex semiotic system realising meanings through different strata or levels of abstraction. This view enables us to adopt complementary standpoints for examining realisation resources and emphasises Halliday's conception of meaning as "the product of the interrelations among the parts" (Thibault, 1987/2013, p. 84) of a whole meaning-making system. In this sense, the exploration and interpretation of verbiage, vocal qualities and facial semiosis expressing emotions in storytelling performances can be undertaken from complementary standpoints: from the more abstract plane of context or the more material expression planes of language and body semiosis. A view from the context plane expands our exploration and interpretation of how semiotic systems combine and complement one another to create meanings that go beyond the sum of the choices made in each individual system (Kress & van Leeuwen, 1996/2001; Matthiessen, 2007; Jewitt et al., 2016). Complementary to this perspective, the inherent multimodality of language and its association with other semiotic systems becomes evident when language is analysed from its most material stratum: the expression plane (Matthiessen, 2007).

For the purposes of this study, a preliminary stratified model of spoken communication including language¹³ and some of the other relevant semiotic systems is presented in **Figure 3.1**, based on an adaptation of Martin (1992a; 2014) and Matthiessen (2007).

¹³ Different models have been proposed to capture how language meaning-making potential is realised multi-stratally. For example, Halliday and Matthiessen (2004, p. 25) propose a stratified expression plane including phonology as "the organisation of speech sound into formal structures and systems" and phonetics as "the interfacing with the body's resources for speech and for hearing". O'Grady (2020, p. 87) proposes a revised model for spoken language placing the units of paratone and the tone unit at the same level as lexicogrammar – wordings/sayings, reconceptualising the view that "*meaning redounds with wording and meaning redounds with intoning, wording redounds with sounding and intoning redounds with sounding*" (emphasis in the original).

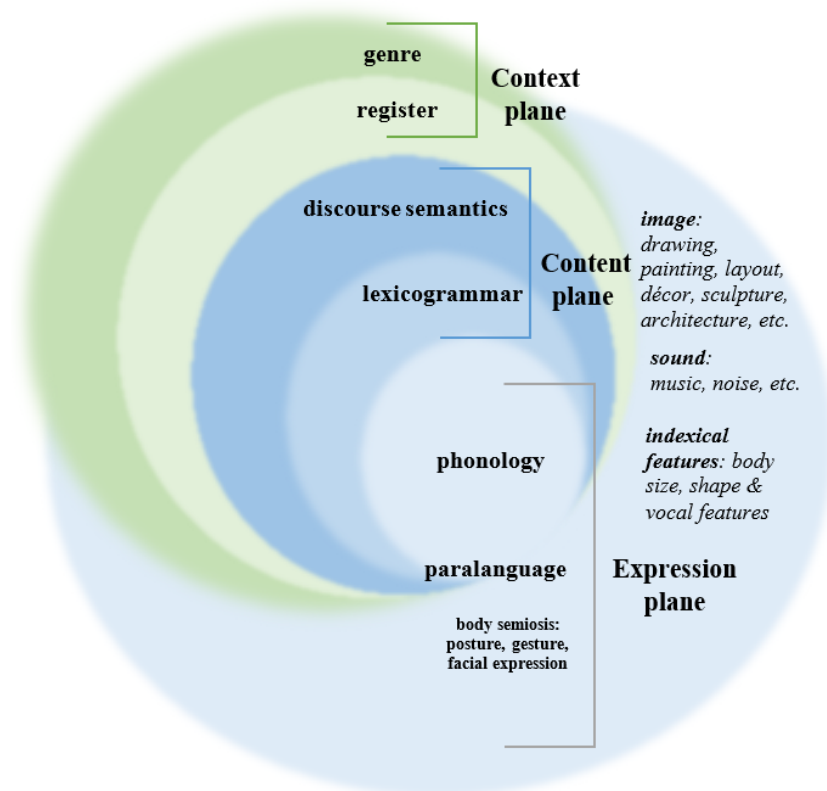


Figure 3.1 – Preliminary stratified model of spoken communication including language and other semiotic resources (Adapted from Martin, 1992a, 2014 and Matthiessen, 2007)

The model of spoken language and other semiotic resources suggested in this thesis combines two key perspectives within SFS – Martin’s (1992a) perspective and Matthiessen’s (2007) perspective, both of which build on the work of Halliday. The model used in this thesis builds on Halliday’s (1977/2003, p. 83) view of language organisation modelled “as a three-level coding system” with a (discourse) semantics stratum, a lexicogrammatical stratum and an expression plane. In this stratified model of language, each stratum is related to other strata in terms of realisation (Halliday & Matthiessen, 1999). Meanings systematised in discourse semantics are realised by wordings systematised in lexicogrammar, which are realised by sound choices systematised in the stratum of phonology in spoken language (Martin, 2010). As such, language interacts with and manifests context, as per **Figure 3.1**, following Martin’s (1992a) stratified view, which includes genre and register as stratified levels of context. Further, the preliminary model for spoken communication includes Matthiessen’s (2007) view on the complementarity of different semiotic resources in the process of meaning-making by including paralanguage (body semiosis: posture, gesture and facial expression) as closely connected to language, and image, sound and indexical features

as other possible but not exclusive semiotic systems that can interact with language to create meaning in spoken communication.

A key feature of this visual conceptualisation is how it captures the fuzzy boundaries and interplay between context, language strata and other semiotic systems. In this sense, the expression plane of spoken language makes contact and associates with other semiotic systems, engaging in intermodality (Martin, 2008), which is also known as inter-semiosis (e.g., Royce, 1998; O'Halloran, 2008). As such, it highlights the possibility that language users, who are the storytellers in this study, have to simultaneously exercise meaning-making choices at various strata and by means of different semiotic resources. Speakers, therefore, simultaneously select options multi-stratally – at the context levels of genre and register, at the content levels of discourse semantics and lexicogrammar, and at the expression level in the phonology. Further, these choices in the language model combine and cooperate within body semiosis (e.g., Martinec, 2001; Ngo et al., 2022), image (e.g., Kress & van Leeuwen, 1996/2001; Painter et al., 2013) and indexical features (e.g., Halliday, 1985), among others. In the case of this study, the model focuses on the different resources considered relevant to expressing emotion in spoken communication and, therefore, on facial expression considered as semovergent paralinguistic, where semovergence refers to paralinguistic body semiosis “which is convergent with the lexicogrammar and discourse semantics of spoken language” (Martin & Zappavigna, 2019, p. 11).

The model suggested here for spoken communication allows us to describe and understand the expression of emotion from a top-down approach, starting at the stratum of genre, in the “staged purposeful social” (Martin, 1999, p. 28) process of storytelling. The recorded storytelling performances analysed in this thesis can be defined as instances of oral performances interpreting a narrative text – the fairy tale Cinderella¹⁴. As such, they are realised by patterns of the variables of field, tenor and mode, which work together to entertain and share accepted cultural values to a potential audience (Martin & Rose, 2008). Field covers the semiotic system projecting experiential meaning (Martin, 1992a) and in the story of Cinderella, field is reflected in the search for dreams and love, which is arguably the main plot line of the story.

Tenor is related “to the negotiation of social relationships among participants”

¹⁴ Definitions of storytelling outside the SFS tradition can be found in Pellowski (1977), Lwin (2019), among others.

(Martin, 1992a, p. 523). The variable of tenor in the storytelling performances refers to the interactions between a potential audience of children aged 6 to 9 to whom professional storytellers directed the story of Cinderella, as well as the relationship between the teller, the narrator and the reader/viewer, and the characters portrayed in the story (Derewianka & Jones, 2016). A further layer of tenor relates to the fact that the storytellers are engaging in this activity because of a request from the researcher but a detailed examination of that aspect of tenor is beyond the scope of this study.

Within Martin's (1992a, p. 508) model of language, "mode refers to the role language is playing in realising social action". The rehearsed video recordings of the storytelling performances constitute a rather challenging case to pin down within the system networks develop for mode (Martin, 1992a), as the storytellers engage in a virtual dialogic experience with their potential audience which is mediated by a video recording¹⁵. A more delicate description of mode is provided in the next paragraph. The data set, however, remains a productive context to explore "how the different resources for creating meaning *complement* one another and how their *semiotic labour* (the work of creating meaning in context) *is divided* among them" (emphasis in the original, Matthiessen, 2009, p. 23).

Matthiessen's (2009) description of mode accounts for the connection and interrelation between semiotic systems which can be approached from the expression plane. That is, 'from below', considering the affordances of each medium of expression without losing the top-down perspective of the specific context plane "in which the different semiotic systems operate" (Matthiessen, 2009, p. 23). Two important factors need to be considered to describe the data set used in this thesis, which is used to explore the expression of emotion in a controlled context of spoken communication – medium and channel (Martin, 1992a). Regarding medium, language is an essential semiotic system in storytelling, selecting the choice of spoken language from the binary choices of spoken/written (Matthiessen, 2009). However, other semiotic systems interact with language in the video recorded storytelling performances analysed in this thesis.

The potential of these interactions is determined by the nature of the selected channel (Matthiessen, 2009). Martin (1992a, p. 510) defines the channel possibilities of

¹⁵ The affordances of the video mediating the storytelling are acknowledged in this study but they fall outside the scope of this thesis (see e.g., Bateman et al., 2017; Jewitt et al., 2016).

mode as “the semiotic construction of communication technology”. He proposes a matrix showing the intersection between aural and visual contact, cross-classifying mode. Matthiessen (2009) combines this cross-classification with examples of the semiotic systems interacting in each intersection of aural and visual contact in a table that has been adapted as **Table 3.1**, highlighting the semiotic resources at play in the data analysed in this study.

Table 3.1 – Intersection of visual and aural contact values including the semiotic resources at play (adapted from Martin, 1992a and Matthiessen, 2009)

		Visual contact		
		none	one-way	two-way
Aural contact	none	print media, electronic media	silent film, surveillance	signing (sign language); mime
		writing + images [diagrams, drawings, photos etc.]	images + writing [subtitles, captions]	signing + gesturing
	one-way	radio, audio recording	<i>television, film, video; electronic media (with audio)</i>	lip-reading
		speaking + sound [music, noise, etc.]	<i>images + speaking + sound + sonovergent & semovergent paralinguage [body semiosis] + writing [subtitles, captions]</i>	... + gesturing + facial expression + gaze + posture (+ proxemics)
	two-way	telephone (including mobile), intercom, internet chat	video intercom	face-to-face conversation, video mobile, video internet chat
		speaking + sound [music, noise, etc.]	speaking + sound + paralinguage [body semiosis]	speaking + paralinguage + gesturing + facial expression + gaze + posture (+ proxemics) + touch + smell (+ taste)

As highlighted in orange in **Table 3.1**, the data set analysed in this study constitutes an instance of the intersection between one-way aural contact and one-way visual contact, as the texts are videos shared electronically with the researcher by the storytellers for a potential audience of children aged 6 to 9. The semiotic resources at play (in bold in **Table 3.1**) are spoken language, with its inherently multi-stratal and multi-semiotic nature (Matthiessen, 2009), together with sonovergent and semovergent paralinguage, where sonovergent refers to paralinguage which is convergent with prosodic phonology

(Martin & Zappavigna, 2019; Ngo et al., 2022). Other semiotic resources, such as sound and writing, which could also be present in this intersection, have been controlled and deliberately excluded from this dataset (see Chapter 4).

Of all linguistic and paralinguistic resources at play in the storytelling performances of Cinderella, I narrow the focus to the interplay between the discourse semantic resources of appraisal and facial semiosis because together, these form a productive domain for exploring and describing the expression of emotion in speech. As such, conceptually, this study aligns with Matthiessen's (2009) and Martin and Zappavigna's (2019) definition of paralanguage as semiotic expressive resources dependent on language and convergent with semantics, which is termed by Martin and Zappavigna (2019) as semovergent paralanguage. Relations of concurrence, resonance and synchronicity between linguistic and paralinguistic semiotic resources can be established at the stratum of discourse semantics, to create ideational, interpersonal and textual meanings (Martin & Zappavigna, 2019). The integration of these resources is understood applying the working mechanism of inter-semiosis, which is developed in more detail in section 3.6.

3.2 The metafunctional view of language

Alongside stratification, another key aspect of SFL theory is the metafunctional view of language. This conception of meaning captures how languages tend to be organised into three distinct areas of meaning potential and three respective bundled sets of resources, corresponding to the functional demands we make on language (Halliday, 1970): the ideational metafunction, which enables language users to construe experience of the world; the interpersonal metafunction, which enacts social relations; and the textual metafunction, which manages the flow of information in a text (Martin, 2009). As stated earlier, the focus of this study is the meaning potential of verbiage, vocal qualities and facial expression for the expression of affectual meanings in the storytelling performances of Cinderella. Enacting and negotiating emotion are part of the core meanings within the interpersonal metafunction of language in context. Therefore, the next section focuses on the interpersonal metafunction of language, zooming in on the multi-stratal and multi-semiotic resources available for the expression of emotion in spoken communication. Examples from the data set of storytelling performances illustrate the theoretical points presented.

3.2.1 Modelling social relations

Halliday (1971/2016, p. 328) describes “the ‘interpersonal’ function of language” as “both interactional and personal”; interactional because it enables the speaker to use language to project a relationship between themselves and their interlocutor, and personal because speakers use language to intrude into the speech event with comments, attitudes and evaluations. This ongoing intrusion of the speaker into the text is “associated with the act of meaning as a whole”, resulting in a prosodic realisation of meaning “throughout a continuous stretch of discourse” (Halliday, 1979/2002, pp.205-206). This is particularly relevant for this thesis project as, in the data of storytelling, there are intrusions from three sources: the characters, the narrator and the storyteller.

Martin and White (2005) stress the importance of prosodic realisation for interpersonal meanings and classify it into three types: saturation, intensification and domination. **Figures 3.2, 3.3 and 3.4** below illustrate these realisations with attitudinal examples from the data set, following the visual representation suggested by Martin and White (2005). Saturating prosodies can be considered opportunistic, manifesting multiple times and wherever they can in a stretch of discourse. For example, positive appreciation saturates the following description of Cinderella’s carriage, highlighting its quality and valuation in all the circled instances.

Saturating attitudinal prosody

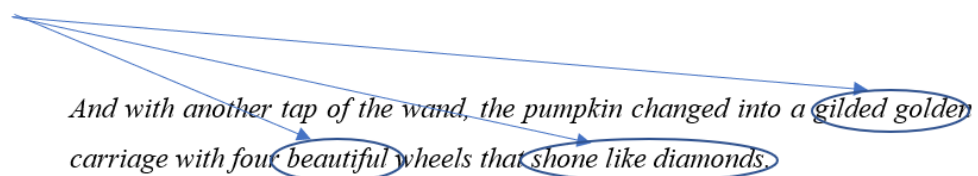


Figure 3.2 – Attitudinal saturation

In contrast to this, intensifying prosodies involve reiteration of meanings that become amplified and ripple over the surrounding discourse. For instance, Cinderella’s good nature is established in contrast to the unpleasant nature and behaviour of the stepmother and stepsisters by a series of positive traits praising her good nature, which flow together, exemplified in the following instance. This is represented in the example with the interconnected circles that grow in size as the positive attitude is intensified (and graduated) in the text.

Intensifying attitudinal prosody

*Now the widower he too had a daughter but in contrast,
she was sweet and lovely and full of goodness
as indeed his first wife had been.*



Figure 3.3 – Attitudinal intensification

Finally, dominating prosodies colour stretches of discourse by foregrounding an attitudinal meaning that “associates itself with meanings that have other meanings under their scope” (Martin & White, 2005, p. 20). The prince, for example, is portrayed as a confident character mainly through prosodies of domination that foreground the power ascribed to or associated with the male members of the Crown in the story of Cinderella. All the meanings projected in the prince’s decree are associated with a sense of certainty which derives, to a certain extent, from the dominating prosody of security, which is foregrounded in the process *decreed*.

Dominating attitudinal prosody

*And the prince decreed
that whose foot should ever fit the glass slipper, well,
he would marry that woman.*



Figure 3.4 – Attitudinal domination

Such attitudinal prosodies pattern the cumulative association of certain interpersonal meanings with the entities and participants of the experience described. In order to describe and explore these interpersonal meanings, which focus on evaluation (mainly opinions and emotions), I draw on an interpersonal system developed within Martin and White’s (2005) discourse semantic model of language – APPRAISAL.

3.3 Modelling evaluation in verbiage: APPRAISAL

Evaluation in texts has been theorised within SFS building on Poynton’s (1985, 1990) key model of interpersonal meaning, which focused on feelings mapped as part of the register variable of tenor. However, the APPRAISAL framework, outlined initially in

Martin (2000) and further developed in Macken-Horarik and Martin (2003), Martin and Rose (2003) and Martin and White (2005), was developed as a discourse semantic resource instead of a tenor system, to map attitudes including and beyond affectual feelings. These include judgements of behaviour and appreciations of phenomena. APPRAISAL systematises the discourse semantic interpersonal resources of evaluation which realise tenor relations. As such, it is one of three interpersonal discourse semantic systems put forward by Martin and colleagues, alongside the systems of INVOLVEMENT and NEGOTIATION (Martin & White, 2005). APPRAISAL includes three interacting domains or systems: ENGAGEMENT, ATTITUDE and GRADUATION, presented as parameters in a system network in **Figure 3.5**.

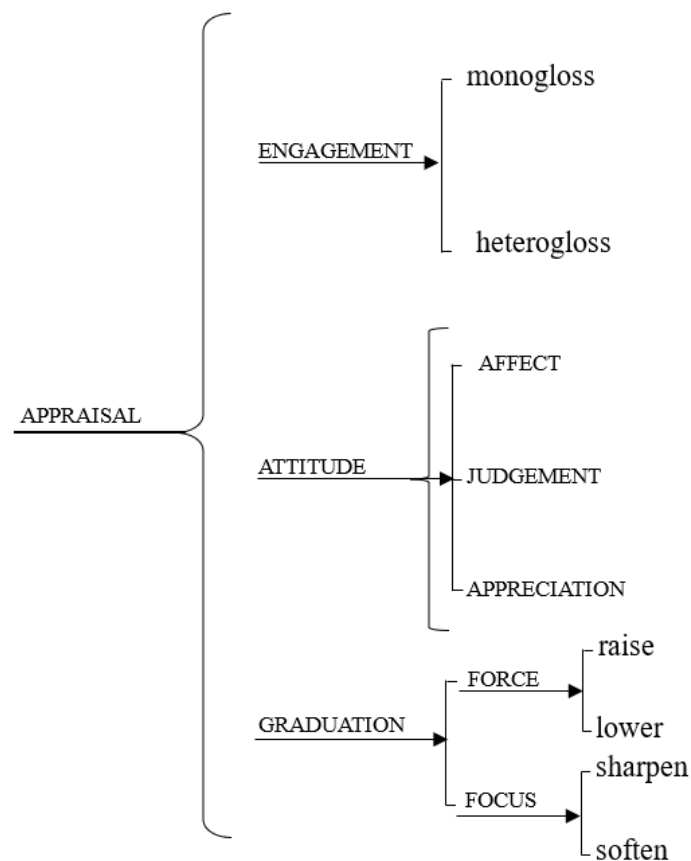


Figure 3.5 – An overview of the basic APPRAISAL systems (adapted from Martin & White, 2005, p. 38)¹⁶

The system of ENGAGEMENT models choices for negotiating intersubjective positioning

¹⁶ Curly brackets ‘{’ represent simultaneous choices in the system networks and square brackets ‘[’ show an either/or choice in system networks. A further possibility combines square and enclosing brackets together ‘{[’ to show an and/or relation where speakers can select one attitudinal type but not the rest or more than one at the same time as for the ATTITUDE system.

and stance in discourse (Martin, 1992a; White, 2003), distinguishing resources to create monoglossic and heteroglossic texts. The system of ATTITUDE has three subsystems: AFFECT, which is the central domain of emotion; JUDGEMENT, which refers to the domain of ethics and behaviour of individuals as social beings, and APPRECIATION, which refers to the domain of aesthetics (Martin & White, 2005). JUDGEMENT and APPRECIATION are seen as the two “institutionalised” subsystems of “emotional responses” (Martin, 2000, p.147). The third domain of APPRAISAL, the system of GRADUATION, refers to scalability of evaluation in relation to two axes: FOCUS, determining the strength of how sharpen or soften the instances are in relation to a prototypical notion; and FORCE, dealing with how speakers raise or lower the intensity (intensification) or amount (quantification) of evaluation¹⁷. Even though these three systems of APPRAISAL work together to enact evaluation in texts, in this thesis, I am concerned with the expression of emotion. As such, I focus on the system of ATTITUDE which has proved to be an effective analytical tool to describe and explain how attitudes and emotions are construed in language since its early development by Martin in 2000 (see for example Bednarek, 2008, 2009b; Don, 2016; Hood, 2019; Humphrey & Dreyfus, 2012; Macken-Horarik, 2003; Macken-Horarik & Isaac, 2014; Martin & Rose, 2008; Mills & Unsworth, 2017; Painter, 2003; Thompson, 2014).

3.3.1 Modelling positive and negative attitudinal meanings: ATTITUDE

Attitudinal meanings can be considered in relation to ATTITUDE TYPE, ATTITUDE VIBE and ATTITUDE MODE. There are three categories of attitude type, that is, of attitudinal meanings: AFFECT, JUDGEMENT and APPRECIATION. These combine with a positive or negative attitude vibe, meaning they select for attitudinal meanings which hold either positivity or negativity in a certain context and culture. Further, speakers’ realisation of these meanings varies in the mode of realisation they select, depending on whether meanings are rather explicit in the lexis and thus known as ‘inscribed’, or more implicit in the lexicogrammatical choices – termed ‘invoked’ (see [section 3.3.5](#) for further details). **Figure 3.6** represents the attitudinal meanings (listed on the right side of the figure) resulting from the initial choices speakers make from the system networks for ATTITUDE TYPE, ATTITUDE VIBE and ATTITUDE MODE. These choices are represented in the figure with arrows (the format and colours are randomly assigned) that point to the

¹⁷ The system of GRADUATION has been further developed in delicacy by Hood (2010).

resulting positive/negative, inscribed/invoked attitudinal meaning. The four possible combinations obtained for affectual meanings are highlighted in a green box, as these are used to code emotion, the focus of this work.

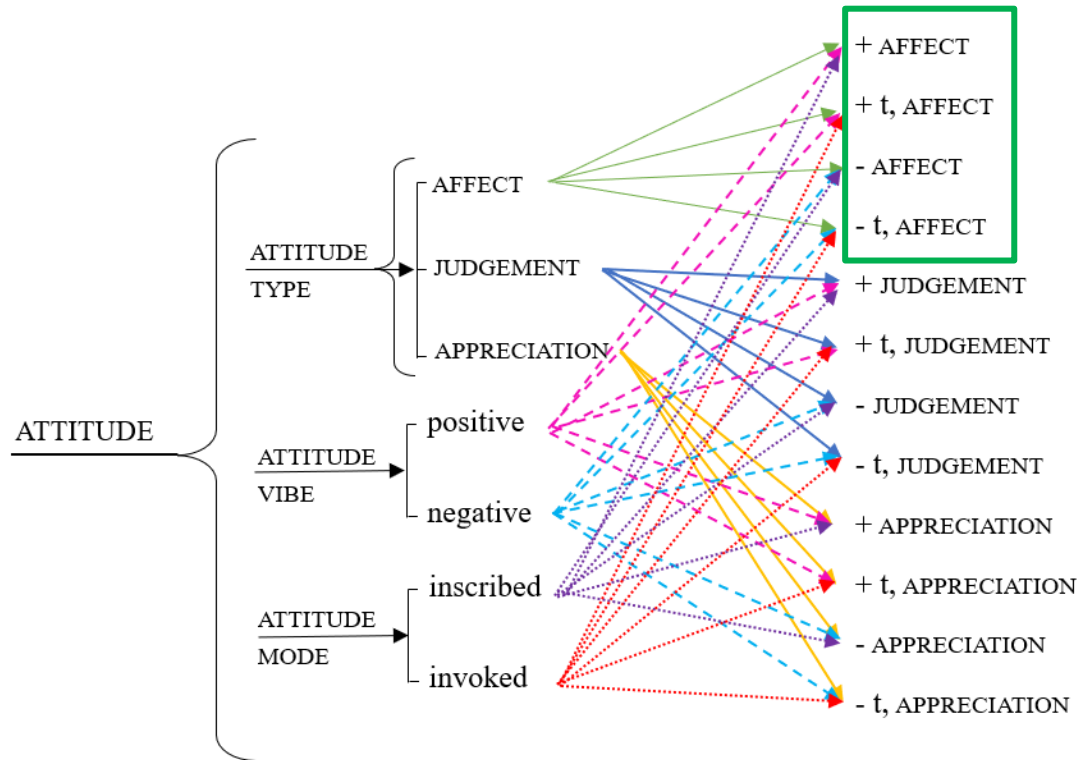


Figure 3.6 – ATTITUDE TYPE, VIBE and MODE parameters resulting in inscribed +/- AFFECT and invoked +/- t, AFFECT – first level of delicacy for affectual meanings

The combination of choices in attitudinal TYPE, VIBE and MODE results in realisations of the first level of delicacy for affectual meanings which accounts for realisations of inscribed positive AFFECT (e.g., in the behavioural process *smiled*) or inscribed negative AFFECT (e.g., in the behavioural process *crying*) as well as invoked positive/negative AFFECT (e.g., the interjection *Oh*, which can be coded as both, positive or negative, depending on the co-text and context). In this thesis, I consider positive/negative AFFECT, either inscribed or invoked, as a first level of delicacy for affectual meanings, to represent polarity of feeling without interpreting and coding for further nuances of meanings, such as happiness or unhappiness. Alternatively, if the co-text and shared cultural context provide further interpretative cues, more delicate choices can be considered, such as identifying the different *kinds* of feelings in play which I consider as a second level of delicacy described in the following section.

3.3.2 Modelling kinds of positive and negative feelings: AFFECT, JUDGEMENT and APPRECIATION

Feelings can be construed in texts as emotional, ethical and/or aesthetical discourse semantic meanings. Such feelings tend to either be valued by a community and therefore analysed as positive, or be dispreferred by that same community and considered to be negative (Martin & White, 2005). The ATTITUDE subsystem of AFFECT organises sets of feelings into two types: realis and irrealis, which refer to whether a feeling is about something already in existence (realis) or yet to have occurred (irrealis) (Martin & White, 2005). Martin (2020a) renames these two categories into circumspective (realis) and prospective (irrealis) and suggests four main categories to model positive and negative affectual meanings: a prospective category of ‘dis/inclination’¹⁸ and three circumspective groups – ‘un/happiness’, ‘in/security’ and ‘dis/satisfaction’ (Martin, 2020a). Dis/inclination refers to desire and non-desire (e.g., *I wish I could go to the ball*). Un/happiness covers moods such as sadness and joy as well as directed feelings of hate and disgust (e.g., *The prince was **heartbroken***). In/security is related to our “ecosocial wellbeing” (Martin & White, 2005, p. 49) and covers emotions such as fear of something known and perturbation as well as safety, confidence and trust (e.g., *I’m **sure**!*). Dis/satisfaction is concerned with the pursuit of goals and the pleasant feelings we experience when we achieve those goals, the curiosity and interest goals can trigger in us, or the displeasure and frustration we feel when goals are not reached, as well as the apathy we may feel towards them (e.g., *The whole township was so **excited***).

While this model for categorising types of affectual meanings has been productive empirically, there has been some debate within SFL and related methods around whether the categories as proposed by Martin and White (2005) best capture the textual patterning of evaluative lexis in English texts. For example, Bednarek (2008) proposes revisions based on empirical collocation patterns identified in corpus study of different text types. Martin (2017, 2020a) offers a detailed explanation of the different types of AFFECT and comments on Bednarek’s (2008) proposed revisions. For the purposes of this thesis, I draw on the labels and rationale proposed by Martin (2020a).

Within ATTITUDE, the subsystem of JUDGEMENT groups ethical evaluations of

¹⁸ Options in system networks representing features are written between single quotation marks ‘ ’ when incorporated in the main text of this thesis.

social beings and their behaviour into the shared values of “social esteem” and “social sanction” (Martin & White, 2005, p. 52). Wordings that express the values of admiration or criticism are grouped in this model as expressions related to social esteem. These deal with rather personal judgements that are further grouped into three main features: ‘normality’, which covers how special or unusual social beings and behaviours are seen to be (e.g., *Poor Cinderella*); ‘capacity’, which covers how capable or lacking in admired behaviour social beings are seen to be (e.g., *Don’t be ridiculous*); and ‘tenacity’, which covers how reliable and resolute social beings are seen to be (e.g., *Well, Cinderella, where she was working hard before, now she was working twice as hard*). Instances of text concerned with praised or condemned values are grouped in the model as expressions of social sanction, representing moral judgements related to honesty in the feature ‘veracity’ (e.g., *Is she some kind of impostor?*) and moral judgements related to human decency come under the feature ‘propriety’ (e.g., *Her mother had been kind and gentle*).

The ATTITUDE subsystem of APPRECIATION covers aesthetic evaluation of phenomena in terms of our reactions to them (‘impact’ and ‘quality’), our assessment of their composition (‘balance’ and ‘complexity’), and our appreciation of their value (‘valuation’). The ‘impact’ feature captures how things affect us and catch our attention or not (e.g., *Wouldn’t it be wonderful to go to the ball?*) while ‘quality’ deals with the particular attributes of things we consider dis/pleasant (e.g., *All her clothes were raggedy*). The feature ‘balance’ covers meanings that assess things in terms of their harmony together (e.g., *They fitted [Cinderella’s feet] just perfectly*) and ‘complexity’ covers meanings about how much effort is involved, how easy or hard it is to follow something (e.g., *This is very, very confusing*). Finally, ‘valuation’ captures the value we give to things as important or worthwhile (e.g., *[the prince] led her to a seat of honour by his side*).

Figure 3.7 below presents the delicate parameters for AFFECT, JUDGEMENT and APPRECIATION (subsystems within ATTITUDE TYPE and VIBE) as proposed by Martin and White (2005) including examples from the data for both, positive and negative vibe, whenever possible. Even though all examples show inscribed instances in the lexis (bolded in the figure), the necessary co-text and context that was considered to interpret and code the text cannot be reproduced due to space issues (see Appendix A).



Figure 3.7 – Delicate parameters of +/- AFFECT, JUDGEMENT and APPRECIATION – second level of delicacy for affectual meanings (after Martin & White, 2005)

As can be seen in **Figure 3.7**, inscribed examples of most subtypes of AFFECT, JUDGEMENT and APPRECIATION have been observed in the data with the exemption of ‘+veracity’, ‘-impact’ and ‘+complexity’. The green box refers to the second level of delicacy for affectual meanings. These meanings can be analysed to a third and deeper level of delicacy, as described in the following section.

3.3.3 Modelling deeper distinctions of AFFECT types: affectual glosses

Descriptions of affectual meanings can take a step further in the delicacy cline considering whether positive or negative AFFECT types are “construed as directed at or reacting to some specific emotional trigger or as a general ongoing mood” (Martin & White, 2005, p. 47). Martin’s (2020a) glosses, represented in **Table 3.2**, model this level of delicacy of affectual meanings as oppositions between [+vibe] vs [-vibe] ‘in me’ [mood] or ‘at X’ [directed] kind of feelings. The [+vibe] refers to feelings which are culturally accepted as positive whereas the [-vibe] refers to those feelings which are evaluated as negative in the culture.

Table 3.2 – Modelling good feelings in opposition to bad ones (reproduced from Martin, 2020a, p.15).

		[+vibe]	[-vibe]
‘dis/inclination’		‘desire’	‘fear’
‘un/happiness’	[mood]	‘cheer’	‘misery’
	[directed]	‘affection’	‘antipathy’
‘in/security’	[mood]	‘confidence’	‘disquiet’
	[directed]	‘trust’	‘perturbance’
‘dis/satisfaction’	[mood]	‘interest’	‘ennui’
	[directed]	‘pleasure’	‘displeasure’

The possible combinations outlined by Martin (2020a) are presented as a system network in **Figure 3.8**, including examples of inscribed affectual meanings from the data.

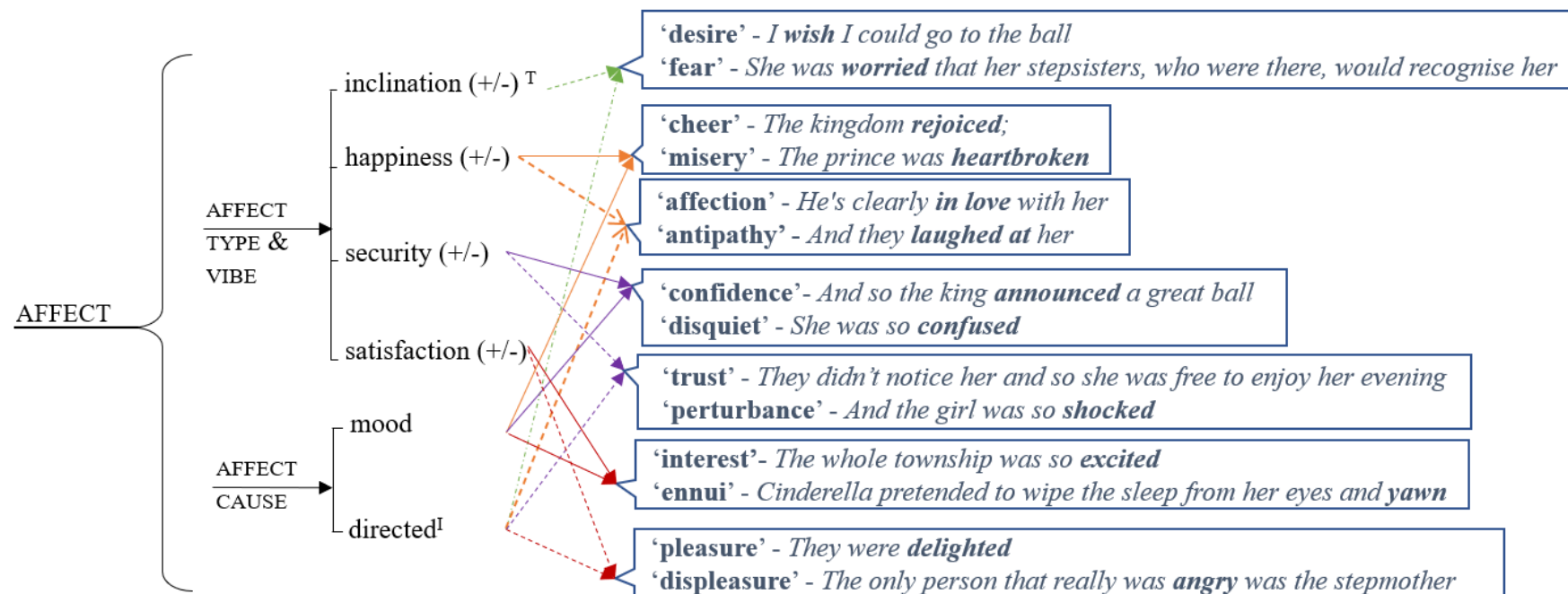


Figure 3.8 – Delicate parameters of AFFECT TYPE, VIBE & CAUSE¹⁹ – third level of delicacy for affectual meanings

¹⁹ The superscript ^{T/I} establish an if/then relation between 'inclination^T' and 'directed^I' to be read if 'inclination', then 'directed'.

Figure 3.8 illustrates the third level of delicacy for affectual meanings, termed affectual glosses, which pairs positive and negative vibes for each AFFECT TYPE together with a choice in AFFECT CAUSE in all AFFECT TYPES but ‘inclination’ (indicated by the if/then relation in the system network). The result of these choices is a set of fourteen affectual glosses: ‘desire’, ‘fear’, ‘cheer’, ‘misery’, ‘affection’, ‘antipathy’, ‘confidence’, ‘disquiet’, ‘trust’, ‘perturbance’, ‘interest’, ‘ennui’, ‘pleasure’ and ‘displeasure’. These glosses are accompanied by inscribed examples in **Figure 3.8**, in all cases but for ‘trust’, which is exemplified with an invocation.

If put together, the different attitudinal systems introduced in the previous sections can be visualised as different levels of explicit delicacy for affectual meanings from which a speaker can select depending on how explicit they want their affectual meanings to be. The cline of explicit delicacy for affectual meanings is illustrated below in **Figure 3.9**.

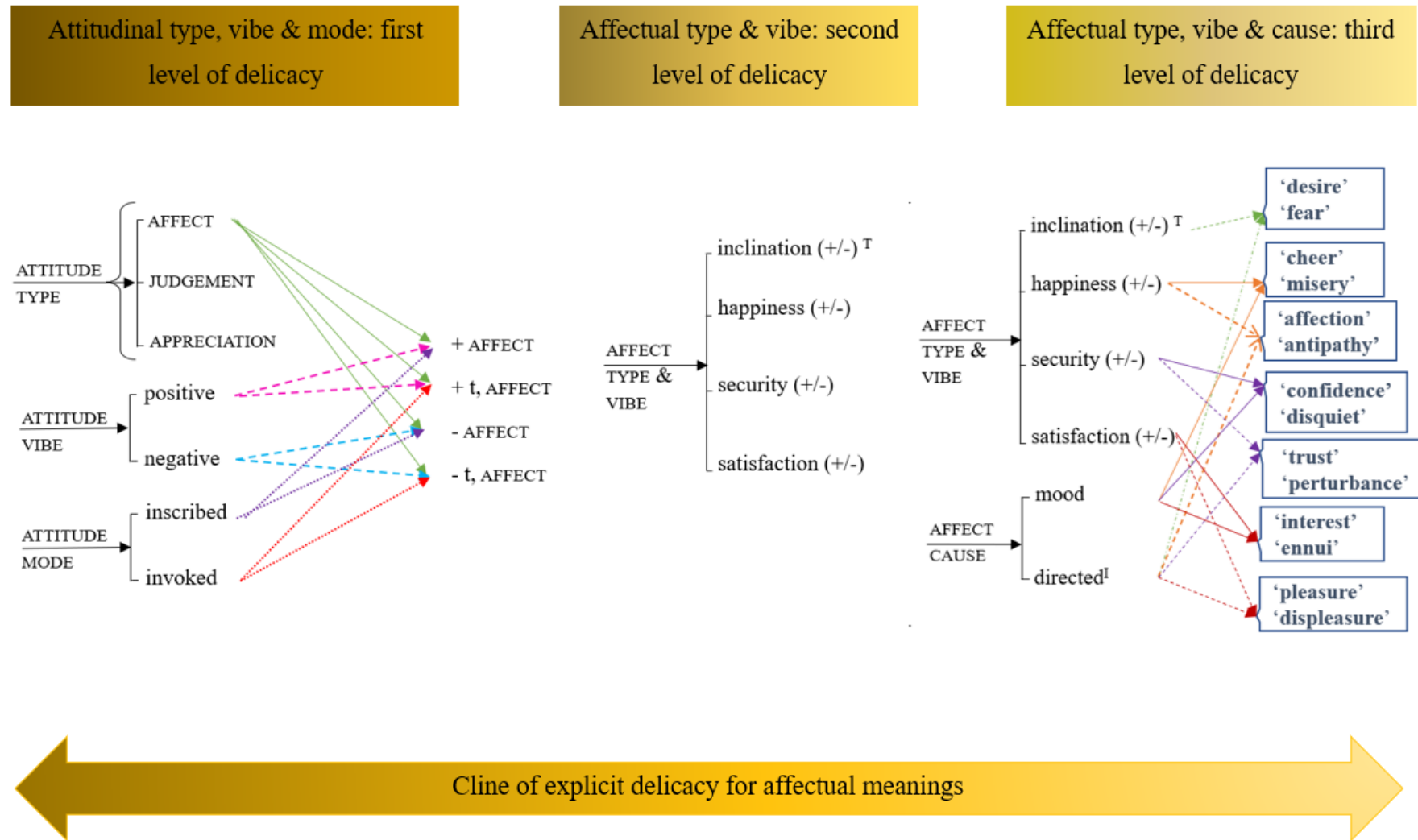


Figure 3.9 – Cline of explicit delicacy for affectual meanings (based on the work of Martin (2020a) and Martin and White (2005))

The delicacy levels represented in the cline show the optional choices for affectual meanings that can be taken up in a text instance; what Hood (2008) refers to as commitment. The notion of commitment reflects how speakers and writers choose “the degree of specificity of the meaning instantiated in a text” (Martin, 2010, p.20). As such, it is particularly relevant in this study as it foregrounds a possible response to the challenge of modelling the cooperation and association between interpersonal meanings contributed by language and other semiotic systems, semovergent paralanguage, in the case of this thesis (Ngo et al., 2022). As they argue,

One response would be to quantify the semantic ‘weight’ of the contributions from alternative modalities in terms of degrees of commitment – where commitment refers, following Martin (2010), to the number of optional systems taken up and the degree of delicacy of selections from both optional and obligatory systems. (Ngo et al, 2022, p.207)

3.3.4 Modelling single and double attitudinal meanings

In some cases, evaluative choices project interpretative cues that can be coded for two different types of attitudinal meaning simultaneously. That is to say, attitudinal lexis which is typically coded as realising a single ATTITUDE type, either AFFECT, JUDGEMENT or APPRECIATION, can be interpreted as simultaneously coding two of these attitudinal meanings. In this sense, Martin and White (2005) identify a number of instances that not only enact an emotional reaction, i.e., an affectual choice, but also specify the trigger of this positive or negative feeling as a social being or behaviour, which is judged positively or negatively, or as a thing that is appreciated positively or negatively. These cases, therefore, can be considered as simultaneous selections or re-entries into the ATTITUDE type system (Thompson, 2014). For example, *embarrassing* in *it [Cinderella’s appearance]’s embarrassing* foregrounds the option to make simultaneous attitudinal choices because the lexical item *embarrassing* inscribes negative ‘quality’ from the APPRECIATION system in relation to Cinderella’s appearance and invokes a first level of delicacy for negative AFFECT at the same time (See Martin and White (2005) for a complete set of items that they see as allowing double coding and Martin and Zappavigna’s (2016) extension of this set of items).

Further, this multiple selection of attitudinal meanings is not restricted to the items specified in these lists. An example from outside this list is the attitudinal lexis *beautiful* in the following description of Cinderella’s mother: *He [Cinderella’s father]*

was sad because his beautiful (1) wife had died. And when I say beautiful (2), I don't just mean beautiful (3) to look at, I mean beautiful (4) on the inside as well. While the attitudinal lexis *beautiful* in instance (3) inscribes positive 'quality' about the wife's appearance as clarified by the storyteller with the wording *to look at*, in instance (4), it inscribes positive 'propriety' as clarified by the wording *on the inside*. Instances (1) and (2), however, could be interpreted as cases where double coding is needed to show inscription for both positive 'impact' and 'propriety' in this context. Another possible interpretation available in the theory is to consider the first two instances as rather underspecified cases of positive attitude. This underspecification seems to be evident for the storyteller, who makes his double coding explicit by clarifying it in the next extract. The challenges of coding different modes of realisation for attitudinal meanings in relation to how direct the interpretative cues provided in the texts are tackled in the next sub-section.

3.3.5 Attitudinal modes of realisation: a cline of directness

There are two modes of realisation with the ATTITUDE system: inscribed and invoked (Martin & White, 2005; Hood, 2019). According to Martin (2020b, p. 20), inscribed and invoked ATTITUDE can be positioned on a scale "according to how specifically evaluation is instantiated in a text and thus how much latitude readers are offered in interpretation (Martin 2010)". On the one hand, inscribed ATTITUDE encompasses all explicit attitudinal lexis present in a text. It can have different lexicogrammatical realisations, such as terms denoting qualities, processes or comments (Martin & White, 2005). These direct interpretative cues are mental disposition terms that encode an internal "emotive state or ongoing mental process" (e.g., *The prince was **heartbroken***), or a behavioural surge of emotion "involving some kind of embodied paralinguistic or extralinguistic manifestation" (Martin & White, 2005, p. 47) (e.g., *she started to **cry***). Such inscriptions realise affectual meanings which typically require a lesser degree of inferencing from the reader.

Invoked ATTITUDE, on the other hand, goes beyond direct lexicogrammatical devices and includes a selection of strategies that have the potential to activate evaluative meanings more indirectly (Martin & White, 2005; Thompson, 2014; Don, 2016). This invoked evaluation can be realised through different tokens of attitudinal

meanings²⁰. Invoked attitudes can be understood, from a more delicate lens, as being provoked or invited. **Figure 3.10** shows the different degrees of commitment possible for inscribing and invoking attitudinal meanings, with the options at the top being the most inscribed and the ones at the bottom being the most invoked.

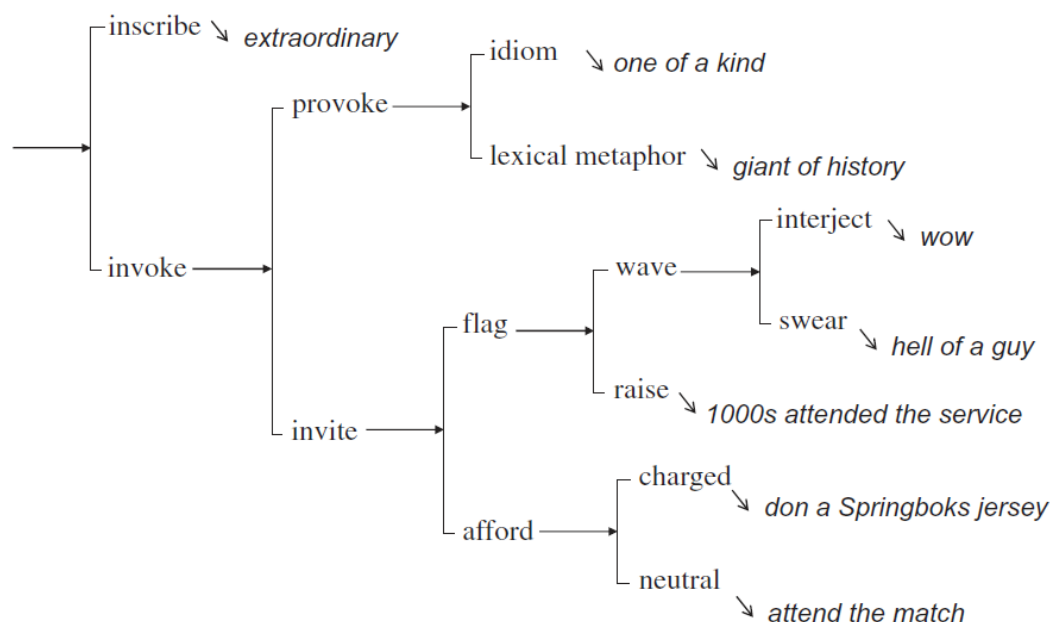


Figure 3.10 – Inscribing and invoking attitude: degrees of commitment (reproduced from Martin, 2020b, p. 21).

In this thesis, however, I limit the exploration to inscription ‘inscribe’ and a restricted set of choices from the invocation resources. Specifically, I have treated attitudinal meanings provoked by lexical metaphors (e.g., *And the night whirled passed them*), invited and then as flagged by upscaling or downscaling graded meanings (the ‘raise’ feature in Martin’s (2020b) system) (e.g., *Tidy up, sweep, sweep, sweep, scrub, and rub, and wash the posts until she was exhausted* where ‘t, -normality’ is upscaled by repetition) and by onomatopoeia as suggested by Sano and Thomson (2007) (e.g., upscaling the token of ‘confidence’ invoked in *announcement* by including the onomatopoeia of a trumpet in *But one day, an announcement came. [onomatopoeia trumpet: Tooroo, tooroo]*).

Instances of interjections such as *wow* or *oh* are also considered following Martin’s (2020b) system network as [invite: flag: wave: interject]. I have also coded

²⁰ See Martin and White (2005), Macken-Horarik and Isaac (2014) and Don (2016) for a full account on indirect realisation strategies.

instances of afforded attitudinal meanings where the selected experiential information is likely to be interpreted as invoking a certain attitudinal position (e.g., the prince's behaviour when the courtier tells him they have found Cinderella can be interpreted as invoking 'interest' in *So when the prince heard it, he came **pounding down** and he **ran into the kitchen***). **Figure 3.11** outlines the strategies explored in this thesis for inscribing and invoking attitudinal meanings and relates these categories to both Bednarek's "cline of implicitness" (2008, p. 147), which focuses on the inscribed portrayal of affectual meanings by verbiage in the text, and Macken-Horarik and Isaac's (2014, p. 75) "cline of directness", which "moves from more direct encodings of evaluation requiring less inferencing by readers to less direct encodings requiring more inferencing – more sensitive to reading position".

More explicit & direct	Category	Sub-category	Interpretative / Decoding cue	Example
less dependent on reading position ↑ ↓	inscribe		mental disposition terms	<i>'The prince was heartbroken'</i> (-happiness: 'misery')
			behavioural surge terms	<i>'And then she sat down and cried'</i> (-happiness: 'misery')
	invoke	provoke-lexical metaphor	lexical metaphors	<i>'Her mind was a whirl'</i> (t, + AFFECT)
		invite-flag-raise	graduated meanings	<i>'Tidy up, sweep, sweep, sweep, scrub, and rub, and wash the posts until she was exhausted.'</i> (t, -normality)
			onomatopoeia	<i>'But one day, an announcement came. [onomatopoeia trumpet: Tooroo, tooroo']</i> (t, +security: 'confidence')
		invite-flag-wave-interject	interjections	<i>'And everyone went, 'Wow!''</i> (t, -security: 'perturbance')
		invite-afford	experiential information	<i>'Well, she spent the evening looking, and feeling, seeing, and smelling everything she could; taking in every detail'</i> (t, + satisfaction)
More implicit & indirect				
more dependent on reading position				

Figure 3.11 – Attitudinal modes of realisation as interpretative cues for AFFECT

Figure 3.11 represents how inscribed and invoked attitudinal meanings in texts constitute interpretative cues that listeners decode with greater or lesser degrees of dependence on their reading position (Macken-Horarik & Isaac, 2014). The interpretation of these discourse semantic cues depends on the degree of explicitness of the resources selected by the speaker/writer (how direct the encoding is), on the listener's understanding of co-textual attitudinal cues (how 'tuned in' the listener is with the syndromes of evaluation in the phases of the text (Macken-Horarik & Issac, 2014)) and on assumed contextual and cultural common ground between the speaker and listener (how distant or close the interactants' perception of the world is as well as their individual style of languaging and language learning). Due to the many variables impacting the interpretation of attitudinal meanings, it is useful to draw on the SFL theoretical category of delicacy (e.g., Halliday & Matthiessen, 2004) to understand how interpretative cues may activate different levels of nuanced interpretation. Further, this interpretation depends not only on individual static instances of attitudinal meanings (inscribed or invoked) but also on how they work throughout the text "in conjunction with other signals of attitude" (Don, 2016, p. 4). The prosodic nature of evaluative meaning highlights this cooperation of signals and its significance of this cooperation in interpreting not only attitudinal meanings but also the scope to which the meanings extend their colouring in texts.

3.3.6 Modelling the prosody of attitudes: attitudinal propagation and coupling

As stated earlier in this chapter, interpersonal meanings tend to span through stretches of discourse prosodically (Halliday, 1979). This draws on Firth's description of the non-segmental realisation of phonological patterns (Palmer, 1970), whereby our interpretation of sound semiosis depends on prosodies that stretch throughout units larger than the sound segment (Firth, 1948/1970). The concept of prosodies, however, concerns not only phonological patterns but also lexicogrammatical and discourse semantic realisations of interpersonal meanings that span, diffuse and accumulate in texts (Halliday & Matthiessen, 1999; Lemke, 1998; Macken-Horarik, 2003; Martin, 1992; Martin & Rose, 2003; Poynton, 1996; Rothery & Stenglin, 2000; Thompson, 1998). In other words, the prosody of attitudes and its extension vary as discourse prosodies spread over units of different lengths in texts (Hood, 2006; Lemke, 1998). Different resources can be explored to attempt to define the breadth of attitudinal

prosodies. Attitudinal propagation (Hood, 2006; Lemke, 1998) and coupling (Martin, 2008) are the two conceptual mechanisms selected in this thesis to understand how attitudinal meanings spread prosodically.

Attitudinal propagation refers to the mechanisms used in texts to propagate evaluation (Lemke, 1998) and “colour non-attitudinal meanings” (Hood, 2006, p. 48) beyond instances of attitudinal inscription. Invocations such as those described in the previous section may be the sole source of attitude or act as productive resources that propagate attitudinal meanings inscribed in the lexis. Regardless of the resources used to enact attitudinal meanings in texts, evaluation has a rather dynamic nature, colouring discourse with attitudinal meanings both prospectively and retrospectively (Hood, 2006, 2010; Lemke, 1998). In this way, attitudinal meanings can radiate out, both forwards and backwards, from appraised instances of specific entities to different levels and phases of discourse where “multiple instances accumulate and resonate one with the other as the text unfolds” (Hood, 2006, p. 44). Consider the extract in **Table 3.4**.

Table 3.3 – Attitudinal propagation extract. Click on ‘timespan’ to access the video file.

Complication 1 – timespan ²¹ : 2:15 – 2:39 (Lindy)		
phase	extract	attitudinal meaning
Problem	Now, one day, an invitation arrived at the house.	
Reaction	It caused great excitement.	[narrator ≤ +app: impact ≥ invitation] ²² <i>upscaled</i> [household ≤ t, +aff: interest ≥ invitation]
Event	The king’s son, the prince, was holding a ball.	
Reaction	Well, these two stepsisters immediately went to their cupboards and began pulling everything out, just looking for the perfect dress to catch the prince’s eye.	<i>upscaled</i> [narrator ≤ +app: quality ≥ dress] [narrator ≤ +app: impact ≥ dress] [stepsisters ≤ t, +aff: interest ≥ prince]

The extract in **Table 3.3** is the beginning of the first Complication stage in Lindy’s performance of Cinderella. Out of the four phases included in the table: Problem ^ Reaction ^ Event ^ Reaction, only the two Reactions are colour by inscribed ATTITUDE

²¹ The ‘timespan’ hyperlinks throughout this thesis connect the document to the complete video file of the storytelling performance where the viewer can find the example by locating the exact timespan provided for each example in the video file.

²² The notation used to describe attitudinal meaning is described in detailed in Chapter 4. It includes the appraiser, using the ≤ symbol placed after the appraiser and the target, using the ≥ symbol inserted preceding the appraised.

(highlighted). While only afforded intrinsic evaluation might be construed in the Problem phase *Now, one day, an invitation arrived at the house*²³, the sense of positive feeling attached to it which emanates from the positive APPRECIATION: ‘impact’ inscribed in *excitement* in the following clause: *it caused great excitement*. The mechanisms by which the positive value radiates can be seen as follows: the explicit positive value of *excitement* flows backwards to the tracking item *it*, which refers retrospectively to the entity *invitation* in the previous phase and thus propagates positive vibe backwards, colouring the disruption introduced in the previous Problem phase as a positive one. This propagation is illustrated following Hood (2010) in **Figure 3.12** below.

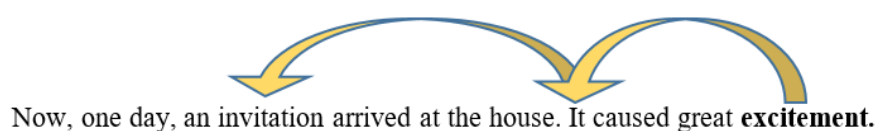


Figure 3.12 – Propagating attitudinal meaning in and beyond the clause.

Combinations of meanings, such as the ideational meaning *invitation* and the positive interpersonal meaning *excitement* in this case, coordinate in what has been studied as couplings. Couplings represent a pattern of combined meanings “as pairs, triplets, quadruplets or any number of coordinated choices” (Martin, 2008, p. 39) that can be extended over stretches of text as an attitudinal harmony (Hood, 2010, p 149). Even though these combined sets of choices from different systems can take place at different strata, metafunctions and modalities, I focus here on how experiential and attitudinal couplings cooperate in identifying attitudinal prosodies as they are sustained or shifted in and beyond clauses, phases and even stages. For instance, as this storyteller’s version of the text proceeds, a second layer of attitudinal propagation strengthens the positive attitudinal harmony in this extract. This propagation can be mainly observed by tracking the patterns of coupling. The event phase *the king’s son, the prince, was holding a ball*

²³ The lexical item *invitation* raised one of the key discussions in relation to attitudinal coding in this study. This instance was discussed with the interraters as a possible source of positive evaluation on its own. However, after consideration of different dictionary entries, we agreed that the positive feeling attached to the word is the result of propagation and not necessarily the work of the lexical item itself which might only afford positive evaluation in certain contexts. The approach to coding attitudinal meanings in this thesis leaves cases such as this with no attitudinal coding in the verbiage. As can be seen from the results presented in Chapter 6, it is mainly when we consider the interpretative cues of sound semiosis that we can certainly code the attitudinal meanings at play in cases such as this.

elaborates on the entity *invitation*, which is introduced in the preceding Problem phase by supplying the contents of the invitation, and therefore, the positive evaluation coupled with *invitation* spreads from this earlier phase. Further, the attitudinal value of *excitement* represents a token of invoked positive AFFECT ‘satisfaction’ glossed as ‘interest’. This ‘interest’ triggered by the invitation to go to the ball is also invoked in the description of the stepsisters’ unusual speedy behaviour, *immediately* going to their cupboards and pulling everything out. The positive affectual harmony continues with another invocation of ‘interest’, triggered by the instance of positive appreciation ‘impact’ in *to catch the prince’s eye*. Therefore, the attitudinal meanings rooted in the term *excitement*, coupled with the *invitation*, together with the positive affectual meaning invoked in the extract, are extended prospectively to the two following phases: the Event and the Reaction to this Event. **Figure 3.13** illustrates this propagation which “spread beyond the immediate entity” (Hood, 2010, p. 142) across phases.

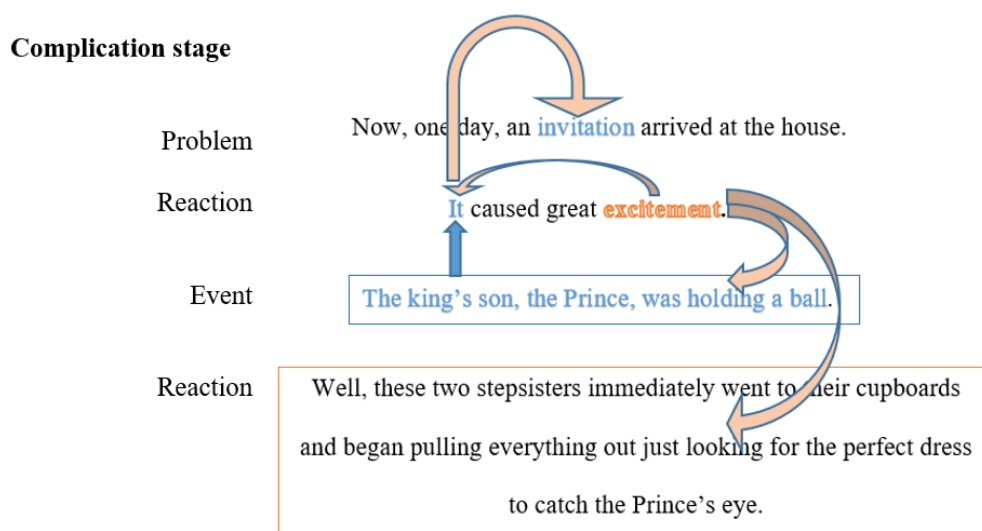


Figure 3.13 – Attitudinal Propagation across Phases

Note. The colour blue is used to trace the presence of the invitation as an entity through the text whereas the colour salmon is used to trace the attitudinal propagation irradiating from *excitement*.

Values and attitudinal meanings radiating from the story text and its stages and phases have a clear function in terms of the negotiation of evaluation with putative addressees. In this case, where one of the protagonists’ perspectives is put forward, these values and attitudinal meanings strongly invite the addressees to align and adopt the same attitudinal perspective (Hood, 2006, 2010; Lemke, 1998). As such, in the example discussed above, the affectual propagation is likely to project the teller’s positive

‘reading’²⁴ and to activate the audience’s positive viewing across the phases involved, where the coupling *invitation/excitement* inscribes positive APPRECIATION and invokes positive AFFECT. In this sense, the identification of who is doing the appraising and what is being appraised is, therefore, crucial in the interpretation of attitudinal meanings and how far they reach in the text.

3.3.7 Attitudinal source and target: appraiser and appraised

Regardless of how explicit evaluations are, we can generally identify who is expressing attitudes, named the attitudinal source, and what they are expressing these about (social beings or other phenomena), named the attitudinal targets. Martin and White (2005) identify the attitudinal source as the appraiser (for JUDGEMENT and APPRECIATION) or emoter, in the case of affectual meanings. This appraiser is canonically construed by means of a conscious participant expressing feelings directed to others or as personal moods, appraising things or phenomena, or judging other people, social beings or their behaviour (Martin & White, 2005).

Attitudinal sources are construed by speakers or writers either explicitly or implicitly in texts, sometimes leaving the addressee to interpret the default source of attitude as the speaker or writer themselves. For example, in *the only person that was nice to Cinderella in that house was her father*, the narrator is the default attitudinal source who is describing Cinderella’s father as *nice*, judging him (and his behaviour) positively. However, another attitudinal source is at play at the same time, an emoter, Cinderella’s father, who can be interpreted as showing ‘affection’ towards Cinderella by being *nice* to her. The text can also construe the appraiser as a conscious participant of an event as in *he [Cinderella’s father] didn’t want Cinderella to be all on her own*, where the father is an active participant in the event, described by the process *want*. Further, multiple sources can be included by means of projection (Halliday & Matthiessen, 2004; Martin & Rose, 2003; Martin & White, 2005). For instance, *but the stepmother, she said ‘Oh, don’t be so silly. You’ve got chores to do here. No one wants to see you at the ball’*, we can identify two attitudinal sources: the stepmother and no one. The stepmother is construed as the source of negative feelings towards Cinderella which are shared by everyone else at the ball, *no one*, through a projection of their

²⁴ The term ‘reading’ is used here to refer to the interpretation an addressee of a makes of a text, what they take from it, regardless of the mode language has. It covers not only written texts but also spoken texts where the terms ‘listening’ and/or ‘viewing’ might also apply (Don, 2016).

wishes not to see Cinderella there. Thus, the prosody of negative feelings is sourced by both the stepmother and the everyone else at the ball.

As can be seen from these examples, identifying the source of the attitude is not always so straightforward. O'Donnell (2014, p. 101) problematises further the necessity to consider the possibility of having other sources in texts rather than assuming that "all attitudinal tokens are evaluations by the author". Identifying the source of attitude is particularly challenging in spoken communication where spoken language associates with other semiotic systems to express meanings, drawing on indexical vocal features and body positioning, for example, to show (rather than tell) who is speaking (see Chapters 6 and 7). However difficult it may be to identify the appraisers in a text, they are always present in the representation of the attitudinal experience because evaluations always come from a source, regardless of how explicit or implicit they are. However, this is not necessarily the case for the inclusion or selection of different attitudinal targets (Martin & White, 2005).

Variation in attitudinal targets is one of the ways we can distinguish different attitudinal meanings and define, to a certain extent, the type of ATTITUDE selected. The type of ATTITUDE depends mainly on whether the target is:

- 1) optional – affectual meanings may have an explicit target construed by a conscious participant (e.g., *I'm happy with her*), a thing (e.g., *I'm happy with it*), or no explicit target at all (e.g., *I'm happy*);
- 2) a thing – targets of appreciations (e.g., *It's amazing*);
- 3) a conscious participant or their behaviour – targets of judgements (e.g., *She's kind*).

However, distinguishing attitudinal targets and thus meanings is not always a straightforward process. Issues related to the identification of attitudinal meanings and targets are discussed in further detail by Hood and Martin (2007), Bednarek (2009b), Macken-Horarik and Issac (2014), Thompson (2014) and Don (2016).

3.3.8 Modelling evaluation in storytelling: attitudinal instantiation

The way we interpret evaluative meanings in texts depends on the interaction between the attitudinal meanings activated in the text and our subjective understanding of those attitudinal signals in each instance. Therefore, it is essential to consider the actual resources texts draw on from the whole meaning potential offered in the language

system. This process is described as the SFS notion of instantiation (Halliday & Matthiessen, 1999). Martin (2010, p. 17) defines instantiation as “a hierarchy of generality” which “relates the systems of meanings as a whole to their specialisation as registers and genres” and “generalises recurring patterns of meaning across instances as text types”. **Figure 3.14** represents this hierarchy and includes the additional points proposed by Martin (2010) to capture the potentials that texts have in themselves to afford different readings.

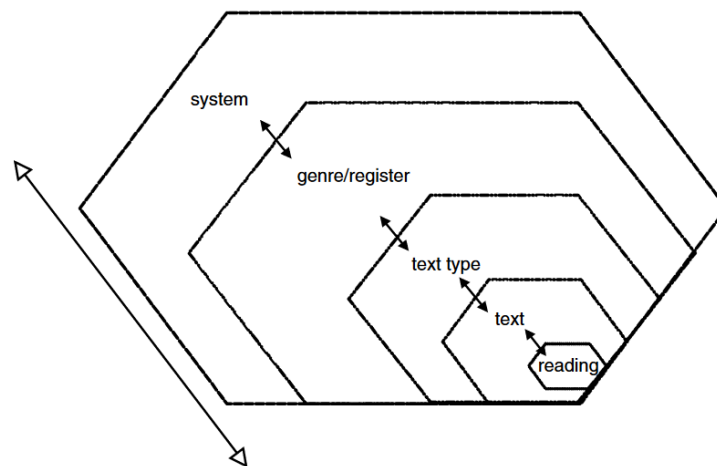


Figure 3.14 – The hierarchy of instantiation – Sub-potentialisation in relation to system use (reproduced from Martin, 2010, p. 18)

This overall hierarchy of instantiation is reinterpreted by Martin and White (2005) for evaluation. The evaluation instantiation cline describes the relation between the meaning-making potential of the appraisal system in English and the individual take-up of evaluative meanings in readings by audience members, together with the points connecting these two extremes. **Figure 3.15** represents the points posed by Martin and White (2005) for the evaluation cline.

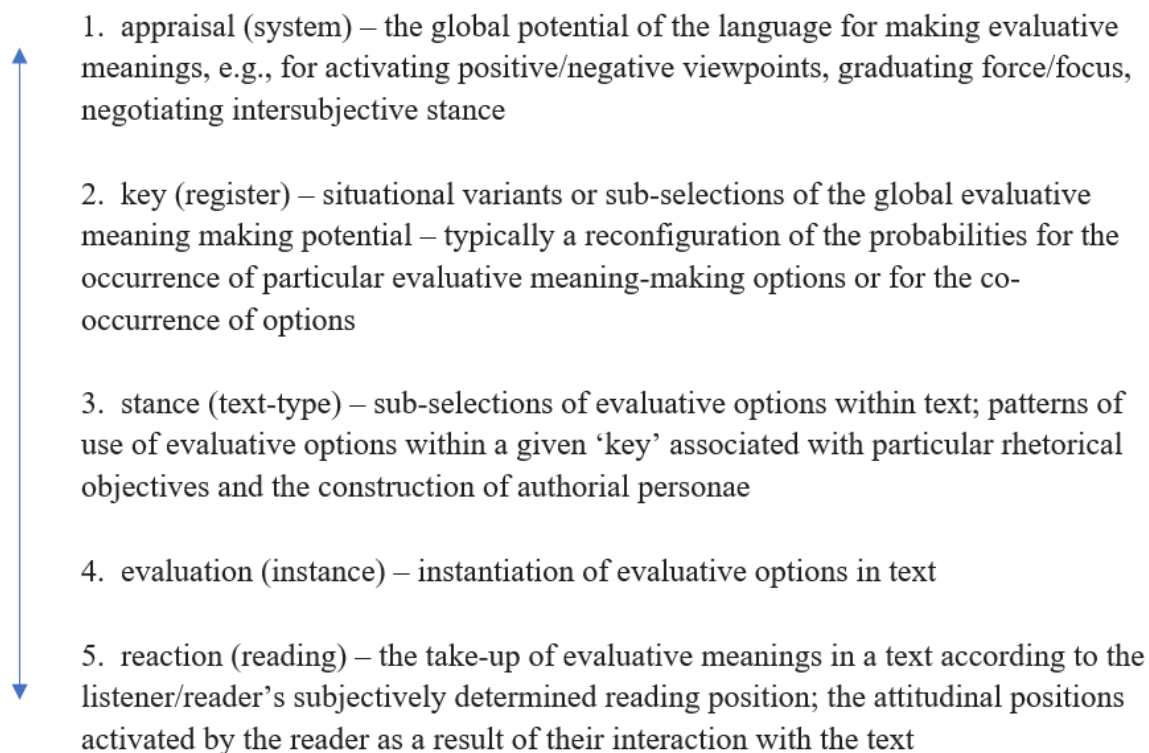


Figure 3.15 – Cline of Instantiation – Evaluation (reproduced from Martin & White, 2005, p. 164)

The concept of instantiation represented in **Figure 3.15** allows us to describe how attitudinal meanings are negotiated as choices from semiotic resources available in the global language potential for enacting evaluation. The appraisal system, represented in the first point along the cline (Martin & White, 2005), describes the resource potential from which speakers select specific instances to enact attitudinal meaning in any text. If we consider this cline in relation to the study described in this thesis, this meaning-making potential is then reconfigured as a sub-set of probable choices likely to occur in the register of oral storytelling performances interpreting a narrative text for children (Martin & Rose, 2008), which is the second point along the cline (Martin & White, 2005). Different evaluative stances arise from the patterns of attitudinal meanings selected by the narrator of the story of Cinderella which are highly probable to be shared across different storytellers performing this story to fulfil the rhetorical effects that are specific to the performance of Cinderella for children, the third point along the cline (Martin & White, 2005). The storytellers’ use of attitudinal language as a means to adopt a certain evaluative position towards the events and the characters described in the story by the narrator could be explored as storytelling attitudinal voices, a semiotic system of storytelling key (following Martin and White’s (2005, p. 173) “journalistic

voices”)²⁵. A further selection takes place as the different storytellers choose the actual instances of evaluation that make up the audio-visual text, the fourth point along the cline (Martin & White, 2005). These choices represent an insight into the storyteller’s individual interpretation (reading) of the story of Cinderella from the English translation of 1697 Perrault’s version, point five along the cline.

As described in **Table 3.1** at the beginning of this chapter, the storytellers’ performances in this study’s data set draw on the semiotic resources available at the intersection of one-way aural contact and one-way visual contact (Matthiessen, 2009). These semiotic resources include speaking, with all its multi-stratal meaning-potential, and body semiosis. Therefore, the following sections of this theoretical framework chapter address the resources for modelling sound semiosis and facial expression, modelled as paralanguage, to account for the comprehensive exploration of the expression of emotion in storytelling performances analysed for this thesis.

3.4 Modelling language sound semiosis

Sound semiosis in language refers to “the patterned activity of the production of sound” (Matthiessen, 2021, p. 293) through which speakers of a language engage to create meaning. The meaning potential of the sounds of spoken language is explored within SFL and other linguistic theories as phonology. Within the SFL tradition, the phonological patterns we produce and perceive enable spoken communication by realising lexicogrammatical and discourse-semantic meanings as part of one “single seamless system” (Halliday & Greaves, 2008, p. 4) – language. Therefore, “we can interpret phonology as a sounding potential in the service of this overall meaning potential” (Matthiessen, 2021, p. 296) of language. In this sense, “any feature of the vocal sound signal [which] is found to make or help to make a distinction in meaning ... should be included in a phonological description of a language or a text” (Ngo et al., 2022). Consequently, any instance of speech should be explored multi-stratally, considering phonological, lexicogrammatical and discourse semantic choices to fully describe how language makes meaning.

Exploring instances of speech multi-stratally implies interpreting, describing and establishing relations between the resources selected at one stratum and the ones at

²⁵ A description of storytelling attitudinal voices falls outside the scope of this thesis which focuses on the fourth point in the instantiation cline.

another. The relation between semantics and grammar is explored within the SFL tradition in terms of congruency (Halliday, 1978, 1985, 2004; Martin, 1992a). Halliday (2004, p. 94) summarises this semantics and grammar relation as one in which “the two are coupled through a relation of congruence, but they can be decoupled and recoupled in other ways”. In simple terms, the patterns of choices speakers make are considered ‘congruent realisations’ when they are consistent with the norm for a particular context and as ‘incongruent realisation’ or grammatical metaphors when choices fall “outside the contexts which define them as the norm” (Halliday, 1978, p. 156). This distinction is not a right-and-wrong distinction as a speaker in control of both congruent and incongruent variants may use variation meaningfully with a “foregrounding effect, an effect that may be humorous, or startling, or derisory or many other things according to the environment” (Halliday, 1978, p. 156). The reasoning underlining the distinction between congruent and incongruent realisations is measured mainly in terms of “quantitative tendencies in interstratal realisations” (Matthiessen et al., 2005) where the most frequent patterns of realisation are considered congruent and those not so frequent as incongruent. This interpretation is based on “the assumption of the ‘good reason’ principle” which assumes that a realisation “will take the unmarked form except where there is good reason for it to do otherwise” (emphasis in the original, Halliday, 1978, p. 133).

This probabilistic prototypically implies systematising units we can identify and count at different strata of language. This might be the case for descriptions of the semantic speech functions which are realised by “a conjunction of features” (Matthiessen et al., 2005, p. 136) at the lexicogrammar and certain tone choices at the phonological stratum (e.g., ‘question’ as a move, ‘wh-interrogative’ as a major clause and ‘tone 1’ as a tone unit). However, other areas of language, such as attitudinal meanings, are realised through units which are more problematic to define and relate inter-stratally. Considering the problematic nature of discourse semantic units, in this thesis, I refer to the inter-stratal relation between the discourse semantic, lexicogrammatical and phonological strata in terms of unmarked/marked distinctions, leaving congruency relations to describe the specific area of grammatical metaphors (Halliday, 1985), which is not dealt with in this thesis.

The discourse semantic meanings described previously within the systems of attitude can be realised multi-stratally by different lexicogrammatical (see [section 3.3.5](#))

and phonological resources. Phonological choices not only realise interpersonal meanings such as attitudes but also textual and experiential meanings. To realise these meanings, speakers select from choices that take place at different ranks within the phonological stratum. Halliday (1967) proposes a phonological rank scale for English as being the tone unit²⁶, foot, syllable and phoneme, starting at the highest level of constituency²⁷. While the experiential dimension tends to be realised at the lower ranks of syllable and phoneme in English, the textual and interpersonal dimensions have a greater tendency to be realised by the prosodic tone unit and foot (Matthiessen, 2021). The following theoretical description concentrates mainly on the prosodic phonological choices studied for the tone unit, as this has been adopted as the overarching relevant unit for the discussion of the expression of emotion as semogenic vocal qualities (Ariztimuño, 2016, 2017; Ariztimuño et al., 2022) and facial expression (Ngo et al., 2022).

3.4.1 The tone unit

The tone unit is defined here drawing on the work by Halliday and Greaves (2008) and Tench (1976). It is considered as a melodic line (Halliday & Greaves, 2008) which includes an initial “intake of air – and a potential final pause” (Tench, 1976, p. 13). This definition not only includes an explicit mention of the elements within the unit, the snatches of melody and rhythm, but also the elements at their boundaries. Considering the tone unit as a whole, therefore, implies that it is made up of parts as well as borders or limits which differentiate one tone unit from the next. Regardless of how these boundaries are perceived (see rests discussion in Chapter 6), they are considered in this thesis as integrative parts of the tone unit. Following this reasoning, the tone unit consists of the elements within its structure, including the compulsory tonic and the optional element pre-tonic (Halliday & Greaves, 2008) and its edges (regardless of their materiality as silence, clicks, sonorant hesitations, or in their fuzziness when boundaries are not so easily located in the stretch of speech). Further, all elements in the tone unit in English consist of at least one foot, which, in turn, consists of at least one syllable

²⁶ The tone unit has also been labelled tone group in different accounts of systemic phonology (e.g., Smith & Greaves, 2015; Tench, 1976, 1996). Additionally, van Leeuwen (1992) suggests treating the tone group as a rhythm group. Throughout this thesis, the term tone unit is preferred but tone group is kept in direct quotations.

²⁷ Ranks above the tone unit such as tone complex and tone sequence have been proposed within SFL (e.g., Halliday, 1990; Tench, 1976, 1990) and in other linguistic approaches (e.g., Brazil, 1985/1997; Brown, 1977/1990; Pike, 1967).

(S), which consists of at least one phoneme (ph) (Halliday, 1970). The hierarchy of phonological ranks related through constituency is illustrated in **Figure 3.16**.

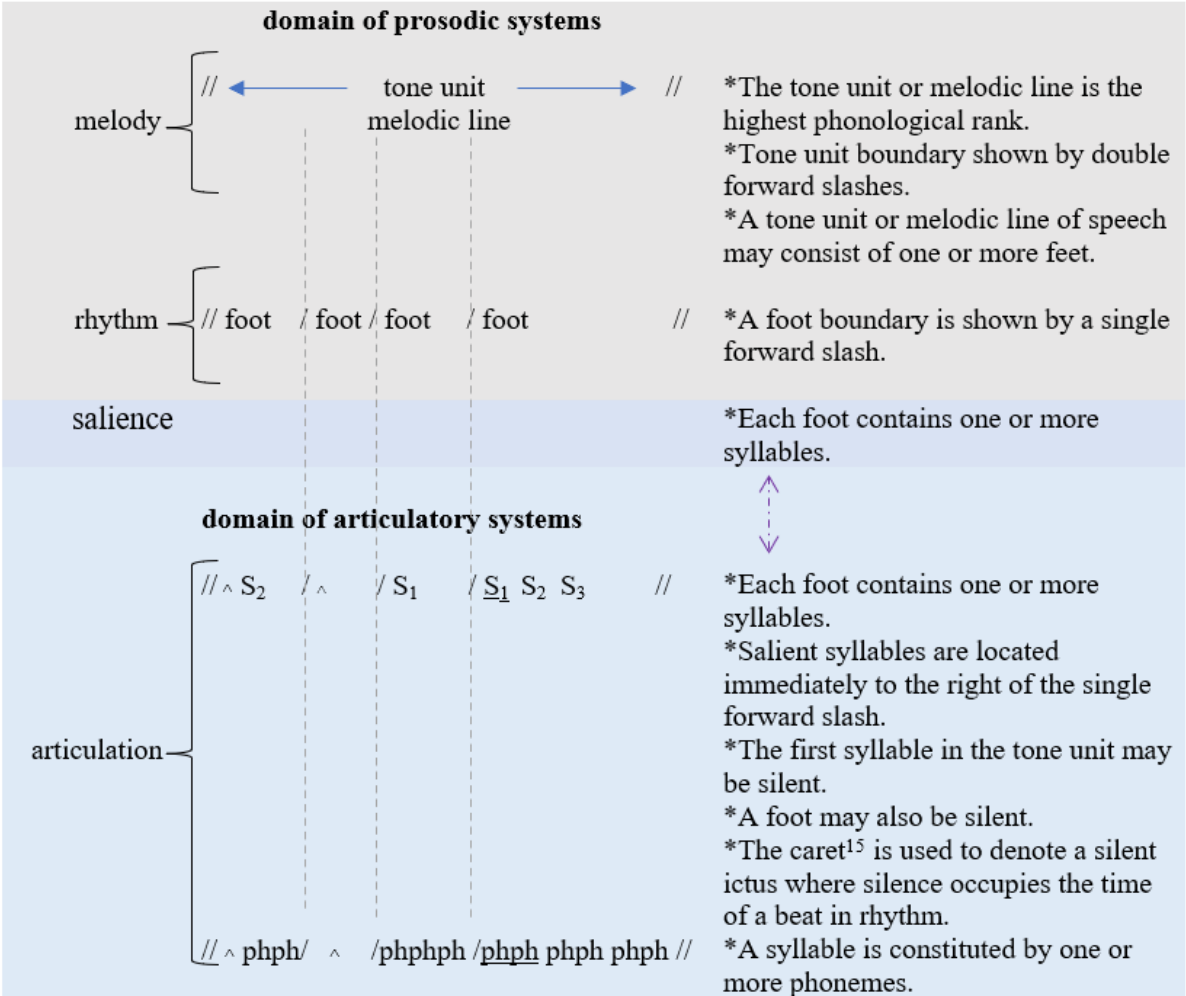


Figure 3.16 – The constituents of the tone unit showing some analytical conventions (adapted from Bowcher & Debashish, 2019, p. 176)

As can be observed in **Figure 3.16**, the tone unit “and the foot constitute the domain of **prosodic systems**, while the syllable and the phoneme together constitute the domain of **articulatory systems** – with the syllable as a ‘gateway’ between the prosodic and the articulatory domains” (emphasis in the original Matthiessen, 2021, p. 301). The prototypical prosodic systems are RHYTHM, INTONATION and SALIENCE (Halliday & Matthiessen, 2014), and these tend to operate over longer stretches of speech than the ARTICULATORY systems (e.g., backness and height for English vowel sounds; and place, manner, laterality and voicing for English consonant sounds (Matthiessen, 2021)). For the purpose of this thesis, in the next paragraph, I will describe briefly the RHYTHM major systems of FOOT COMPOSITION and ICTUS STATE, the syllable system of

SALIENCE²⁸ and the intonation systems of TONALITY, TONICITY and TONE²⁹ as the building blocks considered to explore other phonological systems (PROSODIES, VOICE QUALITY, RESTS and VOICE QUALIFICATION) relevant for the expression of emotion in speech described in detail in Chapter 6.

Regarding FOOT COMPOSITION, the foot is “formed by one strong, or salient, syllable together with any weak syllable(s) following on” (Halliday & Matthiessen, 2014, p.12). Variations in the number and type of syllables result in two simultaneous choices at the rank of foot. Choices in number range from one salient syllable on its own to one salient syllable plus one or more subsequent weak syllables. This choice is represented in the system of FOOT COMPOSITION with the features ‘simple’ for one syllable or ‘compound’ for more. There are two types of foot element in Halliday’s description (1970), the Ictus and the Remiss. The Ictus can be realised in two ways, as represented in the system of ICTUS STATE (Halliday & Matthiessen, 2014). It can be realised either by a salient syllable ‘filled’ or by a silent beat ‘empty’ within the foot, as illustrated with the caret sign in **Figure 3.16** above. The weak syllables following the Ictus constitute the optional Remiss. The foot structure can be represented as an obligatory Ictus followed by an optional Remiss – Ictus ^ (Remiss) (Halliday & Matthiessen, 2014). The distinction between strong and weak syllables is represented in the system of SALIENCE with the options ‘salient’ for prominent syllables³⁰ and ‘weak’ for non-salient ones (Halliday & Greaves, 2008). As such, combinations of syllables constitute feet which, in turn, are the unit of English rhythm and the building blocks of tone units.

The tone unit is the entry condition for the intonation systems of TONALITY, TONICITY and TONE. The system of TONALITY maps speakers’ choices in terms of how they chunk texts into tone units, organising spoken language into information waves that listeners interpret as units of meaning (Halliday, 1970; Halliday & Greaves, 2008). The basic choice for TONALITY is between ‘neutral’ and ‘marked’ options. These options are based on the expected relation between the fundamental grammatical unit of

²⁸ This system is also referred to as SYLLABIC COMPOSITION (Halliday & Matthiessen, 2014).

²⁹ For detailed descriptions of other sounding potential systems within SFS please refer to Halliday (1970), van Leeuwen (1992), Tench (1996), Halliday and Greaves (2008), Smith (2008), O’Grady (2010), Bowcher and Smith (2014), among others.

³⁰ Differences in the perception of prominence or salience are achieved as speakers produce syllables with greater breath and muscular effort (perceived as a louder sound), with a distinct change or jump in pitch, with a clear and defined vowel articulation and with a longer extension of the syllable in relation to surrounding ones (Collins & Mees, 2013).

the clause and the phonological unit of the tone unit (Halliday & Matthiessen, 2014). Tench (2020, p. 250) describes this relationship between “clauses and intonation units” as “typically co-extensive”, that is, one clause is typically realised by one intonation or tone unit. When this typical co-extensiveness is kept, speakers select the ‘neutral’ choice (Greaves, 2007; Tench, 2020). However, a clause might be realised phonologically in more than one tone unit in which case speakers are making a ‘marked’ choice for tonality (Greaves, 2007; Tench, 1996, 2020). As speakers divide speech into tone units, they place a peak of prominence somewhere within each one, which is called tonic prominence. This choice in the placement of the tonic on one salient syllable rather than another is represented in the system of TONICITY (Bowcher & Debashish, 2019; Halliday, 1970). English typically favours locating the tonic syllable on the last lexical item in 80% of cases (Tench, 2020). This choice is considered to be the ‘neutral’ option while “the location of the tonic syllable on either a non-lexical (or grammatical) item or on a non-final lexical item” is a ‘marked’ choice (Tench, 2020, p. 250).

Regardless of whether tonic placement occurs on a neutral or marked syllable, each tonic syllable is recognisable because of its pitch movement. Choices in the melodic shape of the tone unit are represented in the system of TONE (Halliday, 1970). The TONE system maps five primary simple tones which represent choices in the melodic shape of the tonic syllable and two compound tones with a major and a minor tonic syllable (Halliday, 1970), thus seven in total. The five simple tone shapes vary in terms of direction of the pitch movement in the tonic syllable which is perceived as a fall ‘tone 1’, a rise ‘tone 2’, a level-rise ‘tone 3’, a fall-rise ‘tone 4’ or a rise-fall ‘tone 5’. The two compound tones are “considered fusions of two tones rather than two successive tones in that the pretonic, if present, is located before the first tone only” (Bowcher & Debashish, 2019, p. 193). These fusions are perceived as a fall plus a low rise in [tone 13] and a rise-fall plus a low rise in ‘tone 53’. Further choices in delicacy have been proposed combining the options in tone described with options in the pretonic element of the tone unit (see e.g., Halliday & Greaves, 2008; Smith & Greaves, 2015; Tench, 1996 for complete descriptions of the INTONATION systems). **Figure 3.17** summarises the choices in INTONATION as a system network, including a brief description for choices in the marked/unmarked oppositions.

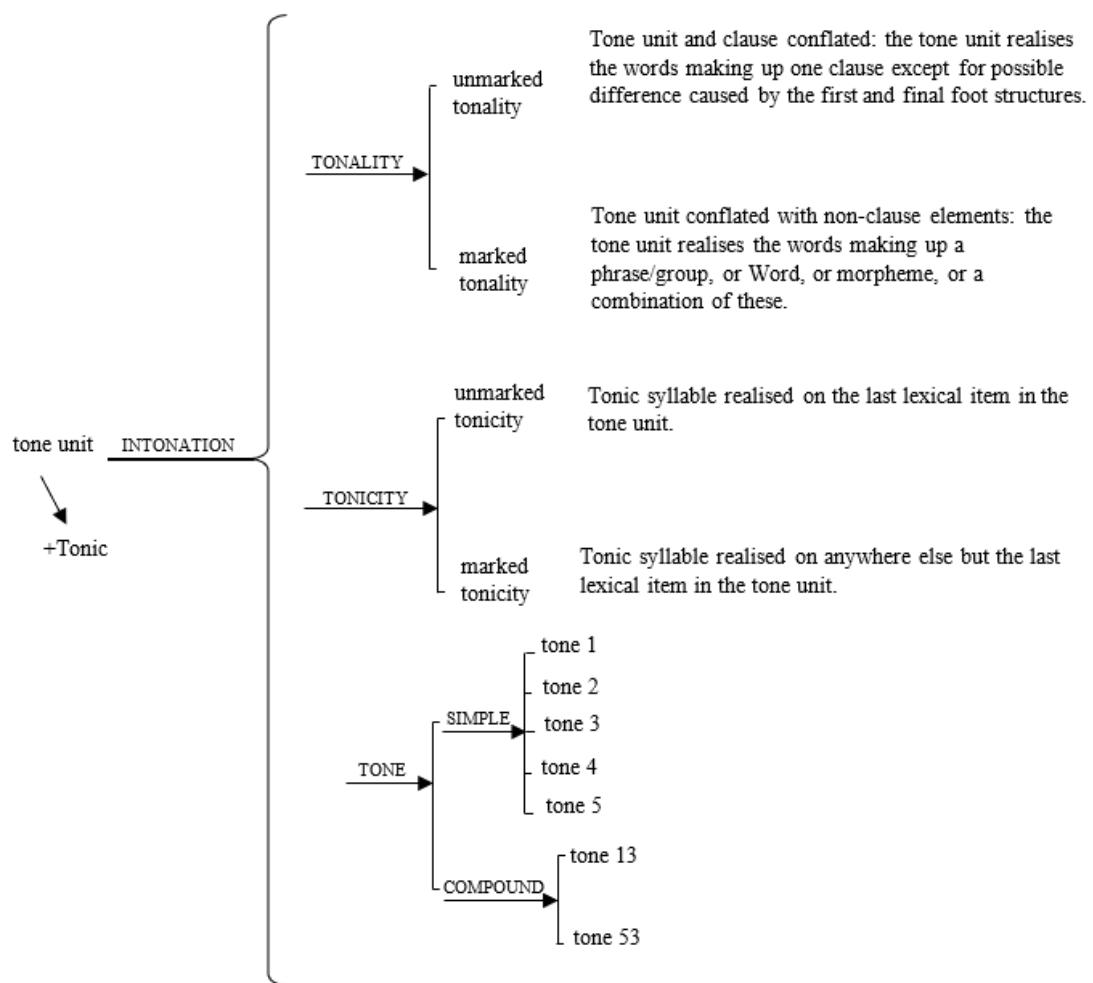


Figure 3.17 – INTONATION systems (adapted from Greaves, 2007, pp. 984-985)

In terms of inter-stratal realisation, the phonological systems of INTONATION represented in **Figure 3.17** work together with the INTONATIONAL systems of INFORMATION DISTRIBUTION, INFORMATION FOCUS and MOOD: KEY, which are organised in the lexicogrammatical stratum (Greaves, 2005; Halliday & Greaves, 2008). In this thesis, however, because emotion is captured primarily within the interpersonal discourse semantic system of APPRAISAL, I adopt a discourse semantic perspective to explore the expression of emotion in storytelling performances by prosodic resources that tend to be considered as less prototypical prosodic systems the systems of INTONATION (Matthiessen, 2021). Specifically, I focus on how the tone unit is the entry point for prosodic systems beyond those of intonation, which work together with lexicogrammatical choices to realise attitudinal meanings. As described in Chapter 2, previous explorations of these resources within SFS include van Leeuwen's (1999)

SOUND QUALITY system, which aims to map potential differences of sound in speech, music and sound and the extended version of van Leeuwen's account, VOICE QUALITY, by Ngo et al. (2022).

Further, Ariztimuño (2016) and Ariztimuño et al. (2022) suggest a taxonomy of relevant vocal features for emotional speech, building on work from outside the SFS tradition by Roach et al. (1998). This previous work follows Crystal and Quirk's (1964) classification of vocal features into suprasegmental and paralinguistic categories. Additionally, it organises vocal features considered to be relevant for the expression of emotion as a cline ranging from features considered to be more linguistic at one end to others thought of as more paralinguistic, accompanying language, at the other (Ariztimuño et al., 2022). As represented in **Table 3.4** below, the suprasegmental features include pitch height, pitch range, loudness, tempo on stretches and on syllables, precision of articulation and the use of pauses. Each of these suprasegmental features is "considered inherent in spoken language and ... thus 'ever-present' and not optional" (Ariztimuño et al., 2022, p. 344). Paralinguistic features, however, are defined as 'sometimes-present' and consist of the features of voice quality or timbre, which describe long-term differences in the voice setting such as creakiness, whispers, nasalisation, etc.; intermittent vocal effects, including voluntary or involuntary fluid control and respiratory reflexes such as sniffing, clearing the throat, breathing in and out, etc.; and non-linguistic voice qualifications "running through or interrupting speech" (Roach et al., 1998, p. 85) such as laughter, crying or yawning (Ariztimuño et al., 2022). The cline proposed in Ariztimuño, (2016, 2017) and Ariztimuño et al., (2022) includes the taxonomy of vocal features which proved relevant in the analysis of inscribed affect.

Table 3.4 – Vocal features for the analysis of inscribed AFFECT (reproduced from Ariztimuño et al., 2022, p. 345)

Vocal features	Suprasegmental features	pitch height: high/mid/low pitch range: wide/norm/narrow loudness: loud/moderate/soft tempo on stretches: fast/medium/slow tempo on syllables: clipped/norm/drawled precision: precise/norm/slurred pause: long/norm/short	
		voice quality	falsetto, creak, whisper, rough, breathy, ingressive, nasal, glottal attack
		intermittent vocal effect	clear-throat, sniff, gulp, click, breath-in, breath-out, breath
		voice qualification	laugh, tremulous, cry or yawn
	Paralinguistic features		

In this thesis, however, I argue that the resources organised in the system network of SEMOGENIC VOCAL QUALITIES (described in detail in Chapter 6) should be placed in the phonological stratum of language as they work together with other language resources in the co-realisation of affectual meanings. Chapter 6 explores this in the eight storytelling performances of Cinderella.

3.5 Modelling facial expression as semiosis

It is well recognised that spoken discourse and body semiosis couple together to construe meaning (e.g., Abercrombie, 1968; Kendon, 1972, 2004; McNeill, 1992, 2000, 2012; Poyatos, 1993). The way that body semiosis can be understood in relation to language is described in the SFS model of paralanguage (Martin & Zappavigna, 2019; Ngo et al. 2022; Zappavigna & Martin, 2018). Paralinguistic resources are modelled into two dimensions, depending on whether they converge with the prosodic systems of RHYTHM and INTONATION of spoken language or “with the meanings made possible by having language” (Ngo et al., 2022, p. 22). The first group of paralinguistic resources, labelled sonovergent paralanguage, can either resonate, that is, be ‘in tune’ with the interpersonal meanings realised by tone choices, or synchronise with the textual meanings realised by TONALITY, TONICITY and RHYTHM (Ngo et al., 2022). The second

group of paralinguistic resources, labelled semovergent paralanguage, converges “with the lexicogrammar and discourse-semantics of spoken language” (Ngo et al., 2022, p. 29). Relations of concurrence, resonance and synchronicity between linguistic and paralinguistic semiotic resources can be established at the stratum of discourse semantics, to create ideational, interpersonal and textual meanings respectively (Martin & Zappavigna, 2019). This association is reflected in the analytical categories and systems proposed within the multimodal SFS model of paralanguage. Taking a discourse semantic perspective and drawing on terms proposed by Painter et al. (2013), “ideational paralanguage” is positioned “as concurring with IDEATION systems”, excluding CONNEXION; “interpersonal paralanguage” is positioned “as resonating with APPRAISAL systems”, excluding NEGOTIATION; “and textual body language” is positioned “as coordinating information flow, alongside IDENTIFICATION and PERIODICITY systems” (Ngo et al., 2022, p. 29).

The facial paralinguistic resources explored in this study align with interpersonal semovergent paralanguage. In general terms, facial semiosis cooperating with language in the expression of emotion is described in terms of the shapes or configurations and different motions or movements adopted by the face. Such facial expressions constitute rapid face signals that can be described as choices from a system network like the one proposed by Feng and O’Halloran (2012). **Figure 3.18** reproduces their detailed system network for emotion resources in facial expression, whose underpinning theoretical framework combines the well-attested SFS approach to meaning-making resources with pivotal psychological work on facial dimensions (Ekman & Friesen, 1975/2003; Izard, 1977).

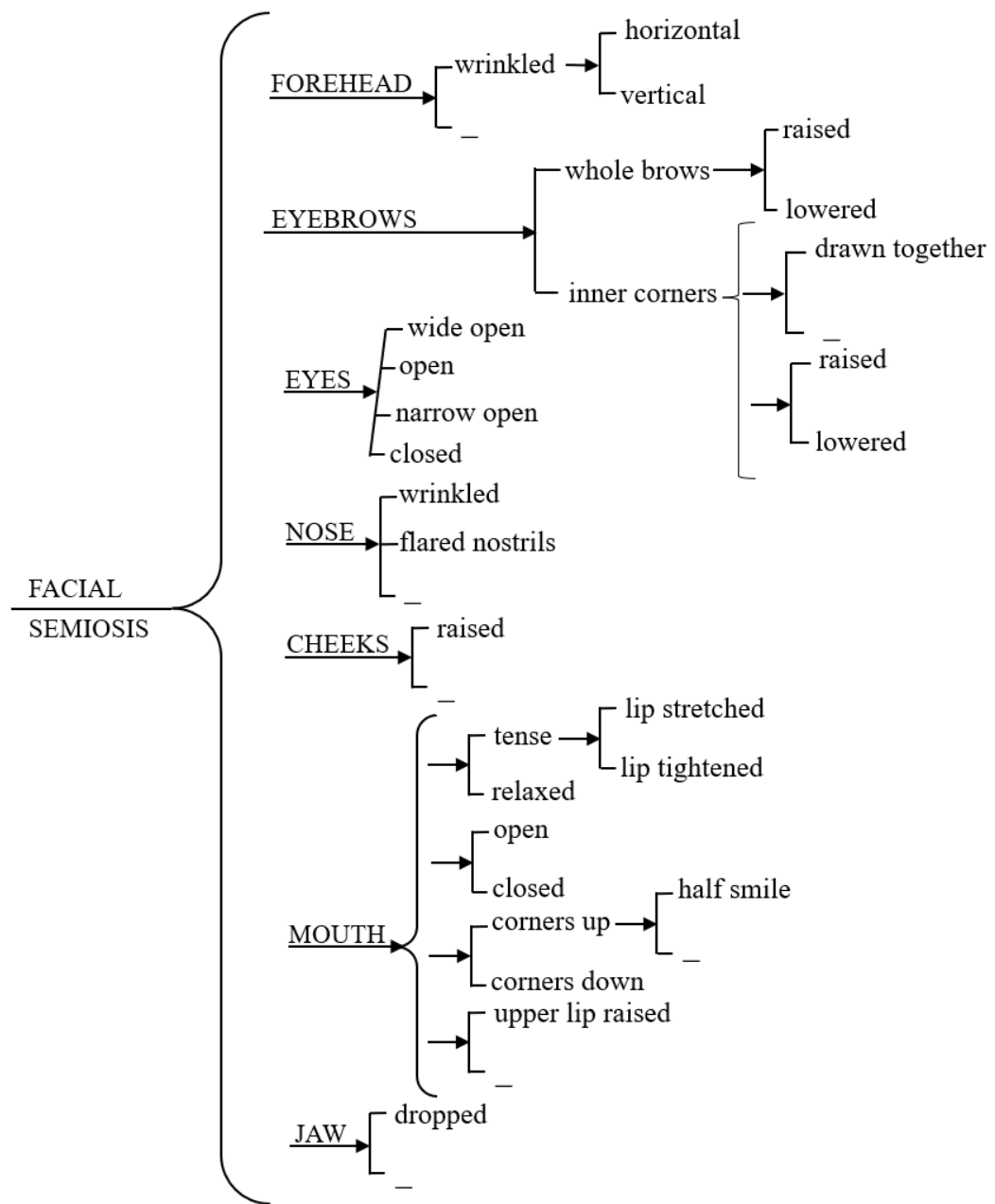


Figure 3.18 – Emotion resources in facial expression (adapted from Feng & O’Halloran, 2012, p. 2071)

The semiotic potential of facial expression as a resource that cooperates with language to express emotion is modelled within the SFS paralanguage model as FACIAL AFFECT (Ngo et al., 2022). The system network reproduced as **Figure 3.19** here shows examples of the affordances of the face to enact six emotions: ‘spirit: up’, ‘spirit: down’, ‘threat: fear’, ‘threat: anger’, ‘disdain’ and ‘surprise’.

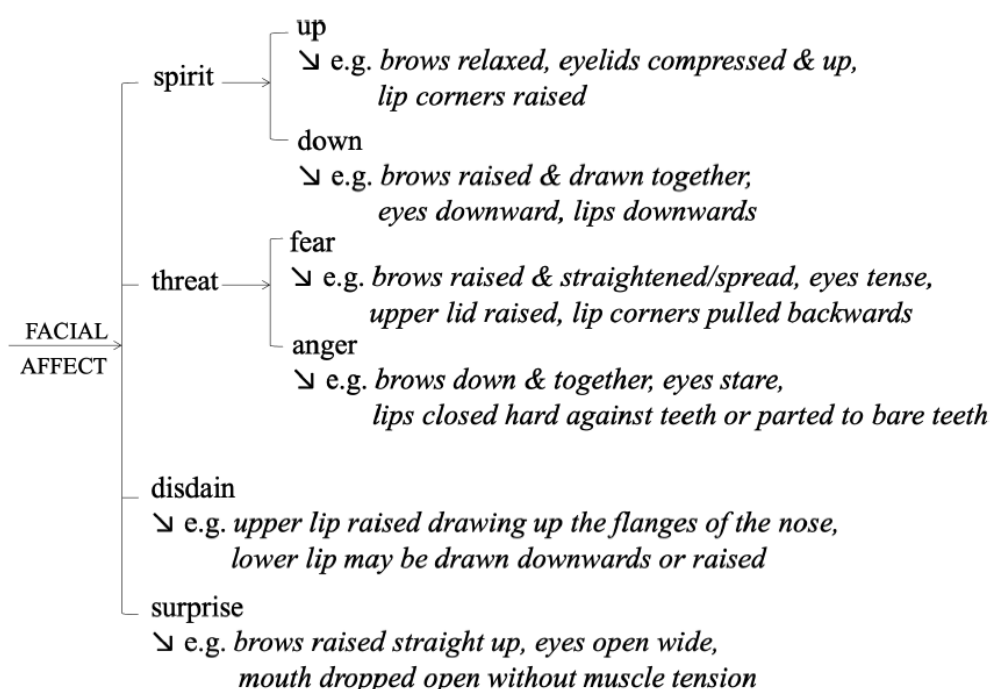


Figure 3.19 – The system of FACIAL AFFECT (reproduced from Ngo et al., 2022, p. 121)

The system of FACIAL AFFECT reflects the affordances of the semiotic resources of the face in relation to its expression of emotion. As such, it systematises the affordances of the face including one positive emotion ‘spirit: up’ and five negative emotions that differ in terms of facial movements (Ngo et al., 2022). While ‘spirit: down’ captures facial movements which are opposed to those of ‘spirit: up’, (namely brows raised and drawn together instead of relaxed; eyes downwards instead of eyelids compressed and up; and lips downwards instead of lip corners raised), ‘fear’ and ‘anger’ are treated in this account as either/or options for ‘threat’ depending on whether the facial movements respond to the anticipation of harm or the readiness to harm others (Ngo et al., 2022). The features of ‘disdain’ and ‘surprise’ have no further discrimination. According to this representation of facial expression, this semiotic resource has limited affordances in relation to language in two senses. First, it is restricted to affectual meanings, while language has a wide spectrum of attitudinal meanings; and second, it can only portray a set of six emotions. The current study builds on Ngo et al.’s (2022) description, using verbal affectual meanings as the point of departure to explore the association of facial expression with linguistic realisations of emotion. Chapter 7 explores how speakers express emotion by means of facial expressions described in association to verbal realisations of affectual meanings in the Reaction phases of the eight storytelling

performances of Cinderella.

3.6 Modelling inter-semiosis

Inter-semiosis refers to the process by which different semiotic systems are coordinated and integrated with one another (Matthiessen, 2007). According to Martin (2011), two main approaches can be adopted to describe the integration and complementarity of semiotic systems: realisational integration and instantial integration. These approaches are distinguished on the basis of Matthiessen's (2009, p. 16) "cline of integration of different semiotic systems", which is adapted here as **Figure 3.20** below.

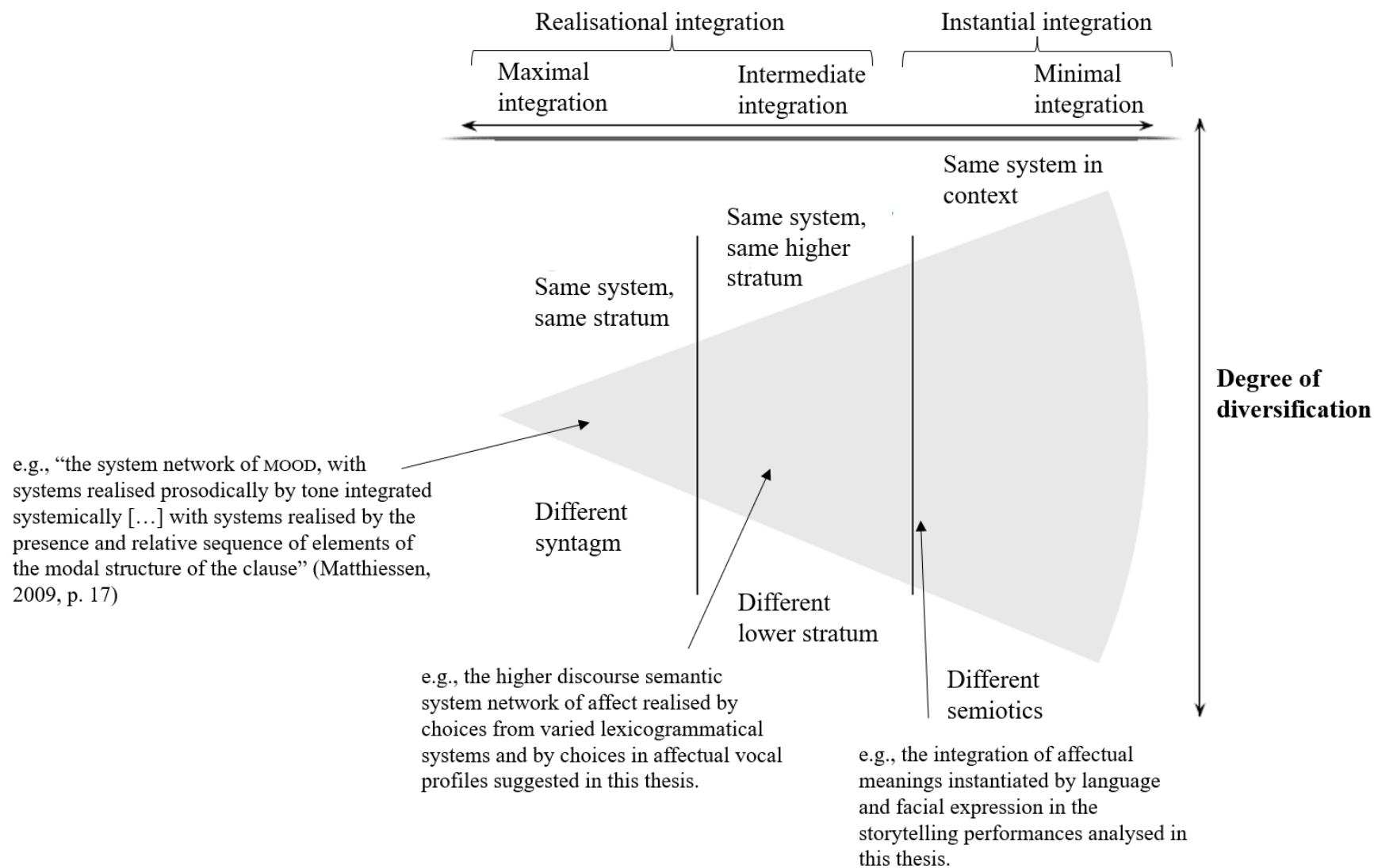


Figure 3.20 – Multi-semiotic possibilities – cline of integration of different semiotic systems (adapted from Matthiessen, 2009, p. 16)

As suggested in **Figure 3.20**, Martin's (2011) category of realisational integration can be interpreted as including the maximal and intermediate levels of integration represented in Matthiessen's (2009) cline, while the category of instantial integration could relate to the minimal integration pole. Moreover, as represented by the vertical two-pointed arrow at the right-hand side of the figure, the higher the integration level, the lesser the diversification in terms of expression resources used in the meaning-making process (Matthiessen, 2009). This is the case of the MOOD system network exemplified in the figure, where the expression diversification implies a difference in syntagm either in the modal structure of the clause or the intonation contour selected (Matthiessen, 2009).

The point of intermediate integration set between “the two outer poles of the cline of integration” includes “cases where two or more semiotic systems can be modelled as integrated into one system at the stratum of semantics” (Matthiessen, 2009, p. 18). This intermediate point in the continuum of integration represents the multi-stratal realisation of the expression of emotion in spoken language presented in this thesis (see Chapter 5 for verbal realisation and Chapter 6 for vocal realisation). The discourse semantic system of AFFECT (Martin & White, 2005) sits at the higher-level stratum of language where both lexicogrammatical and phonological choices integrate and take their higher-level meaning, what I call ‘up anchor’, to represent the way they realise affectual meanings that complement and enrich one another in the context of storytelling performances of Cinderella.

The continuum of integration extends to a minimal pole extreme where two or more completely separate semiotic systems “are integrated and coordinated only at the highest level of semiotic organisation” (Matthiessen, 2009, p. 15). While this may be the case, for example, of verbiage and image in children's picture books (e.g., Chan, 2011; Painter & Martin, 2011; Painter et al., 2013; Royce, 2007), the integration level of language and paralinguage such as gestures and facial expression might represent a borderline case in between intermediate and minimal integration in face-to-face interaction. The fact that gesture and facial expression have been modelled as paralinguistic systems within SFS theory (Martin & Zappavigna, 2019; Ngo et al., 2022) also suggest this borderline place in the integration cline. This is the case, for example, of the facial expression of emotion, as it can be explored and described as a separate semiotic system on its own, the system of FACIAL AFFECT (Ngo et al., 2022) and therefore placed towards the minimal integration pole when coordinated with

language. But it can also be explored and analysed as integrated within the discourse semantic system of AFFECT, as suggested in this thesis, and thus positioned closer to the intermediate integration point in the cline. This interpretation is hinted at in Matthiessen's (2009, p. 18) words, "in the modelling of face-to-face interaction in terms of the cline of integration, it is likely that gesturing and language can be integrated within a single system of meaning at the level of semantics".

Regardless of how far or close to the minimal pole of the integration continuum we place facial expression, instantial integration is considered to be the most appropriate analytical means to explore how verbiage and facial expression combine their complementary affordances to register emotion (Martin, 2011). This complementarity in the commitment of affectual meanings is described in this thesis in terms of convergent and divergent resonance (see Chapter 8), following Painter et al.'s (2013) category for interpersonal relations between verbiage and image.

3.7 Conclusion

This chapter has situated the current study theoretically within Systemic Functional theory. As such, it has described the relevant SFS theoretical underpinnings supporting the multi-stratal and multi-semiotic approach adopted in this thesis. I have discussed the main SFS principles of stratification and metafunction, focusing on how language strata work together to express interpersonal affectual meanings that can be classified adopting a discourse semantic perspective to integrate the choices selected by speakers at the lexicogrammatical and phonological strata. These phonological choices include option in vocal qualities that cluster together to express emotion.

The discourse semantic approach proposed draws on the attitude framework as the main tool to describe and analyse the expression of emotion in spoken language. The SFS model of paralinguistics has been described as an effective pathway to explore embodied semiotic systems, facial expression in the case of the current study, that work alongside language to express emotion in spoken communication. The notions of coupling, commitment and inter-semiosis have also been discussed as productive strategies to describe associations, complementarities and integration across the verbiage, the vocal qualities and the facial expressions selected to express emotion in the eight storytelling performances of Cinderella.

The following chapter describes the research design and method for this study.

Chapter 4

Multi-stratal and multi-semiotic study design and implementation

4.0 Introduction

This chapter introduces the research design used in this study. This includes specifying the rationale underlying the sample selection and collection, and the methods I followed to classify and organise the data set, and to analyse and explain the findings in relation to the multi-stratal realisation and multi-semiotic expression of emotion in the storytelling performances in this data set. [Section 4.1](#) describes and motivates the research design adopted for this study: an exploratory sequential mixed methods design that reflects the theoretical perspective introduced in Chapter 3. [Section 4.2](#) describes the sample for this study. The next sections present the steps, techniques and tools implemented for classifying and organising the data set analysis and coding of the three semiotic resources considered separately and as an ensemble. [Section 4.3](#) deals with verbiage, [section 4.4](#) with vocal qualities, [section 4.5](#) with facial expression and [section 4.6](#) with the analysis of the ensemble of multi-semiotic affectual meanings in the data. The chapter finishes with [section 4.7](#), which describes the qualitative and quantitative data analysis procedures used to address each research question posed for this study. A final [section 4.8](#) shares a brief conclusion of the chapter.

4.1 Research design

Investigating verbiage, vocal qualities and facial expression as meaning-making systems that together construe emotion (Matthiessen, 2009) in the context of video recorded storytelling performances requires a methodology that allows for a multi-stratal and multi-semiotic approach. Accordingly, the study reported in this thesis adopted an exploratory sequential mixed methods research design. Using an exploratory design facilitates the exploration, description and detailed analysis of phenomena from different perspectives (Creswell & Creswell, 2018). In the case of this study, I explore how emotions are expressed through language and semovergent paralinguage resources in storytelling performances in spoken English. The approach used in this thesis is an expanded version of the exploratory sequential mixed methods research design reported in Ariztimuño (2016; 2017) and Ariztimuño et al. (2022). This earlier design proved to

be a useful resource for providing detailed multi-stratal and multi-semiotic descriptions of the expression of emotion in a corpus of audio-recorded stories for children. A crucial point that makes this approach ideal for the current study is the possibility of exploring the affordances of each semiotic resource both individually and in cooperation, elaborating on existing theorisations of how multi-semiotic resources convey emotion not only separately but also “as interrelated systems of meaning” (Jewitt et al., 2016, p. 33). The approach combines Martin and White’s (2005, p. 70) suggested complementary perspectives for analysing attitude in discourse: a ‘top-down’ perspective, “starting with prosodies and working down to their realisations”, with a ‘bottom-up’ perspective, “starting with realisations and working back to the ‘mood’ of a text”.

The approach explores each meaning-making resource in the storytelling performances sequentially and systematically, starting with the semiotic resource of verbiage in the written translations³¹ of the performances (that is, I began by transcribing the words of the storytellers and analysing the transcription), followed by a description of the vocal qualities used by the storytellers and the facial expressions accompanying spoken language, to finally focus on how the three resources work as an ensemble. The decision to first explore the expression of emotion in terms of discourse semantic meanings realised in lexicogrammatical choices in the written transcriptions of the performances prioritises the key role these meanings and their patterns play in accessing attitudinal meanings in stories (Macken-Horarik & Isaac, 2014). After describing the affordances of verbiage in the written translation, I explore how vocal qualities cooperate in the multi-stratal realisation of these attitudinal meanings (Ariztimuño, 2016; 2017; Ariztimuño & Germani, 2013; Ariztimuño et al., 2022). Facial expressions are explored third as a semovergent paralinguistic semiotic resource that accompanies language “in the dynamic enactment of interpersonal meanings” (Ngo et al., 2022, p. 156). After each resource is studied individually, the cooperation of affectual meanings encoded in each semiotic resource is explored as an ensemble, mapped in the specific context of the recorded storytelling performances of Cinderella analysed in this thesis.

In other words, as a point of departure, I present an attitudinal analysis of the

³¹ I consider written down speech to be a ‘translation’ as the spoken text which is considered “a process ... becomes a product” by “being written down” (Halliday, 1985, p. 78). The terms ‘translation’ and ‘transcription’ are used interchangeably in this thesis.

storytelling performances as they are realised in the wordings and I then explored in their aural materiality in the phonology of the language. This attitudinal analysis is then complemented by exploring the affectual meanings enacted in the facial expressions of the storytellers. To study the association and coordination of these semiotic resources, the expression of emotion is studied within the specific social practice of English storytelling performances which gives emotions “their culturally specific meanings and values” (van Leeuwen, 2021). The organisation of this research design is congruent with the systemic functional perspective adopted for this study in which body semiosis (facial expressions in our case) constitutes a semiotic system dependent on language as a specific spoken text unfolds (e.g., Hao & Hood, 2019; Martin & Zappavigna, 2019; Matthiessen, 2009; Ngo et al., 2022).

Considering the corpus size and the type of qualitative and quantitative analysis carried out with the overall project, this study of storytelling discourse data sits between a small-scale corpus with manual analysis and the manual analysis of individual texts (Bednarek, 2009a). As such, it adapts Bednarek’s (2011) macro, meso and micro model, which explored expressive character identity in narrative films, to the study of multi-stratal and multi-semiotic expression of emotion in storytelling performances. The semiotic resources in the corpus are therefore explored at a macro-level of analysis for the verbiage, at a meso-level of analysis for the vocal qualities and at a micro-level of analysis for facial expression and for the ensemble of the three resources in the storytelling performances. **Table 4.1** summarises the levels of analysis carried out in this thesis.

Table 4.1 – Levels of research analysis

Level of analysis	Semiotic resource
Macro-level	Verbiage: eight written transcriptions of the storytelling performance of Cinderella (approximately 17,5000 words) manually analysed for genre stages and phases and attitudinal meanings (see Appendix A).
Meso-level	Vocal qualities: storytellers’ baselines (see Appendix B, section 1), all instances coded in the verbiage as affectual meanings and all instances in Complication 1 and Evaluation 1 in the stories where the protagonists and antagonists had been marked as appraisers or appraised in the verbiage.
Micro-level	Facial expressions: all Reaction phases identified in the eight performances of Cinderella and all instances in Complication 1 and Evaluation 1 in the stories where the protagonists and antagonists had been marked as appraisers or appraised in the verbiage. Multi-semiotic ensemble: all instances in Complication 1 and Evaluation 1 in the stories where the protagonists and antagonists had been marked as appraisers or appraised in the verbiage (see Appendix C).

4.2 Research sample

The sample for this thesis consists of videos of storytelling performances based on a particular version of the story of Cinderella. Each video shows a retelling of a well-known written English translation of the story of Cinderella, by either Perrault (1967) or the Brothers Grimm (1812)³². The sample, therefore, comprises video recordings based on a written text retold in a unique style by each professional storyteller. The storytellers invited to participate in the study were all native speakers of English to support the main intended future application of these findings in EAL teacher education. For example, the corpus of videos of professional storytelling performances could be considered as model texts to use in the design of EAL teaching materials, following the teaching and learning cycle for genre-based pedagogy (Ariztimuño, 2023; Rose & Martin, 2012).

Before reaching out to the storytelling community to gather the sample, ethics permission was obtained from the University of Wollongong Social Sciences Human Research Ethics Committee (Project no. 2020/466). Professional storytellers from Australia and the United Kingdom were contacted mainly through the Australian Storytelling Guild (NSW) Inc association (<https://australianstorytellers.org.au/tellers>) and different professional storytellers' groups in Facebook such as the World Storytelling Cafe Community (<https://www.facebook.com/groups/511693402878337/>). Several storytellers expressed interest in being part of the research. Formal invitations and participation information sheets were sent to the interested storytellers. Consent was sought from the storytellers with options to be anonymised, named or referred to with a pseudonym.

Considering the diverse versions of Cinderella available, the storytellers were asked to preferably choose Perrault's (1967) English translation of Cinderella. However, any other child-oriented version was welcomed as well. The resulting initial sample consisted of twelve recordings which complied with the following video requirements:

- waist-up shot, including the storyteller's hand movements and clear shot of the face;
- no zooming in and out but a static shot showing the storyteller's facial expressions, gestures and movements at all times;

³² These written versions are not considered part of the sample for this study as they were only the triggers for the performances analysed.

- no added props such as puppets, music, etc.;
- quiet setting for recording (i.e., avoiding sounds from birds, cars, etc. as much as possible);
- best possible video quality.

These requirements were set as a way of controlling the different semiotic resources storytellers could use and thus limiting their main meaning-making resources to verbiage, vocal sound and body semiosis. These limitations are in line with the overarching research question guiding this study:

What is the semiotic division of labour and interplay between spoken language and paralanguage in the communication of emotions in spoken English storytelling performances?

Even though twelve storytellers agreed to generously donate their time and expertise to perform and record the story of Cinderella for a potential online audience of children aged six to nine, only eight were selected for the study. After reading the transcriptions of the videos, four recordings were set aside as they did not follow Perrault's version of the story of Cinderella. I would like to acknowledge the generosity of the storytellers regardless, mentioning their contribution here: Chip Colquhoun, storyteller of Epic Tales, Jo Henwood, Andy Copps and Oliver Lavery. **Table 4.2** displays key information about the storytellers, according to their wishes to be known by their real name or a pseudonym in their signed consent forms.

Table 4.2 – Storytellers' information

Storyteller	Gender	Country of origin	Story version	Video length - minutes
1. Christine Greenough ³³	Female	Australia	Perrault	11.56
2. Lindy Mitchell-Nilsson	Female	Australia	Perrault	15.04
3. Jill Webster	Female	Australia	Perrault	24.04
4. Maria Credali	Female	UK	Perrault	13.30
5. Cath Edwards	Female	UK	Perrault	11.39
6. Richard Alan	Male	UK	Perrault	25.28
7. Chris Richardson	Male	UK	Perrault	16.06
8. Storyteller 8	Male	Australia	Perrault	18.42

³³ Throughout this thesis, the storytellers' first name or pseudonym is used to identify examples and illustrations.

The eight recordings amounted to a total of 135.09 minutes of storytelling to be explored verbally in the written transcriptions of the performances (approximately 17,500 words), aurally in the audio files extracted from the video and visually in the video recording of the storytellers' performance.

4.3 Classifying and organising the first semiotic resource: Verbiage

This section describes the steps taken to explore the first of the three semiotic resources, verbiage in the story of Cinderella. [Sub-section 4.3.1](#) deals with the transcription of the video recorded performances into the writing system of English. [Sub-section 4.3.2](#) presents the methods followed for classifying the storytelling samples in terms of their genre structure ([sub-section 4.3.2.1](#)) and the analysis of attitudinal meanings ([sub-section 4.3.2.2](#)).

4.3.1 Transcribing the spoken data to analyse and code the verbiage samples

In order to explore the expression of emotion in the words used by the storytellers, without listening or watching the storytellers' performances, the videos had to be translated from their audio-visual materiality to the English writing system. The transcription of the performances was carried out using transcription software for a 'first pass' (Otter.ai – individuals, free version) and it was then checked by a research assistant. In this way, I could do the initial analysis of the verbiage without watching the videos and therefore avoid the influence of the oral and visual meaning-making resources used by the storyteller on the affectual meaning, over and above the wordings themselves.

The “‘recording’ of speech via writing” (Smith, 2012, p. 40) of the videos was problematic for the research assistant. The main areas of difficulty were related to the use of punctuation to signal boundaries and relations between words, phrases and clauses, as punctuation can follow either a grammatical unit or a reader's anticipated sub-vocal or inner-speech phrasing (Halliday, 1985). This essential choice of how and where to punctuate influences the basic unit through which a transcriber chunks the spoken text either as clauses following a grammatical perspective or as tone units following a phonological representation (Halliday, 1985). The research assistant was instructed to follow a grammatical perspective, prioritising the readability of the text in the writing system as the data set used to explore verbiage as a semiotic resource for the

expression of emotion in this thesis consists of the translation to the English writing system of the video recordings of the storytelling performances.

4.3.2 Classifying and coding the verbiage

The translation text of the eight videos into the English writing system constituted the first part of my object of study. I carried out a macro-level analysis for the complete corpus (all eight translation texts from the videos) in terms of genre staging and phasing based on Martin and Rose (2008) and APPRAISAL (Martin & White, 2005), to establish the frequency and function of evaluative language as a key constitutive resource for expressing emotion in the narrative genre (Hasan, 1984/1996; Martin, 1992a, 2014; Martin & Plum, 1997; Martin & Rose, 2008; Rose, 2005, 2020; Rothery & Stenglin, 2000). The generic analysis was then used as a selection criterion to perform the meso-level of analysis for the vocal qualities and the micro-level for the facial expression and the multi-semiotic ensemble.

In this thesis, the results obtained from each analytical step are organised in tables or figures with representative instances of the verbal, aural and visual data set³⁴. The analytical tool, NVivo, was used to code the complete data set (available on request). The use of this software allowed me to organise, store and combine all the different multi-stratal and multi-semiotic layers of meaning collected in a well-known platform in the multimodal research community (Bateman et al., 2017).

4.3.2.1 Analysing and coding Cinderella performances through the lens of stages and phases

This section describes the steps taken for the analysis and coding of the generic structure of the texts of the recorded storytelling performances of Cinderella. Different approaches to genre analysis and description were reviewed, including Hasan's semantic approach to the genre of nursery tales in her foundational (1984/1996) paper, the work on narrative stages by Rothery and Stenglin (1997) and the work on stages and phases by Martin and Rose (2008) and Rose (2006, 2020). I decided to draw on Martin and Rose's (2008) model for two reasons. First, for consistency as the SFS language

³⁴ The examples provided in embedded Tables with transcriptions from the recorded performances include the exact timespan in which the extract takes place. The eight videos of the storytelling performances are available as links to an online shared folder included in the supplementary section of this thesis. When needed, audio files accompanying transcription are embedded in this thesis and can be accessed by clicking on the hyperlinks provided.

model adopted for this study is the one developed by Martin (1992a), including genre and register as communicative planes within the stratum of context. Secondly, Martin and Rose's (2008) comprehensive description encompasses the unit of phase, which has been used in this study to divide the stories into smaller segments.

4.3.2.1.1 Stages

The genre structure of the texts of the recorded storytelling performances was coded for the three obligatory stages of narratives: Complication, Evaluation and Resolution, and one of the optional stages: Orientation. No Codas were present. These stages were identified following Martin and Rose's (2008, p. 82) criteria for distinguishing stages as "relatively stable components" of the narrative genre that move the story forward and engage their audiences. Shifts from one stage to the next were identified by the use of marked Themes such as *Now*, *well* and time phrases; changes in the foregrounded characters (e.g., Cinderella in the Orientation); the introduction of new characters (e.g., the prince in Complication 1); and/or abrupt shifts in the state of affairs (e.g., Cinderella and the prince finding love in the final Resolution). The performances were coded following the summary of the story stages for Cinderella presented in **Table 4.3**.

Table 4.3 – Stages in the storytelling performances of Cinderella

Stage
Orientation initiates the plot by mainly contextualising the story in a 'once upon a time' setting, introducing the protagonist, Cinderella, the antagonists, the stepmother and the stepsisters, and their opposing traits of kindness/beauty and meanness/ugliness, respectively.
Complication 1 – the invitation interrupts the state of affairs described in the Orientation by means of the unexpected invitation to the royal ball, which introduces a new protagonist, the prince, and creates tension as all the women need to find the means to be ready for the ball, and thus sets the story plot in motion.
Evaluation 1 evaluates the preceding Complication through Cinderella's eyes as negative feelings because she has no means to go to the ball. It also creates expectations for the Resolution to shift the protagonist's feelings from negative to positive.
Resolution – temporary – magical fix depicts a new, altered state of affairs, providing a temporary solution to the problem, with the fairy godmother solving Cinderella's problems about going to the ball so she can meet the prince.
Complication 2 – true love search interrupts the newly established state of affairs gained in the temporary Resolution as the prince faces the challenge of searching for the mysterious woman he met at the ball and thus

of finding true love.
Evaluation 2 evaluates the second Complication through the prince's perspective as negative feelings because he struggles to find a solution to his problem. It expects a Resolution that shifts the prince's negative feelings to positive ones.
Resolution – new order of affairs establishes a new lasting state of affairs which alters the existence for all the characters involved in the story, culminating with Cinderella and the prince being reunited and the search for true love complete.

While coding the performances for the narrative genre stages, I identified some elements in the text with a different purpose from the ones established in the existing genre model described in **Table 4.3**³⁵.

This variation from the recognisable set of stages of the narrative genre was to be expected and even predicted from the “creative fluidity” (Martin & Rose, 2012, p. 3) that characterises literary fiction performances like the ones studied in this thesis. Further, the contextual pressure of the spoken mode expanded the purpose and unfolding of the narrative genre as the storytellers explicitly and directly addressed their remote audiences, creating dialogic bridges to project an interactive relationship with the audience even if physical space and time was bridged by technology. Therefore, to properly describe the discourse semantic and lexicogrammatical patterns observed in the recorded storytelling performances, two optional stages were added to the established generic structure of the performed narrative genre: Opening and Closing³⁶. These two stages bookended the performances of the story of Cinderella. The key difference between these optional dialogic bridges was one of position in relation to the story plot, with Opening occurring at the beginning of the performance and Closing at the end.

These additional optional stages shared the main function of building solidarity between the storyteller and the virtual audiences explicitly, reducing the technologically

³⁵ Rothery and Stenglin (1997) identify three optional stages for the story genres which are frequent in oral texts: the Abstract and the Synopsis as initial stages and the Coda as a final stage. The function of these stages is to summarise the experiential (Synopsis) or interpersonal meanings (Abstract and Coda) of the story (Rothery & Stenglin, 1997) rather than the dialogic function identified in the storytelling data set.

³⁶ An alternative view to the generic structure of the storytelling performances proposed here is to interpret the storytelling performance as a projecting genre of the knowledge genre of stories (Christie, 2002; Rose, 2019). This alternative view draws a parallel between storytelling and teaching genres and requires analysis and description that go beyond the aims and scope of this thesis.

mediated spatial and time gap between them³⁷. **Table 4.4** below shows how these stages were recognised in the data set as instances of greetings (highlighted in **dark green**), introductions of the storytelling social practice (in **pink**), storytellers' introductions (in **light blue**), thanks (in **yellow**), positive expectations (in **light green**) as well as the use of first and second person (marked in **bold**) and questions (written in *italics*) which show the storyteller overtly engaging in a virtual dialogue with their audience.

Table 4.4 – Opening and Closing stage instances

Storyteller	Opening	Closing
Lindy		And my friend, would you believe that they lived happily ever after?
Christine	Hello I'm going to tell you a story	Thank you for listening to my story. And I hope you like that story of Cinderella.
Jill	Are you ready for the story? I hope so. Now let's (us) start.	Thank you .
Maria		
Cath	Hello, I'm Cath Edwards. This is Cinderella.	
Richard	The story of Cinderella	I hope you enjoyed today's tale. See you later. Buh-bye!
Chris		
Storyteller 8		And that is the story of Cinderella. See ya.

As **Table 4.4** shows, the Opening stage occurred in four out of eight stories (50%) and the Closing stage in five out of eight (62%). **Table 4.5**³⁸ presents all stories and all stages.

³⁷ These dialogic bridges could also be considered as a space in the storytelling performance where the storytellers create their performer 'style' and 'identity' orchestrating different semiotic resources to this aim (see e.g., Martin et al., 2013; van Leeuwen, 2022). Exploring storytellers' multi-semiotic resources to perform their identities is an area of future research that exceeds the purpose of this thesis.

³⁸ Appendix A includes the generic structure analysis of four performances together with the attitudinal description which is explained in Section 4.3.2. The analysis of the whole data set was carried out in the NVivo file (available on request).

Table 4.5 – Stage results in Cinderella instances

Storyteller Stage	Lindy	Christine	Jill	Maria	Cath	Richard	Chris	Storyteller 8	Total
Opening									4/8
Orientation									8/8
Complication 1 the invitation									8/8
Evaluation 1									7/8
Resolution - temp – Magical fix									8/8
Complication 2 – true love search									8/8
Evaluation 2									5/8
Resolution – new order of affairs									8/8
Closing									5/8

As can be observed in **Table 4.5**, all instances of Cinderella were coded for the obligatory stages of Orientation, Complication and Resolution (light grey indicates presence and dark grey absence). However, the Evaluation stages were inconsistent. Evaluation 1 was present in almost all instances of Cinderella (7/8) and Evaluation 2 appeared in five out of the eight instances (5/8). This could be explained by the interpersonal prosodic nature of the Evaluation stage, which favours a prosodic structure with “continuous motifs of meaning colouring extended domains of discourse” (Martin & Rose, 2008, p.26) rather than an isolated Evaluation stage. This dispersed nature of Evaluation as a stage in the narrative genre (with attitudinal meanings consistently spread throughout the stories regardless of the stage) supported the analysis of the performances in terms of phases.

4.3.2.1.2 Phases

Generic stages, both obligatory and optional, are constituted by phases, which Rose (2006, p. 187) defines loosely as “waves of information carrying pulses of field and tenor”. For the analysis and coding of story phases, I drew on Rose’s (2020) system network for story plots realised by story phases, presented as **Figure 4.1**.

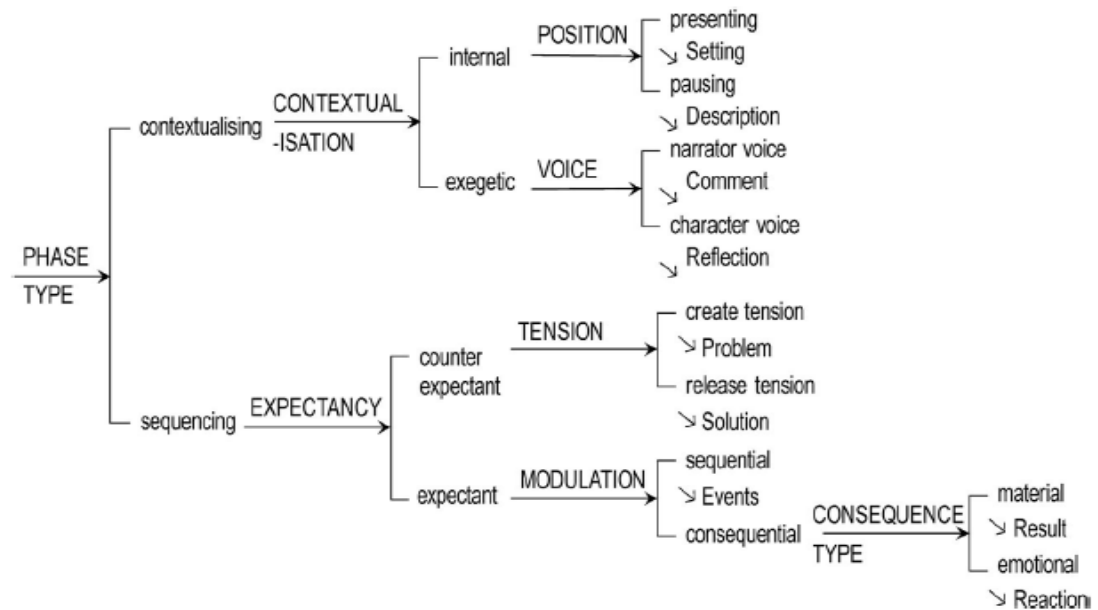


Figure 4.1 – Story plots realised structurally by story phases (reproduced from Rose, 2020, p. 280)

All the delicate choices in the PHASE TYPE system network are realised by specific wordings that carry out different engaging functions. These engaging functions (described in **Table 4.6**) were considered when coding the phase types in Cinderella, following Rose (2006, 2020).

Table 4.6 – Phase types and their engaging functions

phase types	engaging functions
Setting	presenting context preceding other phases (identities, characters' activities, locations, time)
Description	evoking context pausing the action (sensual imagery of things, places, characters' qualities and/or behaviours)
Event	succeeding expected events moving the story forward
Result	material consequences or outcomes of another phase
Reaction	characters' behavioural or attitudinal outcomes
Problem	counter expectant activities creating tension in the plot
Solution	counter expectant activities releasing tension created by problems
Comment	intruding the narrator's voice and pausing the action to interpret it exegetically
Reflection	intruding characters' thoughts about the activities, pausing or continuing the action

Movements from one phase to the next were coded considering how the engaging functions summarised in **Table 4.6** were realised in specific verbiage that showed shifts

identified by the presence of marked Themes and changes in the key identities, qualities and happenings³⁹.

While coding the texts in terms of the PHASE TYPE system, instances clustered in Rose's (2020) contextualising initial feature were reconsidered for this study's data set. Within the CONTEXTUALISATION set of options available to share the story's plot, the exegetic commentary system of VOICE clusters the choices where the narrator or the characters can explicitly own their voice in the text (in opposition to internal contextualising features of POSITION realised by the 'Setting' and 'Description'). According to this system, all explanatory, interpretative or clarifying commentaries external to the story line are categorised as the 'narrator voice' feature as they characteristically stop "the action for the narrator to explain or evaluate the activity" (Rose, 2020, p. 281). Other cases of intrusion accounted for in the system network come from the inside of the story plot with internal thoughts and feelings categorised as the 'character voice' feature. **Table 4.7** below presents an extract from Lindy's performance to exemplify instances coded for these features.

Table 4.7 – 'Reflection' vs 'Comment' example

Orientation – timespan 1:58 - 2:16 (Lindy)	
phase	extract
Reflection	Now, Cinderella didn't think to complain to her father.
Comment	Not that it would have done any good,
Description ⁴⁰	so ruled by his new wife was he. So quite good-naturedly, she did all that her stepmother asked of her.

This example illustrates a clear instance of the feature 'character voice', realised by the 'Reflection' phase and of the feature 'narrator voice' which is realised by the 'Comment' phase. In the 'Reflection' Cinderella's thoughts are described so that the audience learns about her reluctance to complain to her father. In contrast, in the 'Comment' phase we learn of the narrator's perspective about the futility of Cinderella's possible complaints to her father about her stepmother.

Throughout the analysis of phases, the main difference considered in coding 'Reflections' and 'Comments' was whether the narrator or the characters were explicitly

³⁹ Appendix A presents the analysis of half of the storytelling performances in relation to phases, including a mention of key identities, qualities and happenings in its Stages and Phases column.

⁴⁰ This phase has been classified as 'Description' as it both stops the action to present characters' personal traits and it follows other phases.

owning the message. However, within the spoken mode of the recorded performances of Cinderella analysed in this study, there was a further option that needed to be coded because storytellers also interrupted the story plot with their own perspective and voice, and these interruptions did not necessarily align with either the narrator or the characters' voice.

The occurrence of this additional storyteller interruption phase is in line with Rose's (2006, p. 189) anticipation of some phase types that "may be labelled more specifically according to [their] function in a particular story sequence" and some "other general phase types" which might not be considered in his work. For the purposes of this study, I named this additional phase in the Cinderella data set 'Mediation'. 'Mediation' therefore covers instances where the exegetic voice came from the person performing the storytelling practice. It marks a shift in tenor in which a virtual interaction between the storyteller and the ideal audience took place in a virtual here-and-now⁴¹. Therefore, the 'Mediation' phases observed in the data were characterised by language patterns that included a direct address from the storytellers to their ideal audience (children aged 6-9). 'Mediation' phases were recognised by both singular and plural first and second person pronouns "I/we" or "you" and in the kind of explanations provided in these phases, which clearly showed the storyteller had a specific audience in mind in a shared 'now' time different from the 'remote' temporal distance preferred in nursery tales. **Table 4.8** shows a Mediation phase by Storyteller 8, foregrounding this temporal feature by creating an explicit contrast between these moments in time (see highlighted instances in yellow).

Table 4.8 – Mediation phase type: temporal distance differences example

Temporary Resolution – timespan 5:27 – 6:02 (Storyteller 8)	
phase	extract
Problem	Now her godmother said, 'Well, we need some horses to pull the carriage. Do you have any mice in your mousetrap?'
Mediation	Now, back in those days , they didn't use the mouse traps we use now . The ones we use now , kind of snap the mouse and, well, the mouse gets killed, doesn't it? But back in those days , they would trap the mice in this kind of box.
Result	So Cinderella brought the box to her godmother, her Fairy Godmother, and they had a look in there.
Description	There were six mice in there.

⁴¹ This shift is not specific of the recorded data but could also occur in a face-to-face channel.

In this example represented in **Table 4.8**, the clear contrast between the here-and-now of the recorded performance and the back then-and-there of the story plot was evident in several contrasting language patterns:

1. temporal circumstances: *back in those days* vs *now* repeated twice⁴² (highlighted in yellow);
2. pronouns: *they* (the characters and narrator of the story) vs *we* (the storyteller and ideal audience) repeated twice (in pink); and
3. tenses: *simple past* for back then and *simple present* for now (in red and green font, respectively).
4. The use of questions directed to the audience⁴³, a question tag in this case, (highlighted in light blue) which has already been identified as a feature of the Opening and Closing stages, and which are realised as a sub-type of ‘Mediation’ phases in my data.

These language features were considered relevant for classifying instances of ‘Mediation’ in the data set as they showed a clear shift in field and tenor from the then-and-there context in which the narrator projects his comments to the readers of the story, that is, the ‘narrator voice’ (Rose, 2020), to the central here-and-now which defined the additional feature ‘teller voice’ proposed for this thesis.

Thus, to account for the storyteller’s intrusions in the data set, an additional option of the phase of Mediation was included in the VOICE entry condition proposed by Rose (2020). This expanded the options available for the intrusion of exegetic VOICE from two features ‘narrator voice’ and ‘character voice’ to three, including the feature ‘teller voice’, with their concomitant perspectives into the activity sequence of the story: the characters’, the narrator’s and the storyteller’s. **Figure 4.2** represents the expansion of the system.

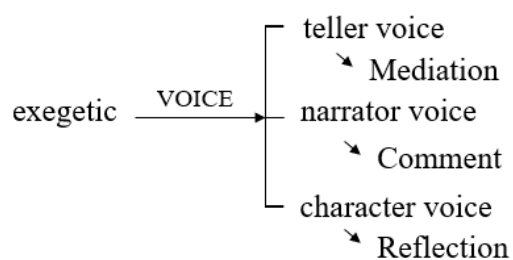


Figure 4.2 – Expanded exegetic VOICE system for storytelling

⁴² The first ‘now’ is used as a textual theme not as a circumstance of time.

⁴³ The first question is provided as part of the background for this phase.

While the three VOICE options were used to code most instances of exegetic intrusions without difficulty, in some cases the contrast between the ‘Mediation’ and ‘Comment’ was not clear. There were instances that were considered borderline cases, especially when exploring the verbiage as the only semiotic resource. One example of this is illustrated below in **Table 4.9**.

Table 4.9 – possible ‘Comment’ or ‘Mediation’ example

Temporary Resolution – timespan 16:08 – 16:28 (Richard)	
phase	extract
Event	And then, they sent out more invitations.
Reaction	Cinderella couldn’t believe her eyes when the invitation arrived the next day, for the same night
Reflection	‘Oh, but my fairy godmother’s gone, isn’t she? Oh, well.’
Comment/Mediation?	Poor Cinderella.

The message *Poor Cinderella* could be either authored by the narrator (voicing the creator of the story told – Perrault in this case) or/and the storyteller⁴⁴. Different interpretative readings of this message are possible: one where the narrator is describing Cinderella’s situation, or another where we include a projection from the storyteller as if saying “I feel pity for Cinderella” and inviting the audience to share this affect. These readings would result in different phase codes. It is only after the vocal and facial semiosis analyses are considered, both enacting ‘misery’ in this case, that we can reconsider the phase as a clearer case of ‘Mediation’. Chapter 8 describes how the three semiotic resources of verbiage, vocal qualities and facial semiosis cooperate enabling the clarification of cases such as this.

Section 4.3.2.1 presented the criteria for the analysis of the stages and phases of these spoken texts as storytelling performances, including two additional stages occurring at the beginning and end of the social practice of storytelling: Opening and Closing phases and one additional phase type of Mediation which realises the feature ‘teller voice’. Further research is needed to consolidate these suggestions but this, however, is not the focus of this thesis. I now focus on the tools for coding emotion in the verbiage: the discourse semantic system of APPRAISAL (Martin & White, 2005).

⁴⁴ Following “Goffman’s participation roles”, the author of the story is “the agent who scripts the lines” (Levinson, 1988, p. 169).

4.3.2.2 Analysing and coding attitudinal meanings in Cinderella

After the eight performances were analysed for stages and phases, Lindy's performance was selected for a pilot study to refine the methods for the macro-level attitudinal analysis of all the storytelling performances in the data set. The pre-established categories proposed in the discourse semantic APPRAISAL framework by Martin and White (2005) were successfully tested to manually identify the construal of emotion in the verbiage. The annotation focused on coding based on the theoretical foundations described in Chapter 3 ([section 3.3.3](#)) for attitudinal types, vibes, modes of realisation, sources and targets. Three degrees of specificity and delicacy were coded in terms of positive and negative vibes of attitudes, considering ATTITUDE TYPES: AFFECT, JUDGEMENT or APPRECIATION for level one; AFFECT type (inclination, happiness, security or satisfaction), JUDGEMENT type (normality, capacity, tenacity, veracity or propriety) and APPRECIATION type (impact, quality, balance, complexity or valuation) for level two; and a further step in delicacy was coded for affectual meanings following Martin (2020a), which combines choices in TYPE, VIBE and CAUSE for AFFECT for level three. This final more delicate level resulted in codes for the affectual glosses: 'desire', 'fear', 'cheer', 'misery', 'affection', 'antipathy', 'confidence', 'disquiet', 'trust', 'perturbance', 'interest', 'ennui', 'pleasure' or 'displeasure'.

Two modes of realisation were considered for all the attitudes annotated, inscription (labelled *inscribed*) and invocation (labelled *invoked* and shown in the table by preceding the attitude type with 't' for 'token')⁴⁵. The GRADUATION system was considered as an invocation, that is an interpretative cue used to flag attitude, and it was also annotated when attitudinal meanings were being upscaled or downscaled. The sources and targets of all attitudinal meanings were annotated under the categories, appraiser and appraised.

The manual coding of attitudinal meanings was recorded using the monomodal message selected as the unit of analysis over which attitudes are taken to spread prosodically. Hasan (2009, p. 243, as cited in Moore, 2017, p. 428) defines the message as the "smallest semantic unit capable of entering into the structure of a text", and argues it encompasses messages realised both by a major clause "together with its non-finite dependent clauses, or by a projecting clause together with its projected clauses"

⁴⁵ Further levels of delicacy for the realisation of invocations are acknowledged and described in the theoretical foundations chapter, however, the data set was only coded as inscribed or invoked.

(Martin & Rose, 2008, p. 264) and minor clauses realised by groups or phrases⁴⁶. The resulting analysis of verbiage was organised in tables such as those included in Appendix A and exemplified in **Table 4.10**. The analysis of half the data set was shared with two scholars trained in discourse semantic analysis to check the annotations and establish inter-rater reliability.

⁴⁶ Previous studies have used other units to account for attitudinal tendencies in narratives, for example, counting the number of occurrences of appraising words in relation to the overall word count (Page, 2003) or calculating percentages of appraising clauses in relation to the total number of clauses (Thomson, 2017).

Table 4.10 – Verbiage analysis example

Stages & Phases timespan 0:04 – 0:55 (Lindy)	Transcription (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal sourcing/ perspective (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Orientation							
Setting <i>Widower remarrying</i>	1- There once was a widower who married for the second time.						
<i>mean new wife</i>	2- His new wife was proud and haughty ,	-propriety -propriety				stepmother	narrator
<i>mean stepsisters</i>	3- and she brought to the marriage two daughters, who were <u>very much</u> like her, in <u>all the most</u> unpleasant ways.	-propriety			upscaled	stepsisters	narrator
<i>sweet good daughter</i>	4- Now the widower he too had a daughter						
<i>Good first wife</i>	5- but in contrast, <u>she was</u> sweet and lovely and full of goodness , as indeed his first wife had been.	+propriety +propriety +propriety			upscaled	Cinderella & her mother	narrator
<i>stepmother's true nature</i>	6- Well, the marriage ceremony was hardly over before the new wife began to show her true colours.						
<i>stepmother's dislike</i>	7- She <u>really</u> did not like Cinderella			antipathy	upscaled	Cinderella	stepmother
<i>Cinderella's kindness</i>	8- because well, the young girl was <u>so</u> good and pure and kind that she showed up her daughters	+propriety +propriety +propriety			upscaled	Cinderella	narrator
<i>mean stepsisters</i>	9- and they were mean (1) and ugly (2) in comparison.	-propriety (1)	-quality (2)			stepsisters	narrator

Note: the key identities, qualities and happenings are included in this column in italics for each phase.

Table 4.10 consists of five main columns designed to describe different elements necessary for classifying and coding attitudinal meanings. The first column (from left to right) contains the genre analysis following the generic structure stages and phases described in this chapter in section 4.3.3, as well as the key identities, qualities and happenings used to show shifts in phases (Rose, 2020). The second column displays the numbered monomodal messages extracted from the transcription of the performances. Each monomodal message is **highlighted** for inscribed appraising items, *italicised* for attitudinal invocations and underlined for instances of graduating resources. Numbers between brackets are used to indicate meanings that apply to the same text instance, for example (1) in monomodal message 9 links the meanings *-propriety*, *Stepsisters* and *narrator* to the instance *mean*. The third, fourth and fifth main columns deal with attitudinal meanings. The third one is subdivided into the three ATTITUDE TYPES: JUDGEMENT, APPRECIATION and AFFECT, plus one further column for GRADUATION (upscaled/downscaled). Invocations are further marked with the letter ‘t’ for token preceding the +/- signs showing positive or negative vibe and the attitudinal subtype, for example, *t, -propriety*. The fourth main column shows the attitudinal target, i.e., the appraised entity, such as the stepmother or Cinderella and the fifth last column contains the attitudinal source, e.g., the narrator or the stepmother.

The qualitative discourse semantic analysis of attitudinal meanings and the generic structure described in sub-section 4.3.3.1 were both checked by two SFL trained analysts. Agreement was reached for 97% of the cases. All disagreements were discussed, and the agreements reached were included in the tables in Appendix A. Disagreements related to coding attitudinal meanings in terms of types emphasised the fact that this kind of discourse semantic analysis is not always a straightforward process (e.g., Bednarek, 2009b; Don, 2016; Fuoli, 2018; Hunston, 2000; Macken-Horarik & Isaac, 2014; Martin & White, 2005; Page, 2003; Thompson, 2014;).

As mentioned in Chapter 3, Martin and White (2005) identify one particular set of attitudinal lexis which construes both an emotional reaction (coded as AFFECT) as well as the people and/or things targeted positively or negatively (coded as JUDGEMENT or APPRECIATION). They include a list of terms classified as hybrids and therefore double-code them. These include: “guilty, embarrassed, proud, jealous, envious, ashamed, resentful, contemptuous; disgust/revolt” (Martin & White, 2005, p. 68). In this thesis, cases of attitudinally hybrid lexes were analysed in conjunction with the co-text

and context of the storytelling performance and then coded following Martin and White's analysis as “**affectual** inscriptions invoking” judgements or appreciations (emphasis in the original, 2005, p. 68). As such, an operational decision was taken to limit my analysis of evaluation to one level of invocation, focusing mainly on the invitation to ‘trust the text’ (Sinclair, 2004).

A further step was taken to increase the clarity of the notation and the appraiser was included in the multi-stratal and multi-semiotic examples provided in this thesis. Martin and White (2005) encourage the inclusion of appraising items, appraiser⁴⁷, AFFECT, JUDGEMENT, APPRECIATION and appraised as the labels capturing the relevant information for an attitude analysis. To account for this relevant information, the text-format analysis included in this thesis shows five slots/columns between the square brackets [] used to show attitudinal analysis in the unfolding text. The first slot is used to describe the source of the attitude (the ‘≤’ symbol has been placed after the appraiser in slot1), the second slot is used to show invocation with a ‘t’ for ‘token’ if necessary (optional element between parenthesis in **Table 4.10** below), the third slot shows the vibe (visualised with ‘+’ for positive and ‘-’ for negative), the forth slot contains the type of attitude, either AFFECT / APPRECIATION / JUDGEMENT and a gloss for its subtype, and finally the fifth slot identifies the target being evaluated (the appraised, visualised by inserting the ‘≥’ symbol before the appraised item) or the optional affectual trigger (in parenthesis).

The appraised is usually recoverable from the surrounding co-text and context (as in interpreting the substitution item ‘it’ as referring to the item ‘*invitation*’ and not ‘*house*’ in ‘*an invitation arrived at the house. It caused great excitement*’⁴⁸). The source of the evaluation can also be recovered from the context. The appraiser of the excitement in ‘*an invitation arrived at the house. It caused great excitement*’) could be made explicit in the analysis as the ‘*household*’, for example. The appraiser or the appraised were included in the tabulation regardless of whether they were explicitly mentioned in the immediate surrounding text or recovered from the co-text or context.

The proposed text-format coding therefore consists of 5 slots as shown in **Table 4.11** which illustrates the coding for *Now, one day, an invitation arrived at the house; it*

⁴⁷ The notions of appraiser and appraised follow the stretched “every day meaning of the terms” suggested by Martin and White (2005, p. 72) to code the emoter as appraiser and the trigger of the affectual meaning as appraised.

⁴⁸ The ‘it’ could also be interpreted as a substitute for the whole previous event ‘an invitation arrived at the house’.

caused great excitement.

Table 4.11 – Text-embedded tabulation of attitudinal meanings

slot1	(slot2)	slot3	slot4	(slot5)
appraiser/emoter	invocation	vibe	attitude type & gloss	appraised/(trigger)
narrator ≤		+	app: reaction	≥invitation
household ≤	t,	+	sat: interest	≥invitation

This tabulation, which included the main attitudinal sources and targets, helped me make patterns more explicit, especially regarding foregrounding or backgrounding the different attitudinal sources, particularly when the attitudinal meanings expressed by the vocal qualities and the facial expression are included in the analysis.

Once all manual analysis in table format was finished, nodes with codes were created in the NVivo file. These codes were added to the genre codes used in the previous analytical step. The codes for attitudinal language in NVivo included all the features needed to code the attitudinal types, vibes, modes of realisation, sources and targets mentioned before.

I now move on to the analytical tools and techniques used to explore the second semiotic resource: non-segmental vocal qualities beyond intonation.

4.4 Classifying and organising the second semiotic resource: Vocal qualities

This section describes both the steps taken to collect and analyse the potential affectual meanings in sound. [Sub-section 4.4.1](#) describes the procedure I followed to classify and organise the analysis of the vocal qualities. It includes the description of the steps taken to identify the storytellers' speaker norm perceptually ([sub-section 4.4.1.1](#)). In doing so I also provide a description of how each non-segmental vocal quality was classified in this study ([sub-section 4.4.1.1.1](#)), not only for the speaker norms but also for the complete meso-analysis of vocal qualities in the data set. Finally, the acoustic techniques used to corroborate the speaker norms and challenging instances in the data set are described in [sub-section 4.4.1.1.2](#).

4.4.1 Classifying and organising the vocal qualities

Before conducting the perceptual analysis of the expression of emotion in the vocal qualities, I first listened to each individual performance to become familiar with each

storyteller's voice and typical characteristics. Vocal qualities are considered all relative characteristics which vary from one speaker to the next (Brown, 1977/1990). Therefore, to consider significant sounding choices for each storyteller, I first needed an initial description of the individual vocal patterns that displayed the storyteller's indexical features or baselines⁴⁹ (Halliday, 1985).

4.4.1.1 Storytellers' baselines

Storytellers' norms were described and considered following the steps proposed by Ariztimuño (2016) and Ariztimuño et al. (2022). To obtain speaker baselines for each storyteller, emotionally uncharged instances were identified in the written transcripts. These instances consisted of at least a monomodal message with a minimum of a clause each (clause boundaries were signalled using double vertical lines (||) in the extract), as in the example shown below.

“So down the kitchen they went || and they explained to Cinderella || that the courtier was here || to try the slipper on her foot.” (Christine)

Each monomodal message was then perceptually divided into tone units⁵⁰. For example, the previous extract consists of five tone units represented with the following notation: 3 down the / kitchen they / *went* // 4 ^ and they ex / *plained* to / Cinder / ella // 1 ^ that the / *courtier* was / here // 1 ^ to / try the / slipper // 1 on her / *foot* / ^ //⁵¹. This notation shows:

- the division between tone units with double slants ‘//’,
- division between feet with a single slant ‘/’,
- salient syllables in *italics*,

⁴⁹ Storytellers also varied their indexical features when impersonating different characters in the story. These changes were considered in the analysis of the vocal qualities, adjusting the perception of features to the indexical characteristics selected for each character, in other words, the characters' norms for each storyteller. The selection of certain vocal characteristics to index different characters is a productive area to study in relation to expressive identity, sociolects, and affiliation (e.g., Bednarek, 2011; Gross, 2001; Logi & Zappavigna, 2021; van Leeuwen, 1992, 1999, 2021). The study of the relation between vocal qualities and identity, however, falls outside the scope of this thesis.

⁵⁰ The tone unit is the unit of analysis for other phonological meanings such as those represented in the system of KEY (Halliday & Greaves, 2008). In this thesis, tone choices are only described to provide a complete intonation picture but they are not interpreted in relation to affectual meanings. Noad (2016) provides an interpretation of the association between intonation and emotion.

⁵¹ Halliday (1994, p. 304) includes final pauses as carets in his transcription as in “// 4 ^ in / *this* job / Anne we're // 1 working with / *silver* / ^ //” where the first ‘^’ marks a silent Ictus and the last ‘^’ marks a pause.

- tonic syllables in ***bold italics***,
- silent beats or beats⁵² with a caret '^' and,
- tone movement with numbers '1, 2, 3, 4 or 5' after the tone unit initial double slants.

Figure 4.3 illustrates the structure of the tone unit as defined in this thesis.

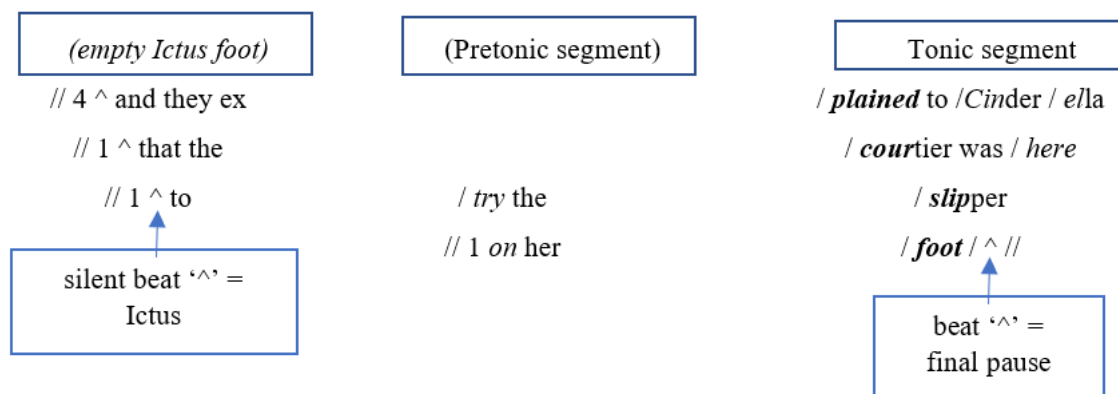


Figure 4.3 – Tone unit structure

The division into tone units prioritised phonological meanings and thus considered each tone unit as a constituent, which tends to (but is not forced to) coincide with the lexicogrammatical units of clause or group/phrase (Halliday, 1994).

4.4.1.1.1 Analysing and coding semogenic vocal qualities

This thesis adopts a perceptual approach to describing and categorising the sounding potential of vocal qualities, acknowledging, at the same time, that an instrumental acoustic account might be useful to corroborate and confirm challenging instances of speech⁵³. Therefore, both perceptual and acoustic descriptions were carried out for each storyteller's norm to have a baseline to compare contentious instances (see Appendix B, section 1). Each tone unit was played as many times as necessary for their complete perceptual classification in terms each of the non-segmental semogenic vocal qualities considered in this study. Acoustic measures, however, were only taken for correlates of

⁵² These beats can be filled by silence, voiced hesitation and noises such as clicks, etc. These choices are contemplated in the m-system [RESTS] proposed in this thesis.

⁵³ Previous work described in Ariztimuño (2016) and Ariztimuño et al. (2022) has proved the perceptual analysis suggested in this thesis to be effective and reliable. For this previous research, "acoustic measurements were taken for pitch, loudness, tempo on stretches and syllables and pause" (Ariztimuño et al., 2022, p. 348) which corroborated and validated the perceptual results. Building on that work, this thesis uses instrumental acoustic analysis in cases where the analyst was in doubt.

the perceptual notions of pitch and loudness. All perceptually analysed semogenic vocal qualities are presented as a system network in **Figure 4.4**. This system network is proposed and described in more detail as part of the findings of this study in Chapter 6. It builds on previous work within SFS (e.g., Ariztimuño, 2016; Ariztimuño et al., 2022; van Leeuwen, 1999) and other linguistic traditions (e.g., Crystal & Quirk, 1964; Roach et al., 1998) and was refined and tested as the analysis of the vocal features was carried out in this thesis. However, only the final version is presented here.

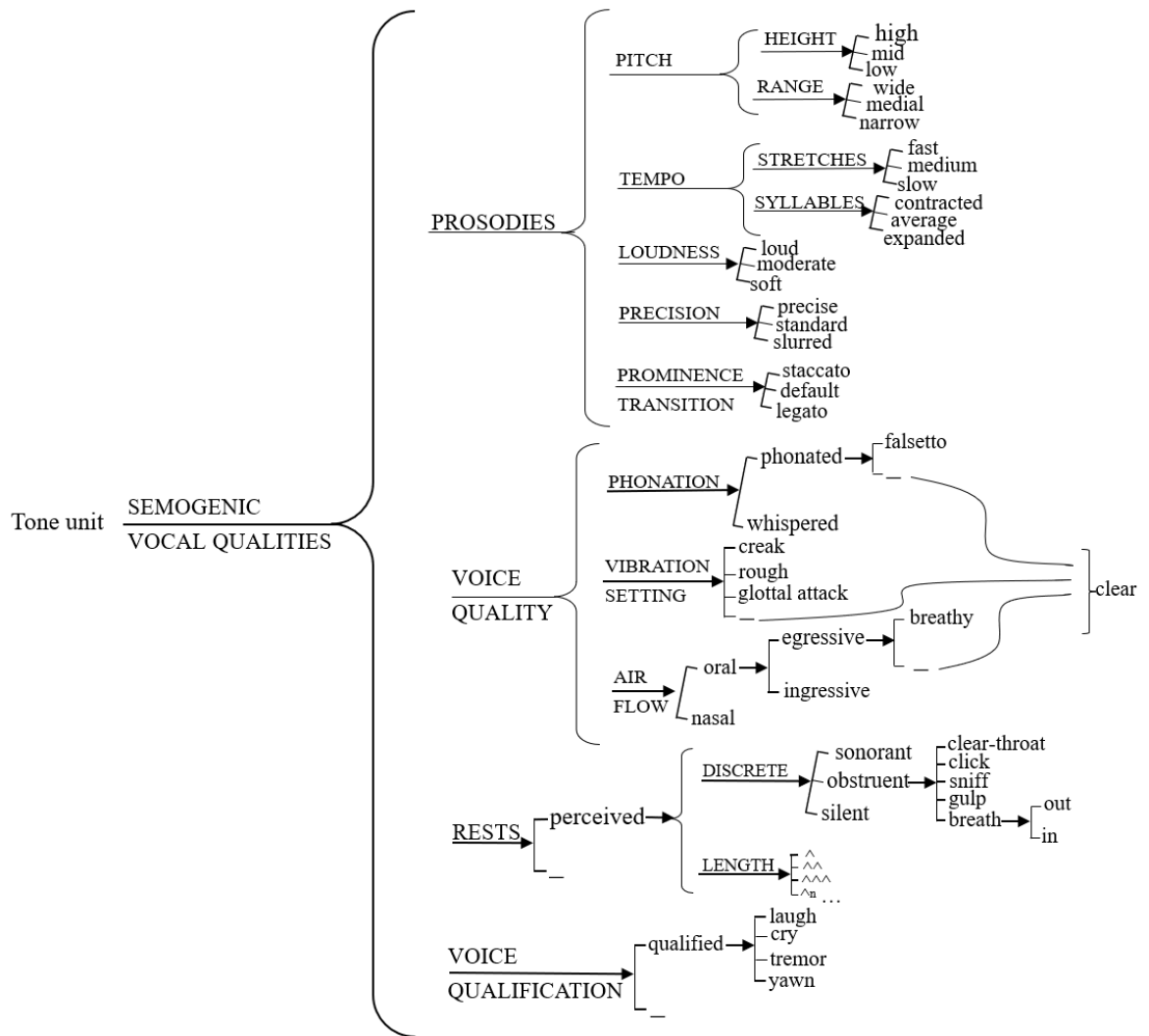


Figure 4.4 – Provisional system network for SEMOGENIC VOCAL QUALITIES

The system network for SEMOGENIC VOCAL QUALITIES was developed and used in this thesis as a toolkit to describe a set of simultaneous choices that create “a cluster of features from different prosodic systems”, which Halliday (1992, p. 107) defines as “a

selection expression”⁵⁴. The rationale explaining these is presented here very briefly, focusing mainly on the techniques followed to decide on the perceptual value assigned to each category.

The vocal qualities clustered as PROSODIES represent graded choices in a ‘more or less’ cline rather than an ‘either/or’ bipolar scale (van Leeuwen, 2022). This graded scale has been represented in the system network proposed in this thesis as three-pronged oppositions because this allows for descriptions of tendencies for speakers to select, for example, PITCH: HEIGHT: ‘high’ to ‘mid’ for ‘satisfaction: pleasure’ in contrast with PITCH: HEIGHT: ‘mid’ to ‘high’ for ‘happiness: cheer’ (Ariztimuño et al., 2022)⁵⁵. A bipolar scale that goes from the extreme of high to the other extreme of low pitch height, for example, is, in a sense, too broad for the purposes of describing these tendencies and would fail to capture the necessary nuanced description relevant for emotional speech, especially in EAL teaching contexts, as intended for the application of this thesis work. For purposes of replicability of this study and pedagogical instruction, I focus now on the analytical techniques followed to explore the five member systems⁵⁶ (hereafter, m-systems) included within PROSODIES: PITCH, TEMPO, LOUDNESS, PRECISION and PROMINENCE TRANSITION.

- PITCH refers to the auditory sensation that we perceive when we hear the human voice vibrating at a regular rate; the faster the vocal cords vibrate, the higher the pitch we hear (Brown, 2014). This auditory perception is scaled in terms of two more delicate choices that represent how high we perceive the placement of the voice: its HEIGHT; and how expansive or wide we perceive the movement in the tonic segment⁵⁷ to be: its RANGE. The m-system of PITCH: HEIGHT was coded as a

⁵⁴ Halliday (1992) applies the notion of ‘prosodic systems’ and ‘prosodic phonology’ developed initially by Firth (1948/1970) to provide a systemic approach to the Peking syllable. The notion of prosody has also been applied not only to the syllable but also to articulation in van Leeuwen (1999; 2022), who argues that articulation, as a distinctive feature of timbre, can be prosodic in relation to scales from ‘frontal’ to ‘back’ and ‘open’ to ‘closed’. In this thesis, I argue the concept of a ‘selection expression’ can be applied to clusters of features selected from the prosodic non-segmental systems suggested in this thesis.

⁵⁵ As stated in Chapter 2, Brown (1977/1990) suggests binary oppositions between unmarked and marked options for different features she considers paralinguistic. These binary oppositions assign an unmarked value to normal or medium speed tempo, for example, against two marked options of rapid or slow tempo (Brown, 1977/1990). These unmarked options, however, have proved to be actual choices in this thesis that need to be considered as part of the selection expression of a bundle of choices that becomes meaningful in relation to another bundle.

⁵⁶ The concept of “member system”, as an individual system displaying “more than one option” within an “initial system” follows Hasan (2014, p. 16).

⁵⁷ The ‘tonic segment’ includes the tonic syllable and any other syllables following up to the next onset which may be a tonic or pretonic foot (Halliday, 1985).

scale from ‘high’ to ‘mid’ to ‘low’ depending on the perception of the height of the only obligatory element in the tone unit, the tonic syllable. The perceptual interpretation and coding of different levels of height depended not only on the familiarity with the indexical identity of the speaker but also on co-textual choices of pitch. That is, a tonic syllable is perceived as ‘high’, ‘mid’ or ‘low’ in relation to the height perceived in the previous tonic syllable. The m-system of PITCH: RANGE was used to code instances as ‘wide’, ‘medial’ or ‘narrow’, depending on “the width of range perceived in the tone movement the speaker produces” (Ariztimuño et al., 2022, p. 345). These two m-systems represent the interpretation of the acoustic phenomenon described as the frequency of repetition of air pressure peaks, which is acoustically measured in hertz (hereafter, Hz) (Halliday & Greaves, 2008).

Therefore, measures in Hz were taken to describe an intraspeaker norm for both PITCH m-systems for each storyteller as well as in challenging instances in the rest of the sounding analysis. The acoustic measurements were conducted using Praat software version 6.1.38 (Boersma & Weenink, 2021) with the command ‘move cursor to maximum pitch⁵⁸’ selecting the tonic segment of the tone unit to measure pitch height and with the commands ‘move cursor to maximum/minimum pitch’ to calculate the range between the highest and lowest values for pitch in the tonic segment (pitch contours are optionally shown as a blue line in Praat, and the pitch value at the point indicated by the cursor is displayed beside the image).

- TEMPO describes two manifestations of our perception of the speed of delivery of a text, depending on whether we refer to an overall perception of tempo over the stretch of speech STRETCHES or the perception of the time taken to articulate a single syllable SYLLABLES. The proposed options to code STRETCHES draw on Arnfield et al.’s (1995) categories of ‘fast’, ‘medium’ and ‘slow’ which represent an average of the number of syllables uttered per second. These average descriptions, however, may vary depending on the indexical characteristics of the speaker as well as the surrounding co-textual choices and thus, no specific number of syllables per second is considered in the perceptual analysis carried out in this thesis. Three features were used to code SYLLABLES and represent the perception of the extension of a single

⁵⁸ The command ‘move cursor to maximum pitch’ was preferred to ‘get maximum pitch’ because by moving the cursor to the highest point, I could see whether the measurement was taken place within the pitch contour or in other sections considered as Praat bugs (extra high or low readings of pitch which fall outside the first formant). Halliday and Greaves (2008) offer a detailed description of how to set Praat parameters to obtain better representations of pitch contours using Praat.

syllable: ‘expanded’, ‘average’ and ‘contracted’. In this thesis, this value was perceptually classified in relation to the tonic syllable even though this phenomenon may occur in other syllables as well.

- LOUDNESS accounts for the perception of the volume of speech “brought about by an increase in air pressure from the lungs” (Cruttenden, 2008, p. 22), and corresponds acoustically to the amplitude of the vibration measured in this thesis as intensity in decibels (dB) using Praat⁵⁹. Three features were used to code different points in the LOUDNESS scale perceptually: ‘loud’, ‘moderate’ and ‘soft’. The storytellers’ norms were measured in terms of intensity using the command ‘get intensity’. The section measured started where the intensity line in Praat (typically shown in yellow in the software) increased and ended where the line fell to the bottom within each tone unit. In this way, initial silent beats and final pauses measuring 0 dBs were left out of the calculation.
- PRECISION refers to the tension of articulation (Roach et al., 1998). Three features were used to show differences in PRECISION: ‘precise’, ‘standard’ and ‘slurred’. Precision of articulation was considered acknowledging that it varies not only interspeaker but also intraspeaker, depending on the purpose of the communicative situation. In the case of the storytelling genre, clarity of articulation is expected for the text to fulfil its purpose. This pre-coding set up was taken into consideration to code differences between the opposing terms in this ternary. The ‘precise’ feature was selected to code instances of “careful delivery of forms respecting the individual quality of each sound” (Ariztimuño et al., 2022, p. 346). The feature of ‘standard’ was used for the expected articulation clarity of the storytelling genre. The ‘slurred’ feature was selected for cases where the assimilation of sounds at the junctions between words was perceived clearly together with further characteristics of connected speech (Cruttenden, 2008).
- PROMINENCE TRANSITION refers to the sense of connectedness or disconnectedness in the transition between the salient syllables in a tone unit (van Leeuwen, 2022). The feature ‘staccato’ was used to code sharp transitions between syllables, which foregrounds a sense of disjunction between them. The feature ‘default’ was selected

⁵⁹ Intensity measures taken with acoustic instruments such as Praat need to be considered with caution as they may vary depending on the recording environment and the quality of the microphone used (Styler, 2015). In this thesis, the measurements were only considered as points of reference in intraspeaker cases which required further corroboration for the perceptual analysis.

for the expected transition between strong and weak syllables for the rhythm of English, and the feature ‘legato’ was chosen to code smooth transitions between syllables highlighting a sense of continuity.

The semogenic vocal qualities organised as VOCAL QUALITY group PHONATION, VIBRATION SETTING and AIR FLOW⁶⁰. These m-systems represent selections that colour the production of speech and contrast with the ‘clear’ voice setting typical of English (Ladefoged, 1975). PHONATION was coded for ‘phonated’ speech including ‘-’ for ‘clear’, and ‘falsetto’ for forced faster vibration of the vocal cords. The feature ‘whispered’ was used to code those tone units produced with no vibration or almost no vibration of the vocal cords. Three features were coded for VIBRATION SETTING: ‘creak’ for stretches coloured by a rattling sound similar to the sound produced by running a stick against a hard railing, ‘rough’ for instances perceived as coloured by an unsteady harsh sound, and ‘glottal attack’ for instances coloured by a clicking noise produced by the vocal cords, mainly audible before vowels in English. AIR FLOW represents choices coded for speech produced with airstream coming through the nose, with the feature ‘nasal’, or through the mouth cavity with the feature ‘oral’. The option to code incoming speech airstream through the mouth was available as ‘ingressive’ but no instances were observed in the data set. Speech produced with outcoming oral airstream was coded as ‘egressive’. The feature ‘egressive’ was further coded in delicacy as ‘-’ for ‘clear for the default outcoming airstream needed to produce English sounds (Ladefoged, 1975), or as ‘breathy’, when there was an audible apparent sound of breath colouring the speech.

The optional features grouped as RESTS were used to code the different choices speakers make in the potential final pause of the tone unit (Tench, 1976). Cases where there was no perceivable pause following the tonic segment were coded ‘-’ to indicate the speaker opted out from making further choices and fused the successive tone units⁶¹. The ‘perceived’ feature was coded for two simultaneous selections DISCRETE and LENGTH. The DISCRETE graded m-system was used to code rests as ‘sonorant’ on one extreme of the scale, when they were voiced, and as ‘silent’ on the other extreme when no vocal sound was heard. The graded m-system allowed for coding instances filled by voiceless rests with the ‘obstruent’ feature. The features ‘clear-throat’, ‘click’, ‘sniff’, ‘gulp’, ‘breath: out’ and ‘breath: in’ were used to code the different self-explanatory

⁶⁰See Laver (1980) for a detailed phonetic description of phonatory and articulatory settings.

⁶¹ The feature ‘-’ is accompanied by (fused) in descriptions in table format for reading purposes.

noise reflexes following Roach et al. (1998). The LENGTH m-system was used to code the extension in time of each rest which could be one or more beats ‘^’, ‘^ ^’, ‘^ ^ ^’, etc. The RESTS were identified as those beats following the final foot in a tone unit (shown with a single slant plus the necessary number of carets following ‘/ ^’), which do not initiate an initial empty Ictus foot in a subsequent tone unit (shown with two slants, the number for the tone used, and the caret followed by the weak syllable/s as Remiss, e.g., // 5 ^ she was ...). For example, in *And it was then that she realised, she was so sad*, the notation to show the difference between an initial empty Ictus followed by a Remiss and a rest would be the following // 1 *And* it was / **then** that she // 5 **realised** / ^ ^ ^ // 5 ^ she was / *so* / **sad** / ^ ^ //. The ‘/ ^ ^ ^ //’ at the end of the second tone unit shows the rest, and the ‘// 5 ^’ shows the initial empty Ictus.

The last SEMOGENIC VOCAL QUALITIES m-system considered for the analysis was VOICE QUALIFICATION. This includes the optional feature ‘qualified’, which was used to code stretches of speech run through or interrupted by spasmodic pulsating breaths (Crystal & Quirk 1964; Roach et al. 1998). Stretches unqualified by laughter, tremulous voice, crying or yawning were coded as ‘-’ (plain), while cases where laughter or crying interrupted or spread through wording were coded ‘laugh’ and ‘cry’, respectively. Those where a quivering or shaking sensation was perceived were coded ‘tremor’ and those produced while yawning were coded ‘yawn’.

The non-segmental m-systems represented in the SEMOGENIC VOCAL QUALITIES system network were each assigned a column in a table designed to describe each storytellers’ norm and they were also created as codes in the NVivo file. **Table 4.12** illustrates the perceptual analysis of the extract selected for Christine’s speaker’s norm.

Table 4.12 – Perceptual analysis speaker baseline example. Click [here](#) to listen to the example.

Extract from Christine	tone units (TU)	PITCH HEIGHT	PITCH RANGE	TEMPO STRETCHES	TEMPO SYLLABLES	LOUDNESS	PRECISION	PROMINENCE TRANSITION	VOICE QUALITY	RESTS	VOICE QUALIFICATION
So down the kitchen they went and they explained to Cinderella that the courtier was here to try the slipper on her foot	TU1: 3 <i>down</i> the / <i>kitchen</i> they / went	low	narrow	medium	average	moderate	standard	default	clear	– (fused)	– (plain)
	TU 2: // 4 ^ and they ex / plained to / <i>Cinder</i> / <i>ella</i>	mid	medial	medium	average	moderate	standard	default	clear	– (fused)	– (plain)
	TU 3: // 1 ^ that the / courtier was / <i>here</i>	mid	medial	medium	average	moderate	standard	default	clear	– (fused)	– (plain)
	TU 4: // 1 ^ to / <i>try</i> the / slipper	mid	narrow	medium	average	moderate	standard	default	clear	– (fused)	– (plain)
	TU 5: // 1 <i>on</i> her / foot	low	narrow	medium	average	soft	standard	default	clear	– (fused)	– (plain)

As can be seen in **Table 4.12**, the extract consists of 4 clauses represented in the first column, showing the division of the extract into clauses with two vertical lines ||. These clauses are realised by 5 tone units shown in the second column from left to right. Each tone unit was analysed for tone movement following Halliday's (1970) numerical notation⁶². A perceptual impression for each m-system in the SEMOGENIC VOCAL QUALITIES system network was obtained for each tone unit and described in a table format for each storyteller as illustrated in **Table 4.12** for Christine (see Appendix B, section 1). Christine's norm can be summarised as follows: mid to 'low' PITCH: HEIGHT (3 'mid', 2 'low' out of 5 tone units), 'narrow' to 'medial' PITCH: RANGE (3 'narrow', 2 'medial' out of 5 tone units), 'medium' TEMPO: STRETCHES, 'average' TEMPO: SYLLABLES, mostly 'moderate' LOUDNESS (4 out of 5 tone units), 'standard' PRECISION, 'default' PROMINENCE TRANSITION, 'clear' VOICE QUALITY, '-' (fused) RESTS and '-' (plain) VOICE QUALIFICATION.

4.4.1.1.2 Acoustic corroboration

To check the reliability of the perceptual analysis, the intraspeaker norms were also calculated based on acoustic measurements for frequency and intensity using Praat as shown in **Figure 4.5**.

⁶² The analysis of tone was carried out to share the perceptual interpretation of the analyst of the location and main movement of the tonic syllable in the audio files. No further analysis in terms of the meaning-making potential of intonation choices is included in this thesis.

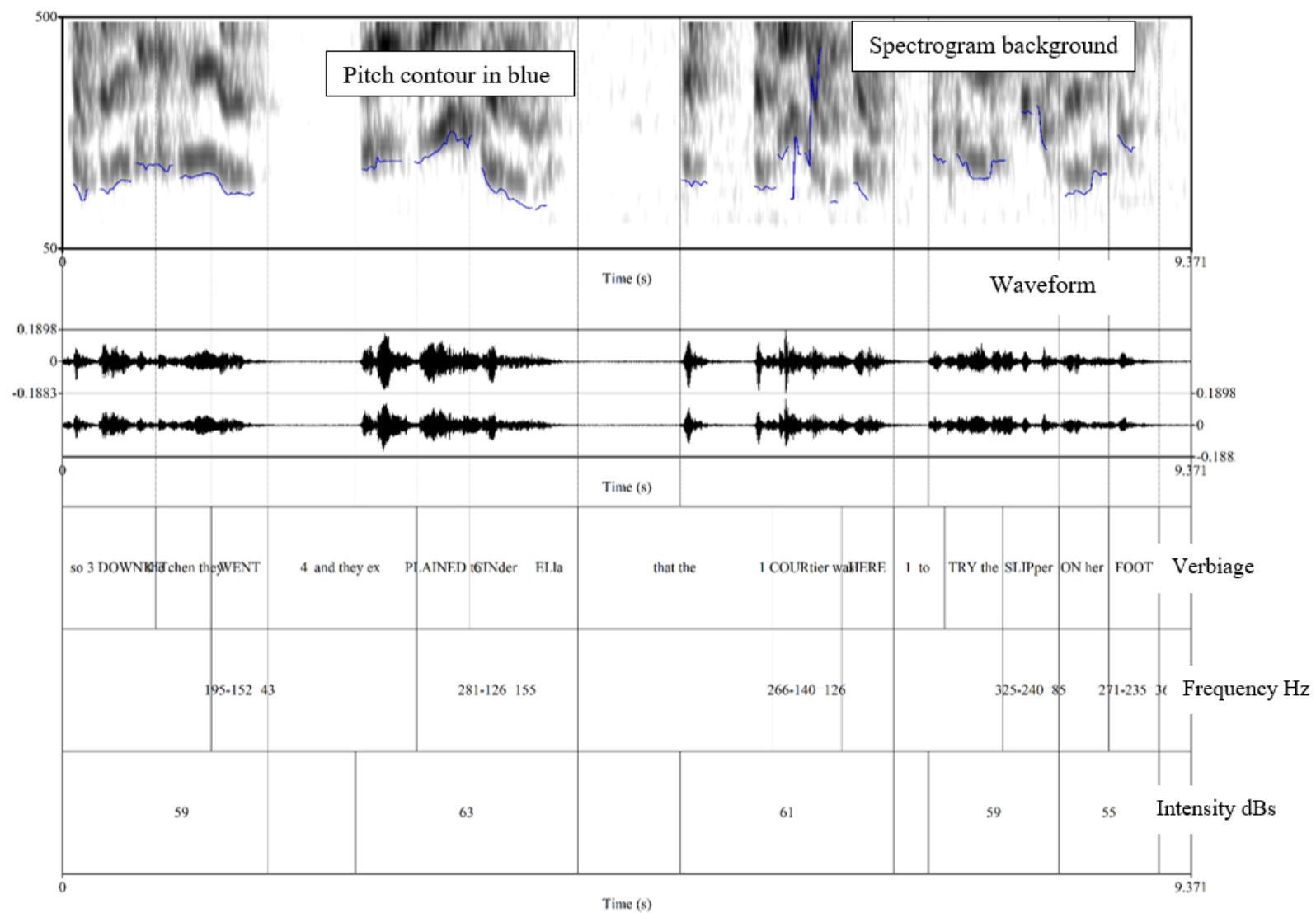


Figure 4.5 – Praat picture for Christine’s baseline extract. Click [here](#) to listen to the example.

Both the perceptual and the acoustic measures were checked by a scholar trained in phonetics and phonology to strengthen the reliability of the analysis.

4.5 Classifying and organising the third semiotic resource: Facial expression

To classify the rapid signals of the face that have the potential to express emotion, I drew on an adaptation of Feng and O'Halloran's (2012) system network for facial emotion resources. This tool was used to carry out the visual analysis in terms of choices from seven areas of the face: FOREHEAD, EYEBROWS, EYES, NOSE, CHEEKS, MOUTH and JAW. The FACIAL SEMIOSIS system network presented as Figure 3.18 in Chapter 3 is reproduced below as **Figure 4.6** for ease of reading.

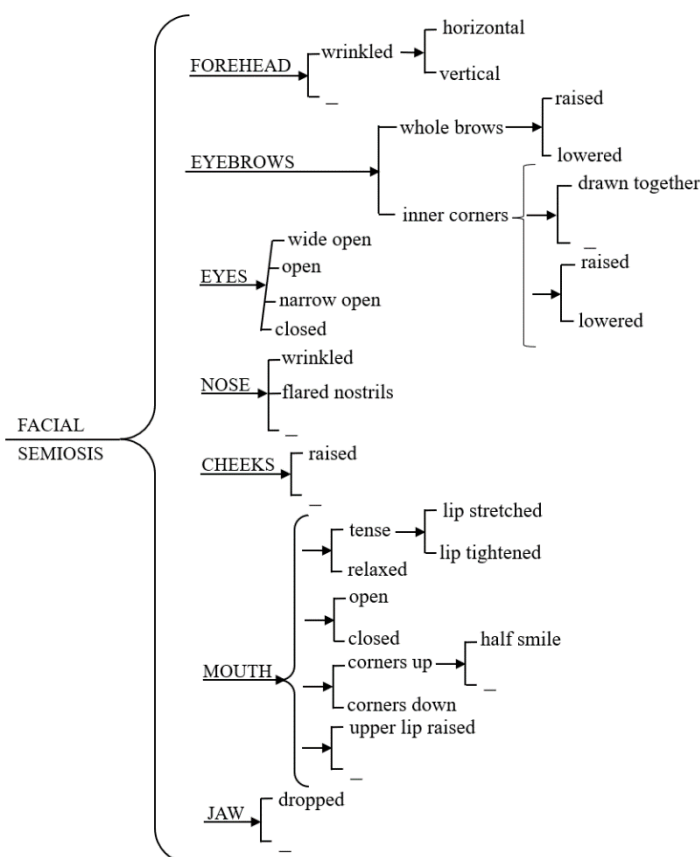
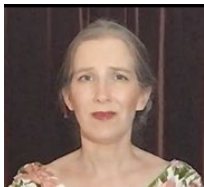


Figure 4.6 – Emotion resources in facial expression (adapted from Feng & O'Halloran, 2012)

Each of the features presented in the FACIAL SEMIOSIS system network was created as a code in NVivo. The micro-level analysis of facial expression was carried only in the 'Reaction' phases identified in the eight performances of Cinderella. These phases,

already divided into tone units for the previous analysis of vocal qualities, were coded for facial expression using the tonic syllable as the default location to describe facial semiosis. To foster replicability and reliability of the analysis, cases where the facial resources were not coded in the default tonic syllable were shown underlining the salient syllable or beat where the features were taken from. **Table 4.14** shows an example summarising the analysis carried out in NVivo.

Table 4.14 – Facial resources coding example

Extract from Jill's Reaction phase (timespan 5:03 - 5:11)		FOREHEAD	EYEBROWS	EYES	NOSE	CHEEKS	MOUTH	JAW
TU 1// 5 <i>And</i> it was / <i>then</i> that she / <i>realized</i> / ^ ^ ^ _		wrinkled vertical	inner corners raised	open	-	-	closed corners down	-
TU 2// 5 ^ she was / <i>so</i> / <i>sad</i> / ^		wrinkled vertical	inner corners raised	narrow open	-	-	- (phoneme articulation)	-

As can be seen in the table, each tone unit was annotated in relation to the facial resources used. The first TU was coded in the second beat in the rest as indicated by the underlined caret (^ ^ ^) and TU 2 on the tonic syllable *sad*. Both instances share the delicate choice of ‘vertical’ for the ‘wrinkled’ feature of the FOREHEAD m-system and ‘raised’ inner corners for the EYEBROWS m-system. A difference in the degree of opening for the eyes is captured in the features ‘open’ and ‘narrow open’. Both the NOSE and CHEEKS are opted out and while the MOUTH is coded for ‘closed’ and corners ‘down’ in TU 1, only the movements for the phoneme articulation of the vowel sound in *sad* are observed in TU 2. The JAW is also selected as an opt out ‘-’. All tone units in the ‘Reaction’ phases were coded in NVivo for FACIAL SEMIOSIS.

4.6 Classifying and organising the multi-semiotic ensemble

The integration of the three semiotic resources explored in this thesis was classified in terms of inter-semiosis (Matthiessen, 2007). Due to the time-consuming nature of the fine-grained analysis needed to explore the multi-semiotic ensemble of verbal, vocal

and facial resources, a micro-level analysis was carried out in Complication 1 and Evaluation 1 of the eight storytelling performances. Complication 1 and Evaluation 1 were selected because they describe the key disruption that sets the story into motion, the invitation extended by the prince, and the female main characters' reactions to this unexpected event. As such, these stages constitute a productive moment in the story to explore how the protagonists, Cinderella and the prince, and the antagonists, the stepsisters and the stepmother, were coupled with affectual meanings. To do this, I started focusing only on the 'Reaction' phases in these two stages but then expanded the micro-analysis to all instances in the stories where the protagonists and antagonists had been marked as appraisers or appraised in the verbiage.

The first step to explore the interplay across verbiage, vocal qualities and facial expression was to describe the degree of commitment (Hood, 2008) for the affectual meanings afforded by each semiotic resource, as described in Chapter 3. This inter-semiotic commitment analysis summarised the degrees of explicit delicacy for affectual meanings committed through verbal, vocal and facial resources in each tone unit analysed in Complication 1 and Evaluation 1. Each resource was classified independently into three categories, which reflected the level of affectual delicacy instantiated:

- Full commitment – when affectual meanings were present and to their highest level of delicacy (coded with glosses),
- Partial commitment – when affectual meaning potential is taken to a lesser level of delicacy either construing only *vibe* or *vibe plus type* but not *vibe plus type plus cause*,
- Lack of commitment – when the affectual resource potential of a particular resource is not taken up by the speaker in that instance.

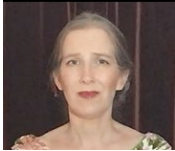
The description of each resource in terms of the level of delicacy for affectual meaning allowed for me to explore how the complementarity instantiated across the three resources as the same affectual meaning or different cooperated in the instantiated synergy of the performance. This cooperation was analysed in relation to inter-semiotic resonance. The instantial integration (Martin, 2011) across the meaning-making contributions of each semiotic resource were qualitatively analysed considering whether the patterns of co-selection across (lexicogrammar and phonology) and semiotic systems (spoken language and facial expression) coupled (Martin, 2008) convergently

or divergently (Painter et al., 2013). Two categories were used to describe inter-semiotic resonance:

- Convergent resonance refers to instances affording the same degree of delicacy in the three resources (e.g., ‘verbal full, vocal full, facial full’ or ‘verbal lack, vocal lack, facial lack’) of the same affectual meaning (e.g., the verbal affectual resources, the vocal profile and facial configuration all classified as ‘misery’).
- Divergent resonance refers to instances where different degrees of commitment are instantiated by at least one of the three semiotic resources (e.g., ‘verbal partial, vocal full, facial full’) or where different affectual meanings are instantiated through at least one of the three semiotic resources (e.g., verbal ‘t, +AFFECT’, vocal profile ‘interest’ and facial configuration ‘pleasure’).

Table 4.15 exemplifies this analysis with two extracts from two storytellers.

Table 4.15 – Examples of the inter-semiosis analysis for verbal, vocal and facial resources

Stages & phases	Tone unit analysis	Verbiage ATTITUDE ⁶³	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Complication 1 Reflection (Christine – timespan : 1:21 – 1:25)	TU 1 // 1 ‘ <i>Oh</i> ,	[stepsisters ≤ t, +AFFECT ≥ invitation]	[stepsisters ≤ interest≥ invitations]	[stepsisters ≤ pleasure≥ invitations] 	Verbal partial Vocal full Facial full	divergent
	TU 2 //1 <i>Cinder /ella</i> ,			Configuration held for the 3 TUs	Verbal partial Vocal full Facial full	divergent
	TU 3 // 1 <i>look</i> .				Verbal partial Vocal full Facial full	divergent
	TU 4 // 5 ^ <i>We've / got an / invi / tation</i> .		[stepsisters ≤ interest≥ invitations]	[stepsisters ≤ pleasure≥ invitations] 	Verbal lack Vocal full Facial full	divergent
Stages & phases	Tone unit analysis	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Evaluation 1 Reaction (Jill – timespan : 5:03 – 5:11)	TU 1 // 5 <i>And it was / then that she / realized / ^ ^ ^</i>	[Cinderella ≤ misery]	[Cinderella ≤ misery]	[Cinderella ≤ misery] 	Verbal full Vocal full Facial full	convergent
	TU 2 // 5 ^ <i>she was / so / sad / ^</i>		[Cinderella ≤ misery]	[Cinderella ≤ misery] 	Verbal full Vocal full Facial full	convergent

As can be seen in the last two columns to the right in **Table 4.15**, two types of inter-semiotic analysis were carried out for each tone unit, commitment and resonance. For example, the complementarity of affordances for positive affectual meanings committed either partially through verbiage ‘t, +AFFECT’ and fully through the affectual vocal profile ‘interest’ and the affectual facial configuration ‘pleasure’ are instantiated in Christine’s TU 1-3 exemplify divergent resonance. Convergent resonance can be seen in both TUs selected for Jill’s example where Cinderella’s ‘misery’ is foregrounded as it is

⁶³ The verbiage was coded for all attitudinal types whereas the vocal features and facial expressions were only coded for affectual meanings.

fully committed through the verbiage, vocal qualities and facial expression selected in this instance.

Having described all the steps and techniques applied to classify and organise the data set, I move now to show how I used the data to address the research questions posed for this study.

4.7 Addressing the Research Questions

Each of the steps included in the multi-stratal and multi-semiotic data classification and organisation described in the previous sections was intended to address the research questions postulated for this study by focusing on isolated resources at the initial steps followed by a more contextualised genre-based perspective at the end. This section describes the qualitative and quantitative analysis carried out to address each research question.

4.7.1 Addressing Research Question 1

As described earlier in this chapter, a macro-level qualitative analysis was carried out in order to interpret the affordances of verbiage to express affectual meanings and thus address Research Question 1:

RQ1. How are emotional meanings realised through the wordings used by the storytellers performing Cinderella for a video recording audience?

Descriptive statistics were calculated using the monomodal message as the unit of analysis to explore the distribution of attitudinal meanings across the performances' stages and phases (analysis described in [Section 4.3](#)). Manual counting was carried out to calculate the percentage of monomodal messages coloured with attitudinal meaning from the total number of messages performed. Attitudinal saturation, that is, the number of instances per coloured message, was also calculated. Patterns of distribution of attitudinal meanings across stages and phases were obtained using excel to produce graphic representations. Further patterns were obtained using NVivo matrix coding queries. The results from these descriptive frequencies are presented in Chapter 5.

4.7.2 Addressing Research Questions 2, 2a and 2b

The meso-level analysis carried out to describe non-segmental vocal qualities in relation

to affectual meanings was interrogated using descriptive statistics to address RQs 2, 2a and 2b reproduced here:

RQ2. In recorded storytelling performances, what is the association between emotional meanings identified lexicographically in terms of categories of AFFECT and the non-segmental vocal qualities of those stretches of spoken language where such instances of AFFECT were identified?

RQ2a. What is the association between non-segmental vocal qualities and attitudinal meanings coded for inscribed APPRECIATION and JUDGEMENT?

RQ2b. In the Reaction phases of the performances, what is the impact of the affectual sounding potential of extracts considered as neutral in the verbiage, i.e., not identified as coding lexicographically for ATTITUDE?

These three RQs were designed to explicitly address the SFS multi-stratal realisation perspective of language. Therefore, the steps followed to address them built on the discourse semantic analysis of the verbiage collected from the written transcripts of the storytelling performance videos. The sounding data collection described in the next section was carried out in three steps grounded in the results obtained for the verbiage analysis.

4.7.2.1 RQ2 Describing vocal profiles for affectual meanings

The association of non-segmental vocal qualities beyond intonation and affectual categories was explored using the NVivo package to identify the subsets of monomodal messages coded in the verbiage for inscribed and invoked affectual glosses. These monomodal messages were perceptually divided into tone units. The twelve affectual glosses with the highest number of tone units (combining inscribed and invoked realisations) were coded for SEMOGENIC VOCAL QUALITIES to obtain stronger validity for the tendencies observed for the vocal profiles. The affectual categories analysed for SEMOGENIC VOCAL QUALITIES were: ‘interest’ (111 TUs), ‘misery’ (104 TUs), ‘desire’ (90 TUs), ‘disquiet’ (84 TUs), ‘fear’ (84 TUs), ‘affection’ (83 TUs), ‘perturbance’ (75 TUs), ‘cheer’ (50 TUs), ‘pleasure’ (45 TUs), ‘antipathy’ (43 TUs) ‘confidence’ (39 TUs) and ‘displeasure’ (26 TUs).

A total of 856 tone units (834 TUs considered for the affectual categories plus 22 TUs coded for the speakers’ norms) were perceptually coded for the 13 SEMOGENIC

VOCAL QUALITIES m-systems, which comprises 11,128 choices in total. Approximately 10% of the total number of TUs analysed (89) were randomly selected, extracted as audio files⁶⁴, organised in table format including the timespan when they occurred in the performance, blinded for prior AFFECT codings and shared with an expert in phonetics and phonology to check the perceptual analysis for reliability purposes⁶⁵. The second rater agreed with 95% of the choices selected. All instances of disagreement were reconsidered by the researcher, double-checking with instrumental analysis whenever necessary, to consolidate 100% of the cases before the results for the complete perceptual analysis were grouped into twelve AFFECT glosses.

These sets were further analysed to identify instances where the phonological features selected by the storytellers offered unmarked interpretative cues from the ones projected by the inscribed or invoked semantics⁶⁶. These unmarked cases were coded in NVivo, selecting a matching affectual vocal profile to the one identified for the semantics. For example, a tone unit coded for the gloss ‘affection’ based on its lexicogrammar was coded as ‘affection vocal profile’ for those instances where the vocal qualities perceived matched the affectual interpretations for the verbiage. By contrast, if the vocal qualities were interpreted as mismatching the profile for ‘affection’, the profile was considered marked and analysed against the other affectual vocal profiles to either categorise it as another vocal profile or as uncharged if no affectual charge was interpreted. Marked cases were coded for vocal profiles considering the interpretation of the bundle of SEMOGENIC VOCAL QUALITIES and possible affectual propagation of meanings interpreted in the co-text and context. Tendencies for affectual vocal profiles were obtained using NVivo matrix coding queries combining the codes for the twelve AFFECT glosses selected with the features of each SEMOGENIC VOCAL QUALITIES m-system.

The tendencies obtained were used to create vocal profiles for the affectual

⁶⁴ Only the speakers’ norms were separated from the whole audio file and saved as Praat sound files together with their Text Grids so the interrater could check the perceptual and acoustic analyses of these tone units. The rest of tone units were identified by the interrater with the minute, second and millisecond information provided in the tables. Appendix B, section 1, includes the sample shared with the interrater.

⁶⁵ The interrater checked all the perceptual analysis, including tone numerals and the SEMOGENIC VOCAL QUALITIES system network. To do so, she was first familiarised with the SEMOGENIC VOCAL QUALITIES before checking the data set using the audio extracts in .wav format and the analysis for tone and each SEMOGENIC VOCAL QUALITIES in table format.

⁶⁶ Decisions related to marked/unmarked realisations were based on previous perceptual and acoustic descriptions of emotion in speech in English (e.g., Ariztimuño, 2016; Ariztimuño et al., 2022; Bombelli & Soler, 2006; Brown, 1977/1990; Scherer, 2019), the analyst’s intuition and interpretation of the co-text and context in which the instance occurred.

meanings observed in the storytelling performances described in Chapter 6.

4.7.2.2 RQ2a Describing the association of vocal qualities and APPRECIATION and JUDGEMENT

A random selection of monomodal messages coded for inscribed APPRECIATION: ‘+/- quality’ and JUDGEMENT: ‘+/- propriety’ were perceptually coded for SEMOGENIC VOCAL QUALITIES in the NVivo file. The association of positive and negative APPRECIATION and JUDGEMENT vibes and SEMOGENIC VOCAL QUALITIES was described in a limited number of examples to explore the possible relation between attitudinal meanings other than AFFECT realised in verbiage and AFFECT realised through vocal profiles for affectual meanings.

4.7.2.3 RQ2b Describing the relation between affectual sounding potential and attitudinally neutral instances in the verbiage

To interrogate the impact of affectual vocal profiles in attitudinally neutral instances in the storytelling performances, a micro-level analysis was carried out in the ‘Reaction’ phases of all the storytelling performances. The ‘Reaction’ phases were selected for this detailed phonological analysis due to the high tendency of occurrence of attitudinal meanings observed in the monomodal message analysis. Interpreting this tendency as the norm for ‘Reaction’ phases foregrounded the storytellers’ decision not to include attitudinal meanings in some messages as interesting cases where “the ‘good reason’ principle” (Halliday, 1978, p. 133) was at play.

Therefore, the ‘Reaction’ phases were considered a productive instance in the performances to explore the impact of affectual vocal profiles in attitudinally uncharged messages. All messages included in these phases were coded for SEMOGENIC VOCAL QUALITIES in the NVivo file and compared with the description of tendencies for vocal profiles for affectual meanings. Out of the 680 NVivo units (consisting of at least one tone unit), 592 (87%) were coded for attitudinal meaning, leaving 88 (13%) for an exploration of the impact of affectual profiles in attitudinally neutral instances in the verbiage. This small sample of attitudinally uncharged instances was interpreted and coded for the realisation of affectual meanings through vocalisation. Four categories were used to classify these 88 NVivo units:

- **unmarked** referred to cases where both the verbal and the vocal realisations were uncharged for affectual meanings,
- **marked additional gloss** referred to instances where the affectual vocal profile adds an affectual meaning to the uncharged verbiage that cannot be traced to the immediate text,
- **marked propagation type** referred to cases where the affectual meaning realised through the vocal resources coincided with the retrospectively or prospectively propagated affectual meaning realised in the nearby verbiage,
- **Marked propagation vibe clarifying gloss** referred to cases where the vocal realisation shared the affectual vibe with the verbiage (coded as ‘+/- AFFECT’ only) but enriched the extract by clarifying the affectual gloss realised.

These results are discussed and exemplified in Chapter 6.

4.7.3 Addressing Research Question 3

The micro-level analysis carried out to describe the use of facial expression in relation to affectual meanings was used to address RQ 3, reproduced here:

RQ 3 - For the Reaction phases of the storytelling performances, what is the association between emotional meanings identified lexicogrammatically in terms of categories of AFFECT and the facial semiotic resources displayed where such instances of AFFECT were identified?

RQ3 was designed to explore the co-selection of verbiage and the paralinguistic resource of facial semiosis to express emotions.

Tendencies of association between verbiage coded for affectual meanings and facial semiotic resources were obtained for all ‘Reaction’ phases in the performances. To do this, I identified all cases in which the same affectual meaning was instantiated by the verbal and facial choices. These tone units (TUs) were considered to be instantiating convergent resonance between the meaning potential of verbiage and facial semiosis to express emotion. A total of 244 tone units were considered to be convergent in the ‘Reaction’ phases and coded in NVivo, using matching affectual facial configuration label, for example, ‘pleasure’ affectual facial configuration for those cases

coded for 'pleasure' in the verbal affectual analysis. These TUs were used to run a frequency of occurrence to identify preliminary tendencies for eleven affectual facial configurations in the 'Reaction' phases of the story of Cinderella, including 'perturbance' (46 TUs), 'interest' (45 TUs), 'fear' (36 TUs), 'cheer' (22 TUs), 'pleasure' (21 TUs), 'misery' (19 TUs), 'antipathy' (15 TUs), 'desire' (14 TUs), 'disquiet' (12 TUs), 'affection' (9 TUs) and 'displeasure' (5 TUs). Affectual facial configurations identified in less than 5 TUs were not considered when reporting the results.

The relation between verbal and facial affectual instantiations was described as convergent and divergent. Convergent cases referred to instantiations where both the verbiage and the facial configurations amplified the same affectual meaning. Divergent cases referred to instantiations where the verbiage and the facial configurations complemented one another as they expressed different affectual meanings or different levels of delicacy for affectual meanings. The results of this analysis are described in Chapter 7.

4.7.4 Addressing Research Question 4

A micro-level analysis of the inter-semiotic integration of the verbal, vocal and facial resources used to express emotion was carried out to address RQ 4 reproduced here:

RQ4. In the Complication 1 and Evaluation 1 stages of recorded storytelling performances, what additional understandings can be gained from exploring the expression of emotion as a multi-semiotic ensemble?

The focus of this question is the affectual meaning-making potential of the linguistic and paralinguistic audio-visual ensemble in the Complication 1 and Evaluation 1 of the eight storytelling performances. The interplay of semiotic resources was described in terms of commitment and convergent and divergent resonance in 352 instances of affectual meanings identified in the tone units. Descriptive statistics were used to calculate the distribution of different degrees of commitment for verbal, vocal and facial resources in Complication 1 and Evaluation 1 and to gauge the distribution of these semiotic resources' resonance couplings as convergent or divergent.

The analysis was focused on interrogating the use of different levels of delicacy and resonance relations as a possible analytical tool to make multi-semiotic affectual

meanings more explicit and thus to gain a window into the deeper meanings foregrounded in the story of Cinderella. Qualitative descriptions of examples were used to interrogate alliances and dissociations among the characters, the narrator and the storyteller. The outcomes of these analyses are included in Chapter 8.

4.8. Conclusion

In summary, this chapter has presented the research design selected for this study, the research sample, the analytical techniques used to classify and code the three semiotic resources explored, and the multi-stratal and multi-semiotic ensemble, along with the qualitative and quantitative data procedures and interpretations used to address each research question posed. The chapter shows how a macro-level analysis approach was taken to analyse the verbal resources; how meso and micro-level analyses were used to explore vocal qualities in relation to the expression of emotion; and how a micro-level analysis approach was taken to analyse the facial expression and the multi-semiotic ensemble.

The next chapters explore the results of these methods.

Chapter 5

Interpreting the affordances of verbiage to express affectual meaning

5.0 Introduction

This chapter focuses on the verbal resources speakers use to express affectual meanings in the storytelling performances of Cinderella analysed in this thesis. As discussed in Chapter 1, storytelling has been defined as an oral performance of an individual reading of a narrative text. As such, it shares one of the main social purposes of all narrative texts, which is to entertain and initiate readers and viewers into culturally accepted ways of behaving, expressing and reacting to emotions as protagonists, antagonists, support characters, narrators and tellers make their way through complicating situations in search of some kind of resolution (Martin & Rose, 2008; Rothery & Stenglin, 1997). Therefore, the presence of attitudinal meanings in narrative texts is essential to fulfil their social purpose. Further, a thorough interpretation of those meanings is invaluable for uncovering and accessing the deeper meanings buried in the narratives, which can lead to conscious decision-making in terms of alignment with or disassociation from the values enacted in the story. By exploring the verbiage used in the storytelling performances, this chapter addresses Research Question 1:

RQ1. How are emotional meanings realised through the wordings used by the storytellers performing Cinderella for a video recording audience?

Therefore, in this chapter I focus on the wordings the storytellers select to share their interpretation of Perrault's written story of Cinderella, starting from the overall presence of attitudinal meaning in the performances and narrowing down to the results and discussion related to the expression of emotion. However, the rich resources verbiage offers speakers for enacting attitudes in texts were explored mainly as a platform from which to describe the more novel aspects of this thesis, namely the meaning making potential of non-segmental vocal qualities to the expression of affectual meanings (see Chapters 6). The verbiage, therefore, has been described and analysed with a focus on the resources considered essential to understand its cooperation in the multi-stratal and multi-semiotic expression of emotion, while also pointing out areas worthy of further research.

The chapter is organised in seven sections that cover the affordances of verbiage for expressing attitudinal meanings in the storytelling performances of Cinderella and ultimately for shaping audiences' interpretation of the performed stories. To do this, [section 5.1](#) describes the frequency and saturation of attitudinal meanings throughout the stages and phases of the written translations of the storytelling performances. [Section 5.2](#) focuses on the interpretation of the analysis deploying the systems of ATTITUDE TYPE. [Section 5.3](#) presents results related to how positive and negative VIBE couples the female protagonist and antagonists of the story. In [section 5.4](#), I narrow down to affectual meanings in the performances and focus on the systems of AFFECT TYPE, VIBE and CAUSE, using affectual glosses to describe the most prevalent affectual meanings present in each performance. [Section 5.5](#) takes a step further into the 'who feels what' question, discussing the affordances of verbiage to construe affectual sourcing in relation to the main characters of the story. Finally, [section 5.6](#) explores the propagation of affectual meanings and the notion of propagation boundaries. The chapter comes to an end with a brief conclusion in [section 5.7](#).

5.1. Attitudinal presence in storytelling

The presence of attitudinal meanings in stories is one of the essential features that helps readers and viewers recognise texts as narrative stories (Hasan, 1984; Martin, 1992a, 2004; Martin & Plum, 1997; Martin & Rose, 2008; Rose, 2005, 2020; Rothery & Stenglin, 1997; Sano & Thomson, 2008; Thomson, 2017). As stated in Chapter 2, narratives, including fairy tales such as Cinderella, fulfil their social purpose by deploying patterns of stages and phases that create and release tension for key protagonists who "struggle to turn adversity into a happier and restored equilibrium" (Martin, 1992a, p. 568). One of the stages, Evaluation, has been recognised as the key moment in narratives where feelings are expressed rather explicitly to evaluate the preceding tension-building Complication and the following tension-realising Resolution (Labov & Waletzky, 1967; Martin & Plum, 1997; Martin & Rose, 2008; Rothery & Stenglin, 2000).

Considering the key function of attitudinal meanings in the genre of storytelling, this section discusses the presence of attitudinal meanings in the performances in three sub-sections. [Section 5.1.1](#) focuses on the overall presence of attitudinal meanings in the performances. [Section 5.1.2](#) covers the attitudinal meanings explored in the Evaluation

stage and [section 5.1.3](#) describes the presence of attitudinal meanings across the different phases occurring in the texts. In this way, I account for attitudinal meanings colouring the narrative performances beyond the Evaluation stage as interspersed among or conflated with other stages (Labov, 1972; Martin, 1992a⁶⁷).

5.1.1 Overall presence of attitudinal meanings in Cinderella

Within the performances of Cinderella studied in this thesis, attitudinal meanings are present throughout, as anticipated by the social purpose of this genre and as established by previous SFL studies on narrative texts (e.g., Macken-Horarik, 2003; Rose, 2005, 2019; Rothery & Stenglin, 1997; Sano & Thomson, 2008). Despite the lack of a clear-cut unit of analysis for discourse semantic (e.g., Macken-Horarik, 2003; Martin, 1992b; 2018) and attitudinal meanings, which also have flexible triggers and targets (e.g., Martin & White, 2005; Thompson, 2014), for the purpose of describing the amount of attitudinal meaning and its degree of saturation in the storytelling performances examined in this thesis, I draw on the monomodal message as the unit of analysis.

As explained in Chapter 4, the monomodal message has been defined in this study following Hasan's definition (2009, as cited in Moore, 2017), which captures the different lexicogrammatical realisations of meaningful discourse prosodies in the story. The results observed in the eight storytelling performances are summarised in **Table 5.1** in terms of:

- the presence of attitudinal meanings in relation to the number of attitudinally coloured messages per performance,
- the number of appraising items realising attitude, either through inscribed lexis or invoked tokens that colour monomodal messages and,
- the attitudinal saturation, that is, the number of appraising items observed per coloured message.

⁶⁷ Martin (1992a, p. 599) adds the importance of modelling genre structure “recognising simultaneous dimensions of experiential and interpersonally” instead of only taking “the unidimensional modelling undertaken by Labov”.

Table 5.1 – Number and saturation of attitudinal meanings (any attitudinal type) in Cinderella corpus

<i>Storyteller & total messages in their performed story</i> <i>Measure of attitudinal manifestation</i>	Christine	Lindy	Jill	Richard	Cath	Maria	Christopher	Storyteller 8	Totals/ Mean
	165	181	401	440	156	168	229	267	2007
No. of attitudinally coloured messages (%)	92 (56%)	124 (69%)	232 (58%)	209 (48%)	73 (47%)	99 (59%)	126 (55%)	154 (58%)	1109 (55%)
Appraising items realising attitude	106	173	287	259	101	133	157	203	1419
Attitudinal saturation (No. of appraising items per coloured message)	1.15	1.40	1.24	1.24	1.38	1.34	1.24	1.31	1.29

In general terms, as can be seen in **Table 5.1**, the data consist of 2007 monomodal messages, out of which 1109 (55%) are coloured by at least one instance of attitudinal meaning (see average attitudinal saturation of 1.29). The percentage of monomodal messages coded for attitudinal meanings ranges from 47% to 69%, which constitutes a clear tendency for storytellers to colour their texts with both positive and negative attitudes. Further, the fact that all attitudinal saturation measures are higher than 1 establishes a pattern in which speakers infuse messages with more than one attitudinal meaning. For example, the monomodal message, *and they **could not believe** (1) their **good fortune** (2) that this **mysterious** (3) princess had **favoured** (4) them with her presence* is coloured by four instances of attitudinal meanings coded as follows:

- (1) *and they **could not believe***, [stepsisters ≤ -affect: perturbation ≥ their good fortune]
- (2) *their **good fortune***, [narrator ≤ +appreciation: quality ≥ fortune]
- (3) *that this **mysterious** princess*, [narrator ≤ -judgement: normality ≥ princess]
- (4) *princess had **favoured** them with her presence*, [narrator ≤ +judgement: propriety ≥ princess]

These results resonate with the well-established presence of attitudinal meanings in stories reported by studies within SFL (e.g., Rose, 2005, 2020; Bednarek, 2008). This makes these performances of Cinderella a very productive context to explore the expression of emotion from a multi-stratal and multi-semiotic perspective.

5.1.2 Attitudinal presence in the Evaluation stage of the Cinderella story

The story of Cinderella (as performed in the data set analysed in this thesis) consists of the following generic structure: Opening ^ Orientation ^ Complication 1 ^ Evaluation 1 ^ Resolution 1 ^ Complication 2 ^ Evaluation 2 ^ Resolution 2 ^ Closing⁶⁸. This generic structure projects two moments with obligatory and typically explicit attitudinal meanings, Evaluation 1 and 2. The following results show the tendencies in the distribution of monomodal messages across these stages and how attitudinal meanings distribute across them.

Taken together, Evaluation stages in the performances contained a total of 80 monomodal messages (4% of the 2007). Further, only 65 out of the total 1419 instances of attitudinal meanings were present in these messages. Therefore, the attitudinal

⁶⁸ See Chapter 4 for details about the generic structure for each performance.

saturation measure in the Evaluation stage, 0.81, was lower than the overall saturation measure, 1.29. These results suggest a tendency for attitudinal meanings to be spread throughout the stages of the narratives instead of concentrating in a discrete evaluative stage.

To account for this tendency, a step further in the description of attitudinal meanings is provided in the next section where their distribution across all phases in the performances is explored.

5.1.3 Attitudinal presence in Cinderella's phases

Story phases are “described as the basic building blocks of plot structure across story genres” (Rose, 2020, p. 280). As such, they perform different meanings that strategically engage the audience with the story plot. Certain points in the story plot foreground attitudinal meanings: ‘Reactions’ capture characters’ emotional outcomes, ‘Reflections’ voice characters’ intrusions and ‘Comments’ capture narrators’ intrusions (Martin & Rose, 2008). A further intrusion likely to foreground attitude is ‘Mediation’, which is proposed in this thesis to describe the storyteller’s voice (see Chapter 4). Other points in the narrative anticipate the presence of attitudinal meanings, which either present the characters’ identities and their spatial and temporal context in the ‘Settings’ phase or to describe sensual imagery and characters’ qualities in the ‘Descriptions’ (Rose, 2006; 2020).

Even so, attitudinal meanings are still spread out across all the narrative phases including ‘Events’, ‘Problems’ and ‘Solutions’, as demonstrated in the results presented in **Figure 5.1**. This figure shows the distribution of the 1419 attitudinal instances across the phases in the eight performances in terms of percentages. For example, 213 instances out of the total number of 1419 were observed in ‘Reflections’, which is 15%.

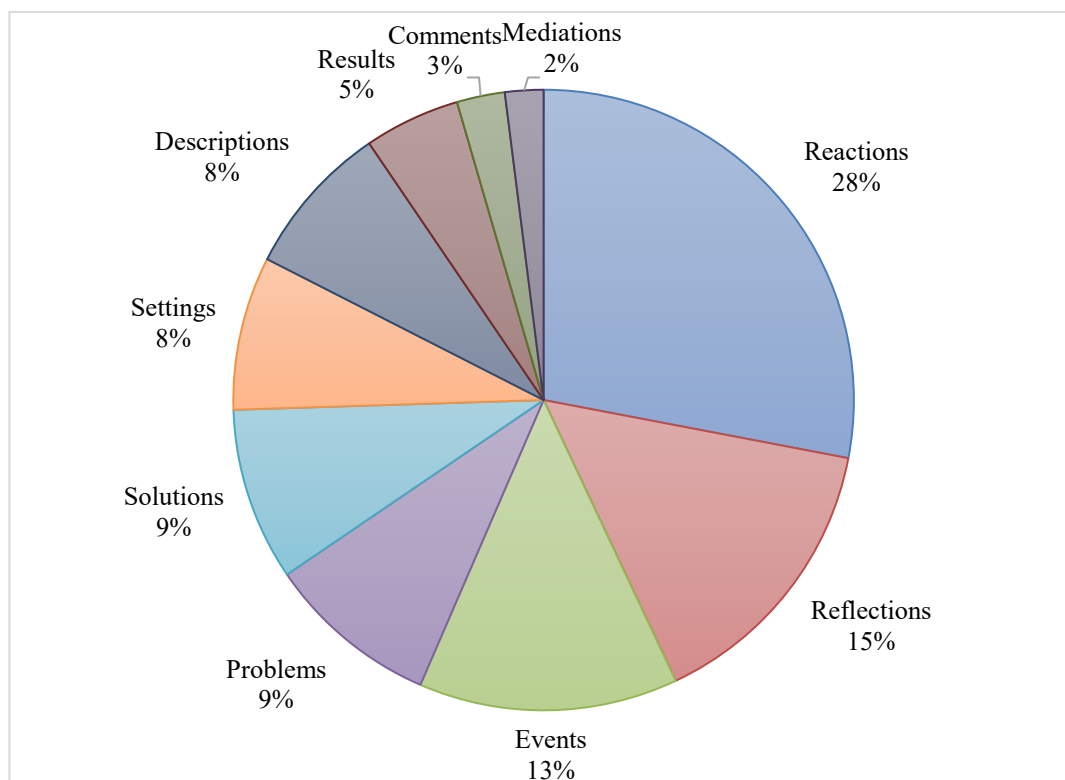


Figure 5.1 – Attitudinal meaning frequency of occurrence across phases

The distribution of attitudinal meanings across the phases in the storytelling performances⁶⁹ highlights the interspersed nature of attitudinal meanings in narratives. However, given the constraints of this thesis and the higher concentration of attitudinal meanings in the ‘Reactions’ (28%), I narrow down the micro-level analysis and description of facial expression and affectual meanings in the verbiage to this one phase in all eight performances (see Chapter 7).

This section presented an overall view of the interspersed presence of attitudinal meanings in the storytelling performances. It has shown the high presence of attitudes in this genre with a tendency for more than half the text to be coloured by attitudinal meanings. Further, it has accounted for the dispersed nature of the evaluation in narrative texts which spreads across the whole text with a higher tendency to occur in the ‘Reaction’ phases. However, evaluative meanings also spread over other phases to fully fulfil the genre’s purpose, guiding the audience through a rollercoaster of tension-building and tension-releasing moments in the story, with their concomitant emotions. More detailed qualitative analysis and interpretation of how the attitudinal meanings shift throughout these story phases are necessary to describe the work these meanings

⁶⁹ The instances were counted manually in the texts analysed.

do to engage the audience and share meanings that represent deep cultural values and understandings. Even though a complete description of this work is well beyond the scope of this thesis, the next sections of this chapter illustrate future possible approaches to the kind of analysis and interpretation needed to build our understanding of how verbiage affordances cooperate with sound and facial semiosis in the final multi-stratal and multi-semiotic expression of emotion.

5.2. Choices in ATTITUDE TYPE in Cinderella: Foregrounding emotion

Attitudinal meanings can be classified within three sub-systems depending on whether they express emotions (sub-system of AFFECT), appreciate things (sub-system of APPRECIATION) and/or judge people and their behaviour (sub-system of JUDGEMENT) (Martin & White, 2005). This set of choices across the three sub-systems of ATTITUDE TYPE is indeed a unique affordance of verbiage, as sound semiosis and facial expression are thought to be mainly concerned with the expression of different affectual meanings⁷⁰ (Ngo et al., 2022; Painter et al., 2013; Tian, 2011; Welch, 2005). The analysis of the storytelling performances attending the realisation of the three types of attitudinal meanings realised in the verbiage is presented in **Table 5.2**.

Table 5.2 – ATTITUDE type distribution in percentages for each storyteller

Storyteller ATTITUDE	Christine (%)	Lindy (%)	Jill (%)	Richard (%)	Cath (%)	Maria (%)	Christopher (%)	Storyteller 8 (%)
JUDGEMENT	19	42	30	21	26.5	29	31	32
APPRECIATION	24	21	27	26	26.5	33	21	33
AFFECT	57	37	43	53	46	38	48	35

Table 5.2 shows the tendencies in the percentage of attitudinal meaning in the monomodal messages of each storyteller. There is a shared pattern for AFFECT to be the preferred option over APPRECIATION and JUDGEMENT in all stories except Lindy's, where JUDGEMENT prevails.

The overall higher incidence of affectual meanings over APPRECIATION and JUDGEMENT foregrounds one of the key social purposes of children books which involve not only sharing culturally appropriate ways of emotional behaviour but also naming

⁷⁰ Painter (2003, p. 204) suggests the possibility for “voice quality, intonation and facial expression [to] evoke appreciation in an otherwise neutral utterance” and Unsworth (2015) proposes a possible association between facial expression and JUDGEMENT.

and describing behaviours typical of those feelings (Painter, 2003). In order to show how the storytellers' texts fulfilled the genre's purpose in varied and unique ways, I will now consider the different lexicogrammatical realisations used to enact attitudinal meanings in the performances drawing particular attention to affectual meanings.

5.2.1 Realising attitudinal meanings in lexicogrammatical choices

The verbal expression of emotion and attitudes draws on a great variety of lexicogrammatical resources. This variety is exemplified in this chapter section in instances extracted from the storytelling performances that illustrate the affordances of verbiage for expressing attitudinal meanings with different degrees of directness and implicitness (Bednarek, 2008; Martin & White, 2005). This section also presents a discussion highlighting the relation between these degrees of realisation and how their likely interpretation depends more or less on the audience's familiarity with the culture in which the text is embedded and the audience's reading position together with the co-text and context (Macken-Horarik & Isaac, 2014, Martin & White, 2005). Interpreting attitudinal meanings in the storytelling performances implies, therefore, recognising the great variety of lexicogrammatical resources selected by the storytellers for realising ATTITUDE as well as the possibility of flagging ATTITUDE using the discourse semantic system of GRADUATION. However, as this thesis focuses on the expression of emotion, I narrow down the description of these resources to examples of affectual meanings.

As described in Chapter 3, the discourse semantic categories within AFFECT (Martin, 2020b; Martin & White, 2005) can be realised by a range of lexicogrammatical patterns which can be placed on a cline according to the degree of explicitness the resources have in relation to the affectual meaning they enact. Martin and White (2005, p. 67) present these patterns as "different strategies for inscribing and invoking attitude" and Martin (2020b) expands the description of delicacy including options that capture interjections ('interject' option in the 'wave' subsystem of 'flag') as well as graduated meanings ('raise' option in the 'flag' subsystem).

The results presented in this section consider both inscriptions and invocations of affectual meanings realised through different lexicogrammatical choices. These realisations of affectual meanings diversify across many lexicogrammatical structures that express emotions directly or indirectly. Direct realisations can enact AFFECT as qualities and processes, as well as their nominalisations and comments, while indirect

realisation varies in wordings which include lexical metaphors, interjections, graduated meanings and descriptions of experiences that invoke emotions (Martin, 2020b; Martin & White, 2005). As the examples below indicate, storytellers borrow from a wide range of both inscribed and invoked AFFECT in the corpus of Cinderella performances to fulfil the narrative social purpose related to the expression of emotion.

5.2.1.1 Direct realisations of affectual meanings

Affect as 'quality'

In the data analysed for this thesis, there are three ways affectual qualities are deployed strategically in stories:

- as Epithets, to describe participants' traits, mainly characters,
- as Attributes, to provide participants with specific affectual states, and
- as Circumstances, to colour the way processes are carried out.

The following examples illustrate each of these functions with instances from the performances.

- Describing characters' traits:

Only a few instances of Epithets describing grammatical participants were observed in this data set. For example, Storyteller 8 starts his performance by introducing Cinderella's father in the setting of the story as the emoter of 'misery' in *Once upon a time, there was a man, a very **sad** man* (Storyteller 8). He then describes the magical change of a rat into a coachman who feels 'cheer' in *Now her fairy godmother chose the one [rat] with the biggest whiskers, touched it with her magic wand and turned it into this **jolly**, fat coachman with big whiskers. He was a **jolly** fellow* (Storyteller 8). Similarly, and probably due to the influence of the Perrault's written translation, Lindy describes the coachman with the same emotional lexis, attributing to him the same affectual meaning, *And with a flourish of her fairy wand, she turned him into a **jolly** coachman* (Lindy).

- Providing affectual states to characters:

Most affectual qualities in the data set were instantiated in the lexicogrammar as Attributes, attributing feelings of different types to participants (a more detailed

description and interpretation is provided in section 5.5). For example, in the Setting phase, Cinderella's emotions range from positive 'cheer' as in *Once, there was a little girl and at first, she was so **happy***, to negative 'misery' in *But then one day, her mother died and she was very **sad*** (Chris). The stepsisters' feelings, however, were connected with being interested ('interest') as in *I'm so excited* (Jill) or perturbed ('perturbance') in *The stepsisters were **shocked*** (Jill). The prince was attributed positive 'cheer' as in *he was so **happy** when he saw her carriage coming in* (Storyteller 8) but also a negative sense of insecurity glossed as 'disquiet' when Cinderella ran away from him: *The prince was **confused*** (Richard); and also sadness ('misery'), in *The prince was **heartbroken*** (Lindy).

- Colouring processes:

The return to equilibrium and positive feelings ('cheer') was directly inscribed in 5 of the 8 performances, with slight variations of the typical fairy tale ending *And they lived **happily** ever after* (Christine). Another instance in the data set was *They'll do **delightfully*** (Richard) where the godmother appraises positively ('pleasure') the mice that she will turn into horses.

Affect as 'process'

Processes are key to representing experiences in stories. In this thesis, they have been interpreted as having three functions: sharing characters' internal dispositions, showing their embodied manifestations of behaviours and showing specific ways of saying. In doing so, processes represent to the audience a world of being, doing and saying that they themselves can relate to. Examples of attitudinal processes in this data are as follows:

- Sharing internal dispositions:

Affective mental processes were used by storytellers as windows to characters' thoughts. For example, in *Well Cinderella **didn't really understand** why she would need a pumpkin to go to the ball* (Lindy), the storyteller projects Cinderella's confusion ('disquiet'), negating the mental process *understand*.

- Showing embodied manifestations:

Surges of behaviour show characters' physical reactions to different experiences in the story. Even though surges were considered as inscriptions of affectual meanings, coding these instances required a higher degree of interpretation and reliance on co-text and context than most qualities did. For example, the behavioural process 'laugh'⁷¹ was coded as a manifestation of both negative ('antipathy') and positive ('cheer') affectual meanings. The stepmother and stepsisters showed their contempt towards Cinderella's attempt to try on the slipper in *And her stepmother and stepsisters they **laughed** and they **laughed** and they **laughed*** (Lindy) whereas Cinderella herself manifested her own happiness with laughter a bit later on in the story in *And then **laughing**, Cinderella reached into her pocket, took out the other slipper and placed it on the other foot* (Lindy).

- Showing specific types of saying:

Emotionally coloured verbal processes were included at strategic points in the performances. These add affectual meanings that show verbal manifestation of 'confidence', mainly of the male characters in power (the king and the prince), as in *And so the king **announced** a great ball, where all the ladies of the kingdom would come and meet the prince* (Chris) and in *He [the prince] took her to the centre of the ballroom and **bid** the orchestra play and then they danced* (Lindy). Most other characters' verbal manifestations, however, are introduced by the emotionally uncharged verb *said*. Patterns of association between characters and verbal processes should make a very productive area of future research, particularly in relation to differences in mode which focus on speaking and writing (Martin, 1992a).

Affect as 'grammatical metaphor'

Nominalisation of qualities and processes may function to present a sense of 'taken-for-grantedness' (Martin & White, 2005, p. 157) for attitudinal meanings, where certain characters' traits, for example, are shared as rather objective, unquestionable representations of experience. The use of nominalised processes was exploited by the storytellers mainly to refer to royal communication in the performances, with nominalisations of verbal processes for characters portrayed as having feelings of

⁷¹ See Knight (2011) for a detailed description of laughter as an interpersonal semiotic resource.

security and confidence. Instances of this include *Well, the next day, there was a grand royal **proclamation*** (Lindy) as the nominalised process of proclaim, which enacts the crown's 'confidence', *But one day, an **announcement** came* (Jill) and *And then, that afternoon, he made a **declaration*** (Richard), also nominalising verbal processes coloured by a sense of 'confidence' for the speakers carrying out the sayings of *announcing* and *declaring*.

5.2.1.2 Indirect realisation of affectual meanings

Affect as 'lexical metaphor'

Lexical metaphors realising affectual meanings are tokens of attitude, whose main function "is to extend the negative [or positive] prosodies" (Martin & White, 2005, p. 76) of inscribed instances of AFFECT. Very few lexical metaphors were identified in the data set and their interpretation relied heavily on the co-text as well as on the intensification of processes used in the lexical metaphors (Macken-Horarik & Isaac, 2014). For example, a positive affectual prosody colours the following text, describing a precious moment for Cinderella and the prince in the dance floor in *But tonight, she was as besotted with him as he was with her. And they danced, and they talked, and they danced. And **the night whirled passed them*** (Jill). Finishing with the lexical metaphor *the night whirled passed them*, this can only be interpreted as spreading a positive affectual prosody by understanding the previous saturation of affectual meanings in the inscriptions: *besotted*, *danced* (repeated) and the token *talked*, all of which affords their positive feelings in this co-text and context.

Affect as 'grading' and 'ideational choices'

Selected wording choices can invoke affectual meanings in a very subtle and indirect way which can function to "naturalise evaluation, especially when attitude is not explicitly inscribed" (Hood & Martin, 2007, p. 745). Intensified meanings and representations of experience can be interpreted as cues for invocation of affectual meanings. Such is the case in *Well, she spent **the evening looking, and feeling, seeing, and smelling everything** she could; **taking in every detail*** (Jill). This example combines the resources of intensification of the activities (realised by the many -ing instances) and quantification of the time scope for those activities (*the evening*) while the number of

details (*every*)⁷² upscales a positive affectual prosody invoked by the representation of Cinderella's internal state in the mental and behavioural activities/processes of *looking, feeling, seeing, smelling* and *taking in*. Deciding on one affectual type for this instance required discussion between the coders and a decision was made to limit the degree of specificity of this invocation to AFFECT TYPE and VIBE, 't, satisfaction'. There were many cases like this in which affectual meanings were enacted through grading and/or ideational meanings. The interpretation of the level of delicacy committed was assessed on a case-by-case basis by the analyst.

Affect as 'interjections' and 'onomatopoeia'

Sounds that occur as lexis, interjections and onomatopoeia can function "as outbursts of evaluation" (Martin & White, 2005, p. 69). The degree of specificity in relation to the type of affectual meaning they associate with depends on shared cultural experience, immediate context and co-text to a much greater degree than any other token of attitudinal meaning. Even familiar interjections such as *wow*, which is typically associated with a feeling of surprise, can also be interpreted as exclaiming pleasure or dismay (Wow, 2023, Macquarie Dictionary). For example, the affectual meaning of 'perturbance' associated with *wow* in '*Wow!*' said Cinderella. *That's amazing* (Richard) was made explicit by reference to *amazing*, which was double coded as an inscription of positive 'APPRECIATION: impact' and a token of 'perturbance'. Other interjections, such as *oh*, remained unclear in terms of the affectual meanings they display and were coded as token of positive or negative AFFECT, especially when the verbiage is considered without the cooperation of vocal qualities and/or facial expression (See Chapter 8).

Onomatopoeia was considered as a resource that amplifies two types of affectual meanings in this data set: First, in the case proclamations in the story with trumpet sound preceding or following the announcement, it functions to upscale the 'confidence' of the characters'; and second, in Storyteller 8's description of the prince's feeling of 'affection' towards Cinderella with *his heart going boom-boom-boom....*. These instances of verbiage representations of sound highlight the impact sound semiosis has in language, either as persistent "residual protolanguage material" (Halliday, 1975; Painter, 1984, 1998, as cited in Martin & White, 2005, p. 69) or as part

⁷² See Martin and White's (2005, p. 154) "system network for graduation: force and focus" for further details.

of the phonological resources available to speakers of English. These phonological resources are further explored in Chapter 6, which describes a group of semogenic vocal qualities and their affectual meaning-making potential in detail.

In summary, this section has described the variety of lexicogrammatical resources deployed by the storytellers to express affectual meanings in connection with invocation and implicitness. It has highlighted the importance of considering the co-text, context, cultural familiarity and analyst's/audience's reading position and the impact these can have in interpreting deeper meanings. Section 5.3 below focuses on how different attitudinal types and opposing attitudinal vibes associate with the characters in the story of Cinderella to portray them as the protagonists and the antagonists of the story.

5.3. Building protagonists and antagonists in Cinderella: patterns of couplings

Characters in stories for children play a central role in influencing the child reader/listener/viewer “to think in particular ways about culturally significant values and behaviours” (Thomson, 2017, p. 198). Therefore, a thorough understanding of the attitudinal choices that couple with different characters is essential for revealing both the characters' personality and their growth throughout the story of Cinderella, both of which contribute to the deeper meanings infused in the story. This story is well-known for portraying a contrast between good and evil, as materialised in the female characters of Cinderella and the stepsisters (and stepmother – though she is not reported on here), respectively. However, an analysis of how these characters are coupled with positive and negative attitudinal meanings in the performances analysed for this thesis offers a more nuanced description of how storytellers actually achieve this contrast. **Tables 5.3** and **5.4** show the opposing vibes of AFFECT, APPRECIATION and JUDGEMENT that are associated with the characters of Cinderella and the stepsisters. **Table 5.3** shows the distribution of negative and positive AFFECT, APPRECIATION and JUDGEMENT in relation to Cinderella and the stepsisters as Appraisers (attitudinal sources). **Table 5.4** includes the results for the distribution of negative and positive AFFECT, APPRECIATION and JUDGEMENT for Cinderella and the Stepsisters as Appraised (attitudinal targets or triggers). The results were organised in the table showing the row of percentages for each attitudinal type and vibe for all the storytellers' choices as a group. A description of the tendencies observed in both tables is presented below each table, followed by an

interpretation of all patterns of couplings.

Table 5.3 – Distribution of negative and positive APPRAISAL by Appraiser, Cinderella and her stepsisters

APPRAISAL TYPE and VIBE	Cinderella Appraiser	Stepsisters Appraiser
Negative AFFECT	75%	25%
Positive AFFECT	75%	25%
Negative JUDGEMENT	25%	75%
Positive JUDGEMENT	23%	77%
Negative APPRECIATION	63%	37%
Positive APPRECIATION	47%	53%

The results for all affectual meanings where Cinderella and her stepsisters are the appraisers in the corpus (see the first two rows in **Table 5.3**) show that Cinderella is depicted as a character who emotes much more than the stepsisters, both negatively (with Cinderella being the source of 75% of the negative AFFECT observed whereas the stepsisters account for 25%) and positively (Cinderella is the Appraiser for 75% of the positive AFFECT compared with 25% for the stepsisters). In contrast, the stepsisters are the appraisers who most frequently use JUDGEMENT resources, both positive (75%) and negative (77%). Choices in APPRECIATION are more balanced for the positive vibe for both Cinderella (47%) and the stepsisters (53%) however Cinderella has the most negative instances (63%).

Table 5.4 – Distribution of negative and positive appraisal by Appraisal target, Cinderella and her stepsisters

APPRAISAL type and vibe	Cinderella Appraised	Stepsisters Appraised
Negative AFFECT	76%	24%
Positive AFFECT	87%	13%
Negative JUDGEMENT	39%	61%
Positive JUDGEMENT	81%	19%
Negative APPRECIATION	59%	41%
Positive APPRECIATION	81%	19%

The results shown in **Table 5.4** show the tendencies for all attitudinal meanings where Cinderella and her stepsisters were coded as targets of AFFECT, JUDGEMENT and APPRECIATION. A clear pattern can also be observed when considering how these characters are appraised throughout the performances. According to these results, Cinderella triggers most affectual meanings, particularly positive ones (76% of the

negative and 87% of the positive). She is also the target of most positive JUDGEMENT (81%) and APPRECIATION (59%), while the stepsisters receive most negative JUDGEMENT (61%) and quite a fair percentage of negative APPRECIATION (41%).

The results presented in **Tables 5.3** and **5.4** point to the fact that the storytellers coupled attitudinal meanings with the characters of Cinderella and the stepsisters in patterned ways which portray particular characteristics. While Cinderella is portrayed as a sensitive, emotional character who experiences both positive and negative feelings, the stepsisters are mainly depicted as judgemental. Further, the association of the characters with APPRECIATION also strengthens their differences. Cinderella mainly appraises her own clothes and appearance negatively, as in *I'm all covered in rags* (Richard) but she is also the target of most positive APPRECIATION, mainly by others, but also occasionally by herself, as in *I feel beautiful* (Richard). Cinderella's negative self-APPRECIATION can be connected to the 'proper' social behaviours (being humble rather than proud) that Cinderella is mainly associated with, as she is mainly judged positively. The stepsisters, on the other hand, are mainly appraised with negative JUDGEMENT and APPRECIATION. The patterns described support the well-established roles of good protagonist for Cinderella and evil antagonist for the stepsisters, inviting children to aspire to like, side with and even imitate Cinderella.

We now move to describe the presence of affectual glosses in the eight performances analysed.

5.4. AFFECT TYPE, VIBE AND CAUSE: affectual presence in Cinderella

This section focuses on the different emotions selected by the storytellers in the data set to explore how they foreground certain interpretations and reading positions of affectual meanings. Even though all storytellers performed Perrault's version of Cinderella, the results presented below show the variety of interpretations and reading positions projected by the storytellers. As stated in Chapter 3, Martin (2020a) has argued that affectual types can be modelled as affectual glosses. In other words, affectual glosses can be understood as a level of delicacy that depicts combinations of choices of TYPE, VIBE and CAUSE. **Table 5.5** summarises the association between affectual glosses (both inscriptions and invocations) and the eight storytellers' performances.

Table 5.5 – Nuanced affectual presence per storyteller

storyteller Affectual gloss	Christine	Lindy	Jill	Richard	Cath	Maria	Chris	Storyteller 8	Tendencies
1. affection									5/8
2. cheer									1/8
3. pleasure									3/8
4. interest									4/8
5. confidence									1/8
6. trust									0/8
7. desire									6/8
8. antipathy									3/8
9. misery									5/8
10. displeasure									0/8
11. ennui									0/8
12. disquiet									4/8
13. perturbation									2/8
14. fear									6/8

Table 5.5 shows the prevalent affectual glosses selected by each storyteller. The coloured cells (orange for positive affectual meanings and green for negative ones) mark all the cases of affectual glosses that have been selected by one storyteller for at least 10% of both inscribed and invoked instances. These results attest that the storytellers interpret and project different meanings when reading the same text. As can be seen from these coloured cells, each storyteller displays particular preferences in positive (highlighted in orange) and negative (highlighted in green) affectual meanings. For example, while both Christine and Lindy preferred five affectual meanings, they have only one feeling in common, ‘pleasure’. The rest of their affectual choices are different as Christine has selected to colour the story with positive feelings of ‘affection’ and ‘desire’, and negative feelings ‘disquiet’ and ‘fear’ whereas Lindy’s preferences were positive ‘cheer’ and ‘confidence’, and negative ‘antipathy’ and ‘misery’.

Interestingly, not even two storytellers followed the same combination of tendencies for positive and negative affectual meanings. However, there are some common traits we can interpret in connection to the story plot which create certain patterns in the affectual resources used in the performances (Martin & White, 2005). The first of these common traits is the prevalence of the irrealis emotion of ‘desire’ (see line 7), which is present in most performances (6 out of 8). This is to be expected as the story plot is mainly based on the wishes of the prince to find a wife, and all the ladies in the kingdom’s dream to marry the prince, while Cinderella longs for a better life. Verbiage that inscribes or invokes a feeling of ‘affection’ also prevails across more than

half of the performances (5 out of 8). The foregrounding of love and tenderness is to be expected in a love story such as Cinderella, with most instances occurring, in fact, between Cinderella and the prince (see section 5.5 for further details). The dread of losing the desired love and good life is made visible in the tendency for most storytellers to express ‘fear’ (6 out of 8, see line 14) as a key emotion. Meanings coded as ‘misery’ (presented by 5 out of 8 storytellers, see line 9) and ‘antipathy’ (by 3 out of 8 storytellers, see line 8) are the other tendencies. Exploring the overall tendencies of affectual glosses across all storytellers allows us to uncover what can be considered the key emotional struggle portrayed in Cinderella: the search for desired love and the fear of losing it. These central “conditions of human existence” (Hasan, 1996, p. 54) at the centre of Cinderella could in part explain the long-lasting success and numerous reiterations of the story plot in different cultures and times.

While this section summarised overall affectual tendencies shared by all storytellers even in their different renderings, the next section reflects on these prevalent affectual meanings in relation to their sources, exploring in this way how the resources of verbiage depict who gets to feel what in the story.

5.5 Affectual sourcing, stances and alliances: verbiage affordances

In their performances, storytellers exploit a variety of strategies to show who the sources of the affectual meanings are (Martin & Rose, 2003). In doing so, they create characters’ emotional characterisation, that is “the process of revealing the personality of a character in a story and plot” (Ngo, 2018, p.32). This section describes the affordances of verbiage (as explored in the written transcriptions of the performances) to construe affectual sources and, in doing so, suggests an important limitation in relation to identifying the storytellers’ affectual stances and alliances.

Most attitudinal meanings identified in the written transcription of the performances that are coded for APPRECIATION and JUDGEMENT have been allotted to the default appraiser, who is the narrator of the story (Martin & White, 2005). This is the case with most instances in the ‘Setting’ and ‘Description’ phases where the audience is introduced to a *beautiful, kind* Cinderella and the *ugly, mean* stepsisters and stepmother. Affectual meanings, however, were mainly attributed to the characters of the story. As such, the analysis below accounts for the different resources identified in the verbiage through which the storyteller interpreted the affectual sources of the story. To illustrate

affectual sourcing resources, I use an extract from Lindy's performance of two phases:
Complication 2 – true love search and Evaluation 2 (Lindy), in **Table 5.6** below.

Table 5.6 – Extract from a performance illustrating affectual sourcing resources

Transcription in monomodal messages Appendix A Lindy, messages 131-148, timespan 10:48.0 – 12:05, (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
	JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Complication 2 – true love search						
131- While <i>Cinderella</i> was having <u>such a fine</u> (1) time (2), she failed (3) to notice the clock on the wall, as the time ticked by.	t, -capacity (3)	+quality (1)	t, cheer (2)	upscaled (1)	Time at the ball (1) Cinderella (3)	Narrator (1 & 3)/ Cinderella (2)
132- <i>It was <u>only</u> when the clang of midnight struck that she realised</i>	t, +capacity			downscaled	Cinderella	Narrator
133- and <i>she ran out to the ballroom and down the stairs</i>			t, fear		magic ending	Cinderella
134- and <i>in her haste she dropped one of those slippers off her foot.</i>			t, fear		magic ending	Cinderella
135- And <i>she kept on running <u>all the way home.</u></i>			t, fear	upscaled	magic ending	Cinderella
136- Well the prince tried to follow.	+tenacity			downscaled	Prince	Narrator
137- <i>He ran outside</i>			t, interest			Prince
138- and there on the stairs he found that glass slipper						
139- and he made his way to where the guards stood.						
140- He said ‘did you see a princess running by?’						
141- And they said ‘no’, the only person that’s been by was some odd , a little umm, beggar farm girl.	-normality				Cinderella	The palace guards
Evaluation 2						
142- The prince was heartbroken			misery	upscaled		Prince
143- Well, such a tale did the stepsisters tell Cinderella when they arrived home.						
144- ‘Oh, there was this mysterious princess <u>again</u>	-normality			upscaled	Cinderella	Stepsisters
145- And oh, the prince seemed <u>very much</u> in love with her			affection	upscaled	Cinderella	Prince
146- because she just disappeared at the stroke of midnight						
147- and then he was holding her glass slipper and just looking at it and						
148- weeping <u>for the rest of the night.</u> ’			misery	upscaled		Prince

As can be seen in the column farthest to the right in **Table 5.6**, attitudinal source, different characters are given voice to source attitudinal meanings (either APPRECIATION or JUDGEMENT) but only Cinderella and the prince are given affectual sourcing. However, their affectual sourcing (in **bold** in **Table 5.6**) is mediated by the narrator who, in recounting the story, describes Cinderella’s feelings with a token of ‘cheer’ (message 131 – having a *fine* time) and ‘fear’ (messages 133-135 – running out of the ballroom, dropping her slipper, etc) as well as the prince’s feelings of ‘interest’ in going after Cinderella (message 137 – running outside) and sadness at her disappearance (message 142 – being heartbroken) or by the stepsisters’ words who portray an in-love prince (message 145 – seeming very much in love with her) who weeps the loss of his lover (message 148).

The verbiage resource typically used to show that certain words or thoughts belong to someone else is projection, where one verbal or mental clause projects another, which contains the “contents” of the thought or saying (Halliday & Matthiessen, 2004). Projections take different forms in the performances analysed. For example, in the extract from Evaluation 2, analysed below, the word *tale* names the ‘speech act’ to follow, which is introduced by the reporting verb *tell*, followed by a direct quote with the exact words the stepsister used to share with Cinderella what had happened that night (Martin & Rose, 2003). As such, this example depicts the recursive potential of projections, with the narrator sharing the stepsisters’ words, which, after Martin and Rose (2003), can be visualised in speech bubbles in **Figure 5.2**.

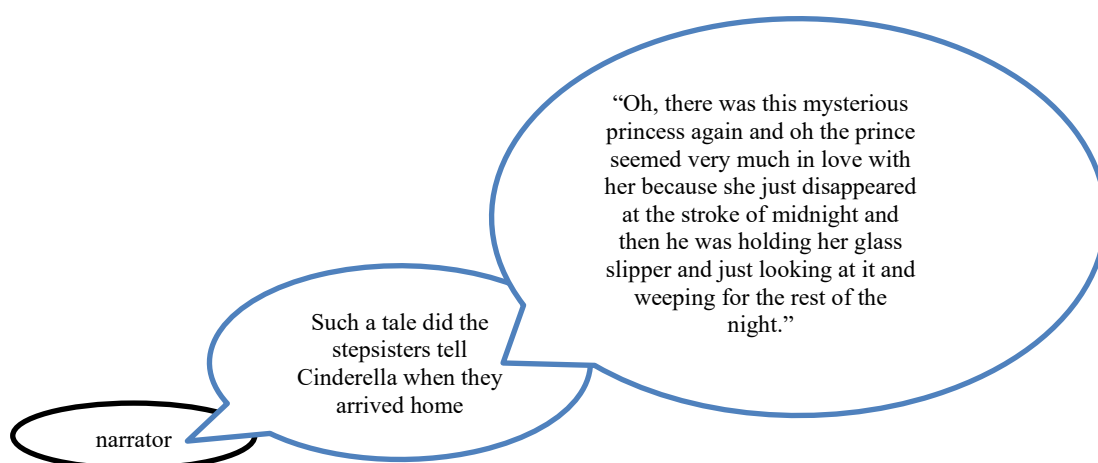


Figure 5.2 – Recursive projection visualisation of a verbiage example

To summarise, affectual sourcing can be realised by different resources of projection which can make explicit the affectual voices of characters in descriptions authored by either the narrator, as in *The prince was heartbroken*, or by another character, as when the stepsisters report that *the prince seemed very much in love with her*. In these instances, the affectual voice is either mediated by the narrator, another character or unmediated authorial instances, where the characters themselves express how they are feeling, as in when the prince says *I'm in love with her* (Christine). However, an important limitation comes to light when reflecting on this analysis. When mediated instances are analysed from the verbiage only, i.e., independently from the semogenic vocal qualities used by the storyteller, it would often be misleading to code the narrator as the default appraising voice for the affectual meanings which might be enacted in those extracts. This limitation is also true for the affectual stance of the stepsisters recounting to Cinderella the events of the night (in the example analysed above). Whereas as readers, we can imagine a certain tone of voice the stepsisters might be using, we have no certainty the narrator or the storyteller intend the stepsisters to co-select the same affectual vocal profile. Therefore, there is no evidence in the text alone to either prove or reject readings that entail alliances between the characters, or between the narrator or storyteller with the characters for that matter.

Having described different instances of projection as one of the key resources in the written transcription of spoken text to identify affectual sources, I now explore the association of affectual meanings as glosses with the main characters of the story of Cinderella. To do this, I draw on Bednarek's (2008, p. 184) concept of 'affective stance', which enables an interpretation of the characters' emotional experiences in terms of "the co-selection or patterning" of who gets to feel which affectual meanings. This is important because it foregrounds certain emotional traits as part of the expressive characterisation of characters (Bednarek, 2011). **Table 5.7** below summarises the inscribed and invoked affectual meanings of the main characters⁷³ and provides examples of the most frequent lexical items used in all performances for each affectual gloss. Note that a different colour is used for inscriptions and invocations of each affectual gloss.

⁷³ The characters were classified as main characters on the basis of the story plot and because they were associated with the most instances of affectual meanings in the NVivo file.

Table 5.7 – Cinderella’s characters, affectual glosses and appraising items in all performances

Character	Affectual gloss	Appraising items
Cinderella	affection	<i>besotted, in love, forgave, hugged</i>
	t, affection	<i>She reunited with the prince, those two were almost inseparable</i>
	cheer	<i>laughing, enjoy, happy, happily</i>
	t, cheer	<i>Cinderella was having such a fine time</i>
	desire	<i>wish, would love/like, wanted</i>
	t, desire	<i>wouldn't it be wonderful to go to the ball...</i>
	interest	<i>Wondered, curious, dying to know, excited</i>
	t, interest	<i>It was a long and exciting journey but what was even more exciting was what was going on in Cinderella's head</i>
	pleasure	<i>Thank, liked, delighted</i>
	t, pleasure	<i>She was having such a wonderful time</i>
	confidence	<i>Knew in her heart</i>
	trust	<i>Free to enjoy</i>
	misery	<i>sad, alone, cried, sobbed, wept, tears</i>
	t, misery	<i>her mother died</i>
	disquiet	<i>embarrassed, confused</i>
	t, disquiet	<i>Who on earth are you?, but how can I get to the ball?</i>
Stepsisters	perturbance	<i>gasp, shocked, wow, surprised, amazed</i>
	t, perturbance	<i>It was amazing</i>
	fear	<i>worried, fled</i>
	t, fear	<i>she ran/raced fast out of the ballroom</i>
	displeasure	<i>not pleased, didn't like</i>
	ennui	<i>didn't notice</i>
	pleasure	<i>liked, admiring themselves, delighted</i>
	desire	<i>wanted, would love/like</i>
	t, desire	<i>you're the only person that could do it, do it!, we're gonna get dresses like it.</i>
	interest	<i>Excited, admired</i>
	t, interest	<i>I can't wait to meet the prince, all they could talk about was the strange lady</i>
	cheer	<i>happily</i>
	confidence	<i>Sure</i>
	antipathy	<i>laughed at, lolled, rolling on the floor laughing</i>
	t, antipathy	<i>no, you could never go to a ball, Well, don't bother with her. Can't you see she's just a servant?, you'd never fit in there. Don't be ridiculous.</i>
	displeasure	<i>Hated, jealous</i>
	t, displeasure	<i>The other one snatched it off her, Argh, I don't believe he's still looking for her</i>
	t, disquiet	<i>What am I gonna wear?, We don't know why?</i>
	misery	<i>sorry, ashamed</i>
	t, misery	<i>they fell to the floor at her knees and begged her forgiveness</i>
	perturbance	<i>shocked, amazed, surprise,</i>

Character	Affectual gloss	Appraising items
Stepmother	cheer	<i>happily</i>
	pleasure t, pleasure	<i>Pleased That's delightful</i>
	t, desire	<i>Let's go and introduce you to your future husband</i>
	t, interest	<i>Girls, girls!, quickly! Quickly! But her stepmother also could talk about nothing else.</i>
	confidence	<i>sure</i>
	antipathy	<i>did not like, did not care</i>
	displeasure	<i>scowled, angry</i>
	disquiet	<i>worried</i>
Prince	affection t, affection	<i>in love, besotted, looked after, enchanted She reunited with the prince, those two were almost inseparable, the prince got down on one knee, the prince was waiting for her</i>
	cheer	<i>Happily, laughed, happy</i>
	confidence t, confidence	<i>Decreed He took her to the centre of the ball and bid the orchestra play, he made a declaration, he had determined</i>
	desire t, desire	<i>want/ed, would like, wished would you marry me?</i>
	interest	<i>Curious, stared, didn't sleep a wink for looking for his beautiful princess</i>
	t, interest	<i>come pounding down, ran into, tell everyone, turn to look</i>
	misery	<i>Weeping, heartbroken, losing hope, devastated,</i>
	displeasure	<i>angry</i>
	perturbance	<i>Awestruck, wow, amazed,</i>
	disquiet t, disquiet	<i>confused, beside himself he didn't know, confusing, how will I see her again?</i>
Godmother	affection	<i>dear</i>
	t, desire	<i>Have a lovely time, my dear</i>
	pleasure t, pleasure	<i>They'll do delightfully. Isn't that delightful?</i>
	t, disquiet	<i>we've got to get..., what could we do?</i>
	t, fear	<i>it all disappears, it'll all just vanish, it'll all go wrong</i>

The results presented in **Table 5.7** show the different emotions each character expresses in the story as a whole across all of the performances. Describing these AFFECT patterns of association pinpoints the most salient emotional characteristics that build the emotional personae for both main protagonists, Cinderella and the prince, and the main antagonists, the stepsisters, as well as for the two main supporting characters, the godmother and the stepmother. Defining these emotional personae requires the identification and comparison of characters' affective stances as the story develops, to

then be in a better position to interpret the deeper, more symbolic meanings the story promotes, in terms of who gets to feel what.

The colour coding used in **Table 5.7**, clustered together in **Table 5.8** below, helps us to identify ‘desire’ (in peach colour) as the one affectual gloss that all characters show.

Table 5.8 – Cinderella’s characters, ‘desire’ and appraising items in all performances

Character	Affectual gloss	Appraising items
Cinderella	desire t, desire	<i>wish, would love/like, wanted wouldn’t it be wonderful to go to the ball...</i>
Stepsisters	desire t, desire	<i>wanted, would love/like you’re the only person that could do it, do it!, we’re gonna get dresses like it.</i>
Stepmother	t, desire	<i>Let’s go and introduce you to your future husband</i>
Prince	desire t, desire	<i>want/ed, would like, wished would you marry me?</i>
Godmother	t, desire	<i>Have a lovely time, my dear</i>

However, as **Table 5.8** shows, only the protagonists and the antagonists’ wishes and wants are portrayed with inscribed affectual lexis. This allows for clear affectual triggers to be expressed as *going to the ball* for Cinderella and the stepsisters, and *finding love* in the case of the prince. The tokens coded for ‘desire’ associated with the stepmother and the godmother also foreground the key search for love in the story as the stepmother’s wish is for her daughters to find a husband and the godmother’s wish is for Cinderella to find love⁷⁴.

Getting ready to go to the ball and having all the right accessories to do so, however, also triggers emotions in all characters, but in this case, these are negative feelings of insecurity are glossed as ‘disquiet’, as summarised in **Table 5.9**.

⁷⁴ A more nuanced analysis of the differences between wishing for a husband and wishing for love is beyond the scope of this thesis.

Table 5.9 – Cinderella’s characters, ‘disquiet’ and appraising items in all performances

Character	Affectual gloss	Appraising items
Cinderella	disquiet t, disquiet	<i>embarrassed, confused</i> <i>Who on earth are you?, but how can I get to the ball?</i>
Stepsisters	t, disquiet	<i>What am I gonna wear?, We don’t know why?</i>
Stepmother	disquiet	<i>worried</i>
Prince	disquiet t, disquiet	<i>confused, beside himself</i> <i>he didn’t know, confusing, how will I see her again?</i>
Godmother	t, disquiet	<i>we’ve got to get..., what could we do?</i>

These results could point to the connection between desiring something and the anxiety that desire may cause as a shared common human experience projected by the story, for all people, both good and evil. It could be argued, then, that these storytellers are naturalising a reading position where anxiety is a common feeling for everyone.

Another common feeling amongst all non-magical characters is related to the achievement of goals, as can be seen in the clustered instances presented in **Table 5.10**.

Table 5.10 – Cinderella’s characters, ‘interest’ and appraising items in all performances

Character	Affectual gloss	Appraising items
Cinderella	interest t, interest	<i>Wondered, curious, dying to know, excited</i> <i>It was a long and exciting journey but what was even more exciting was what was going on in Cinderella’s head</i>
Stepsisters	interest t, interest	<i>Excited, admired</i> <i>I can’t wait to meet the prince, all they could talk about was the strange lady</i>
Stepmother	t, interest	<i>Girls, girls!, quickly! Quickly! But her stepmother also could talk about nothing else.</i>
Prince	interest t, interest	<i>Curious, stared, didn’t sleep a wink for looking for his beautiful princess</i> <i>come pounding down, ran into, tell everyone, turn to look</i>

Both protagonists and antagonists explicitly express their ‘interest’ in different targets with inscriptions, however the stepmother only does so with invocations that are triggered by her daughters’ goals rather than her own. It could thus be argued that even the evil stepmothers of fairy tales are always looking for good outcomes for their

children. Even if this was so, no feelings of care or love were associated with either the stepmother nor the stepsisters. The affectual gloss of ‘affection’ was reserved only for the protagonists expressing love for each other and the godmother’s affectionate vocative, *my dear*, addressed to Cinderella (see Poynton, 1996, for a detailed analysis of vocatives in relation to evaluation). Further, Cinderella and the prince emote the most instances of ‘cheer’, while the stepsisters and the stepmother are only described as enacting ‘cheer’ in some story endings when the storyteller includes the stepsisters and stepmother as part of the participants involved in the *they all of they all lived happily ever after*.

Some affectual meanings, however, are mainly reserved for specific characters in the story. The prince enacts ‘confidence’ the most, with both inscriptions and invocations; these colour his emotional persona in several moments of most versions of the story. Cinderella, the stepsisters and the stepmother are portrayed as confident only in one instance each in the whole corpus (with the inscriptions provided in **Table 5.7**). A deeper (and gendered) meaning stressing the relationship between power and confidence could be interpreted from this affective stance where only the powerful (the prince in this case) can be confident. Further, Cinderella is the only character who trusts that the magic will protect her identity at the ball so she can feel *free to enjoy* the night, but then she fears the magic running out in front of everyone. The stepsisters and the stepmother share an emotional persona characterised by ‘antipathy’, which strategically connects this negative feeling with the ‘evil’ characters in the story and could influence children to think that disliking other people, especially nice people like Cinderella, is not a valued human trait.

Feelings of ‘misery’ and ‘perturbance’ associate only with the young characters in the story, leaving the godmother and the stepmother aside. However, the negative affairs of the heart that are portrayed for the characters are different – while the protagonists enact sadness, the stepsisters express shame and beg forgiveness. The triggers of ‘perturbance’ also highlight differences, with Cinderella being surprised mainly by magic, wealth and beautiful things at the ball and the stepsisters and the prince mainly amazed by Cinderella’s beauty.

A final interpretation of these findings reflects a possible limitation of verbiage when interpreted on its own right in written transcriptions of spoken texts. Whereas a key affordance of verbiage is the possibility of describing triggers of emotions explicitly

in the text, a lesser degree of directness applies to showing the affectual alliance of different sources implied in the affectual expression. For example, the area of feelings glossed as ‘pleasure’ is associated with all the female characters but a key difference relates to the trigger - what it is that makes them pleased. Cinderella and the godmother are pleased with magic outcomes and the experience of going to the ball. The stepsisters and the stepmother, on the contrary, are either pleased with themselves or with their evil plotting, aimed at hurting Cinderella. These triggers depict, in a sense, the goal towards which the character aspires in order to reach satisfaction. As such, these triggers of positive ‘pleasure’ might not necessarily be valued positively themselves. The storytellers portraying these characters’ feelings can choose to either align with the character’s pleasure regardless of the trigger or to show their own feelings towards the character’s emotional persona with a different affectual meaning. This choice might be projected by the storyteller’s choice of vocal features and/or facial expression (see Chapters 5 and 6). In turn, the storyteller’s alignment or disassociation with the character’s affectual meanings might be expected to create different responses in the audience and thus, develop one of the key emotional functions of storytelling – empathy with the emotional experiences of characters (Boccia, 2021b).

The main points presented in this section dealt with the affordances and limitations of verbiage in relation to construing affectual sources, stances and alliances in written transcriptions of spoken text. While the affordances of verbiage for expressing different nuanced affectual meanings and triggers is undeniable, the cooperation of verbiage with semogenic vocal features and facial expression might be beneficial for the identification of sources and therefore of affectual alliances. Our next and final section on verbiage describes the concept of affectual propagation (Hood, 2006, 2010; Lemke, 1998), focusing on the issue of delimiting the scope of text coloured by affectual meanings.

5.6 Propagation boundaries

As stated in Chapter 3, interpersonal meanings and therefore affectual meanings tend to span over stretches of discourse, creating discourse prosodies (Halliday, 1979/2002). These prosodies radiate backwards and forwards from appraising items to colour other instances of text which may not be inscribed or invoked with attitudinal meanings themselves. This radiation of evaluative meaning has been labelled propagation (Hood,

2006, 2010; Lemke, 1998). Propagation is important for this study because it enables us to describe the reach of attitudinal colouring over different extracts of the performances and thus over different events in the story. This section deals with the notion of propagation in relation to its boundaries, that is where a certain attitudinal colour starts and ends. It also explores the affordances of verbiage to offer interpretative cues that project to areas in the transcribed performances where these limits or transitions between affectual meanings might fall.

The examples included in this section move from instances where boundaries appear to be clearer, to others where the capacity for verbiage to delimit boundaries must be complemented by the semogenic vocal resources that I describe and explore in Chapter 6. This is important because it sets up the limitations of verbiage alone, making space for the contribution of semogenic vocal qualities to semiosis in these contexts.

One of the resources verbiage offers for expressing propagation is the co-selection of patterns of association between attitudinal meanings, their sources and targets. We have referred to these patterns of association as couplings (Martin, 2008) in Chapter 3. For example, in the extract *Once, there was a little girl and, at first, she was so happy. But then one day, her mother died and she was very sad* (Chris), there is an initial coupling in the second clause associating *she* with positive affectual meanings ('cheer') in *happy*. However, even though there is no intrinsic evaluation in the previous clause, *Once, there was a little girl*, a positive feeling spreads backwards to this extract of text from the tracking pronoun *she* (emoting 'cheer'), which clearly refers to the *little girl* introduced in the first clause. This positive coupling [she, a little girl: 'cheer'] shifts first to invoked negative AFFECT in the experiential meaning *her mother died* and then to inscribed negative AFFECT in the lexical item *sad* [she: 't, misery' & 'misery']. Simultaneous choices in the textual metafunction of placing in thematic position the circumstances of time *Once* and *then one day*, together with the contrastive conjunction/counter in engagement terms *but*, work together to highlight this shift from positive to negative.

The propagation boundary between the positive and negative affectual meanings can be identified as sitting between the clause complexes, which finish with the punctuation of the full stop. A possible illustration for the propagation scope and boundary (broken grey line) is suggested in **Figure 5.3**.

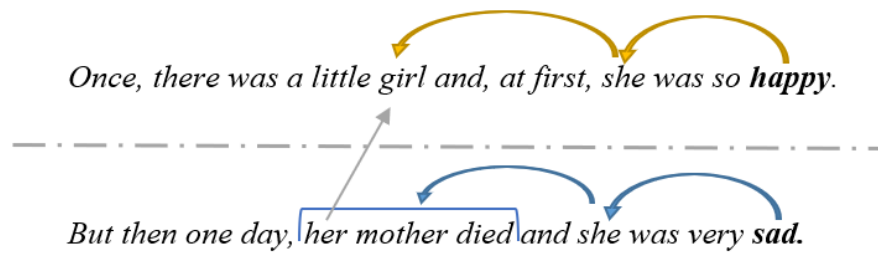


Figure 5.3 – Propagation boundaries in and beyond the clause

Figure 5.3 shows how discourse prosodies can spread over a stretch of text, creating links in and across clauses. The broken line representing the boundary intends to show that discourse boundaries are not impenetrable borders but rather permeable edges that contain meanings whose interpretation might depend on co-text beyond the propagation boundary, such as the experiential reference for the appraiser *she* in the clause *she was very sad*, which lies beyond the boundary in the *little girl*. Failure to identify the nature of these boundaries might lead to misinterpretations such as tracking the entity for *she* (2nd clause in the 2nd clause complex) to *her mother*.

Other instances of propagation boundaries are not so easily identified and therefore affectual meanings could be interpreted differently. The following extract in **Table 5.11** illustrates this.

Table 5.11 – Blurry propagation boundaries – an example

Orientation – timespan 0:40 – 1:12 (Cath)		
phases	extract	Attitudinal analysis
Event	He married the woman and then he had to go away on business; he had work to do.	
Reaction	And the new mother, she smiled at the girl	[the girl ≤ +affect ≥ stepmother] or [the girl ≤ -affect ≥ stepmother]
Event	and she watched out of the window as her new husband went away.	
Reflection	And as soon as she was sure he'd gone, 'Get in the kitchen. We want food.'	['father gone' ≤ confidence ≥ stepmother] [t, stepmother ≤ -propriety ≥ narrator]
Reaction	And the girl was so shocked . <i>She just stood and looked.</i>	[the girl ≤ perturbation ≥ stepmother's orders] [t, the girl ≤ perturbation ≥ stepmother's orders]

The extract presented in **Table 5.11** is centred on the stepmother, as she is the key

affectual source of the *smile* and of the sense of ‘confidence’ as well as the target of the invoked negative criticism of her behaviour of ordering Cinderella around. As can be observed from the coding included in the table, the appraising item *smile* can be interpreted by the audience and coded by the analyst as either positive or negative AFFECT. This decision depends mainly on the interpretative cues the audience and the analyst pick up in the verbiage and the context of the story. On the one hand, we can confine the interpretation of the surge to its immediate co-text, assuming the stepmother was actually sharing a positive smile [the girl $\leq$ +affect $\geq$ stepmother] to deceive both her husband and stepdaughter in the story plot and the audience in the storytelling performance. This reading, which could be confirmed by Cinderella’s shock at the stepmother bossing her around, comes later on. On the other hand, a negative vibe might be interpreted for the stepmother’s behaviour considering both the common cultural knowledge that the stepmother is a mean woman and the token of negative propriety that the narrator associates with the stepmother in this extract. It is only when the verbiage is interpreted in cooperation with the semogenic vocal qualities that we can be more certain of the storyteller’s decision to either project a positive or negative infused *smile*. Contrastively, a clear case of forward propagation takes place in the last reaction phase of the extract where Cinderella’s behaviour of standing and looking becomes a token of perturbation extending from the inscription *shocked*.

5.7 Conclusion

In this chapter, I have shown the undeniable presence of affectual meaning in oral interpretations of narrative texts. I have described how evaluative resources spread across stages and phases of the storytelling performances through a range of lexicogrammatical resources that both inscribe and invoke affectual meanings. The affordances of interpreting attitudinal meanings as expressed in verbiage in written transcriptions of spoken texts have also been pointed out, mainly in relation to couple with explicit targets and triggers. Verbal limitations related to identifying affectual sources and propagation boundaries have also been established.

All in all, it can be concluded that verbiage offers clear interpretative cues to identify attitudinal and affectual meanings in most instances, especially when the attitudinal source and target are explicitly mentioned in the text. However, interpretations and descriptions of spoken texts gain further clarity when semogenic

vocal qualities are considered in cooperation with verbiage. Chapter 6 is devoted to describing and theorising these features.

Chapter 6

Modelling affectual sounding potential

6.0 Introduction

This chapter focuses on the sounding potential of English in terms of a group of phonological choices speakers make to express emotion in the storytelling performances of Cinderella. It therefore focuses on the semiotic resource of vocal quality, the second but main semiotic resource studied in this thesis. To do so, the chapter presents my interpretation of the results obtained from the analysis of what I call the affectual sounding potential in relation to the theoretical framework and literature previously described in the thesis. In doing so, it addresses my second research question and its sub-questions:

RQ2. In recorded storytelling performances, what is the association between emotional meanings identified lexicogrammatically in terms of categories of AFFECT and the non-segmental vocal qualities of those stretches of spoken language where such instances of AFFECT were identified?

RQ2a. What is the association between non-segmental vocal qualities and attitudinal meanings coded for inscribed APPRECIATION and JUDGEMENT?

RQ2b. In the Reaction phases of the performances, what is the impact of the affectual sounding potential of extracts considered as neutral in the verbiage, i.e., not identified as coding lexicogrammatically for ATTITUDE?

In order to address these questions, this chapter is organised into five main sections. The first two, 6.1 and 6.2, describe findings resulting from RQ2. [Section 6.1](#) presents a novel exploratory system network of non-segmental vocal qualities (beyond intonation) that proved meaningful for the description of the phonological realisation of affectual meanings in the storytelling performances. [Section 6.2](#) describes the affectual vocal profiles obtained by interpreting the most frequently observed associations between the choices selected from the SEMOGENIC VOCAL QUALITIES system network presented in Section 6.1 and the affectual glosses described in Chapter 3. The association of SEMOGENIC VOCAL QUALITIES

and attitudinal meanings coded for inscribed APPRECIATION and JUDGEMENT is explored in [section 6.3](#) in order to address RQ2a. [Section 6.4](#) addresses RQ2b and presents the association of the affectual sounding potential in storytelling performance Reaction phases considered as neutral in the verbiage, i.e., not marked for ATTITUDE. The final main section of this chapter, [section 6.5](#), summarises the key contributions of the affectual sounding potential described in this thesis.

6.1 Modelling semogenic vocal qualities

Exploring the association between affectual meanings and the non-segmental vocal qualities selected by the storytellers in stretches of spoken language implies a need to define and describe the vocal qualities that are considered relevant for the expression of emotion in speech. As stated in Chapter 2, the attitudinal function of phonological choices has been acknowledged in many well-known descriptions of intonation (Brazil et al., 1980; Couper-Kuhlen, 1986; Crystal, 1969/1975; Halliday, 1967; Ladd, 2008; O'Connor & Arnold, 1973; Pike, 1945; Roach, 2009; Tench, 1996). Vocal qualities beyond intonation have also been studied as prosodic and paralinguistic features of emotional speech within SFS (Ariztimuño, 2016; Ariztimuño et al., 2022; Bombelli & Soler, 2006; Bombelli et al., 2013; Caldwell, 2014a; Ngo et al., 2022; van Leeuwen, 1999; 2022) and from other linguistic perspectives (Brown, 1977/1990; Couper-Kuhlen, 1986, Crystal & Quirk, 1964; Roach et al., 1998). The work described in this section builds on this literature and proposes a novel exploratory system network to model non-segmental semogenic vocal qualities considered as relevant for the expression of emotion in speech.

These non-segmental semogenic vocal qualities of the sounding potential of English are systematised following Matthiessen's (2021) characterisation of phonological system networks which prioritises the entry condition for phonological system networks. Therefore, the description proposed here begins in [sub-section 6.1.1](#) by identifying and defining the tone unit as the point of origin (Hasan, 2014) for the proposed system network and thus as the basic prosodic unit of analysis used to map semogenic vocal qualities. [Sub-section 6.1.2](#) discusses the characterisation for each individual member system (m-system) within the SEMOGENIC VOCAL QUALITIES system network, which represents "some property of the descriptum" (Hasan, 2014, p.16), providing examples from the data that illustrate the

meaning-making potential of these sound choices for the expression of emotion in storytelling.

6.1.1 SEMOGENIC VOCAL QUALITIES' phonological point of origin – the tone unit

Establishing phonological units is not a straightforward process as spoken language is a continuous phenomenon, a prosody of sound features we speak and listen to (Firth, 1948/1970). In speech, boundaries are thus not always clearly identifiable but rather unfold as “a complex melodic and rhythmic phenomenon, mainly signalled by a change in the contour of melody and not located at any exact point in time” (Halliday, 1985, p. 39). Regardless of this continuous nature of speech, as listeners we can still perceive how speakers group strings of sound together and create patterns we can interpret as messages (Halliday & Matthiessen, 2014). Melodic and rhythmic patterns mark moments of prominence in these messages, allowing us as speakers and listeners to interpret that messages are made up of these melodic-rhythmic building blocks. From a theoretical and descriptive point of view, we can describe these building blocks as units of patterns and thus segment sound into phonological ranks and constituency units of phonemes, syllables, feet and tone units (Halliday, 1967). From an analytical point of view, however, identifying and describing units of analysis is a difficult task, particularly when natural data is used.

Different approaches can be adopted to describe how speech is interpreted as units, often resulting in inconsistent and incomparable results and interpretations (Pascual et al., 2010). Approaching these units from a systemic functional semiotics perspective (as described in Chapter 4) allows us to consider phonological units as one type of building block among all the building blocks of meaning in discourse. For the purpose of describing the non-segmental vocal qualities, I will focus on the tone unit following Halliday's (1970, p.3) definition: “one *unit of information*, one ‘block’ in the message that the speaker is communicating” (italics in the original). This focus on the meaningfulness of the tone unit in its own right (Halliday, 1970) justifies the variability of length and lexicogrammatical structure we observe when relating the tone unit to other ranks on the lexicogrammar stratum, such as the clause, phrase or group, word or even morpheme (Halliday & Matthiessen, 2004). When dealing with spoken language, the sound contours of speech are key to understanding meanings that do not always map neatly onto the grammatical

categories of language, which have been built up based on descriptions of written language and, at times, on idealised and decontextualised language. Therefore, describing how sound features are organised systematically to create meaning in a language and identifying units of meanings, tone units⁷⁵ in this study, requires taking a phonological point of view (Halliday & Greaves, 2008). The operationalisation of the division of the data into tone units has been described in Chapter 4.

The tone unit is the point of origin for the description of the well-established SFL English prosodic systems of INTONATION and RHYTHM (Halliday & Greaves, 2008). This study builds on that description and extends its reach to represent choices in non-segmental semogenic vocal qualities as a parallel system in the phonology stratum of language. To do so, I follow Matthiessen's (2021) characterisation of phonological system networks. Matthiessen (2021, p. 309) defines a set of characteristics that are shared by "networks of phonological systems, where:

- the terms in a phonological system are **phonological features**" (emphasis in the original, Matthiessen, 2021, p. 309) that have paradigmatic value as in AIR FLOW: 'oral/nasal' in the SEMOGENIC VOCAL QUALITIES system network presented here;
- "a system has an **entry condition**" that specifies "the paradigmatic environment in which a given phonological system operates" (emphasis in the original, Matthiessen, 2021, p. 309). In the case of the SEMOGENIC VOCAL QUALITIES system network, the entry condition is the tone unit;
- "through entry conditions, systems may be ordered in **delicacy**" (emphasis in the original, Matthiessen, 2021, p. 309) as in 'oral: egressive/ingressive'; 'egressive: breathy/- (clear)'; "but they may also be simultaneous, as in" (Matthiessen, 2021, p. 309) PITCH: PITCH HEIGHT: 'high/mid/low' and PITCH: PITCH RANGE: 'wide/medial/narrow'.

The semogenic vocal qualities presented here as an exploratory system network of choices at the phonology expression plane have been grounded mainly in the work by Roach et al.

⁷⁵Other phonological units such as the foot might be relevant for a more delicate exploration of the SEMOGENIC VOCAL QUALITIES in future research.

(1998) and Ariztimuño (2016) and developed on the basis of the data analysed in this thesis. The main concern of this analysis was to show the impact that distinctions in non-segmental vocal qualities may have on the realisation of discourse-semantic affectual meanings (developed in this chapter, section 6. 2). However, other meaningful applications of the system could be considered⁷⁶.

The relation between speech sounds and meaning has been studied and described by many phonologists and phoneticians. A reasonably well agreed view of this relation follows Trubetzkoy (1939/1969), who considers the relation between sound differences and meaning-making choices in a given language as the main criterion for distinguishing phonological choices from phonetic distinctions. According to this perspective, phonetics analyses and describes the acoustic and articulatory characteristics of speech sounds whereas phonology analyses and describes ‘sound concept’ differences that have the potential to be meaningful selections that speakers make and which their speech communities hear as distinguishing one meaning from another. Most applications of Trubetzkoy’s (1939/1969, p. 31) “meaning-differentiating function of sound” have been considered in relation to ideational meaning where “oppositions of sound capable of differentiating the lexical meaning of two words in a particular language are *phonological*” (emphasis in the original). However, there is nothing in principle to indicate that textual and interpersonal dimensions of meaning might not also be amenable to be studied as they are realised by phonological oppositions of an expression selection of vocal features. Therefore, each set of contrasts considered in the exploratory system network of SEMOGENIC VOCAL QUALITIES represented in **Figure 6.1** has been considered as part of the stratum of phonology⁷⁷ and so classified in “its semogenic value — its function in the total meaning potential of the English language” (Halliday & Greaves, 2008, p. 16).

⁷⁶ For example, a related application may be the contribution of non-segmental vocal features to what Tench (1996, 2020) calls the prosodic composition – the distinctive sound – of genres as explored by van Leeuwen (1992), for example, in his work on radio announcers.

⁷⁷ The semogenic vocal qualities presented here as a system network of choices at the expression plane are comparable to the choices represented in terms of distinctive vocalic and consonantal features described for the phoneme as point of origin by Matthiessen (2021).

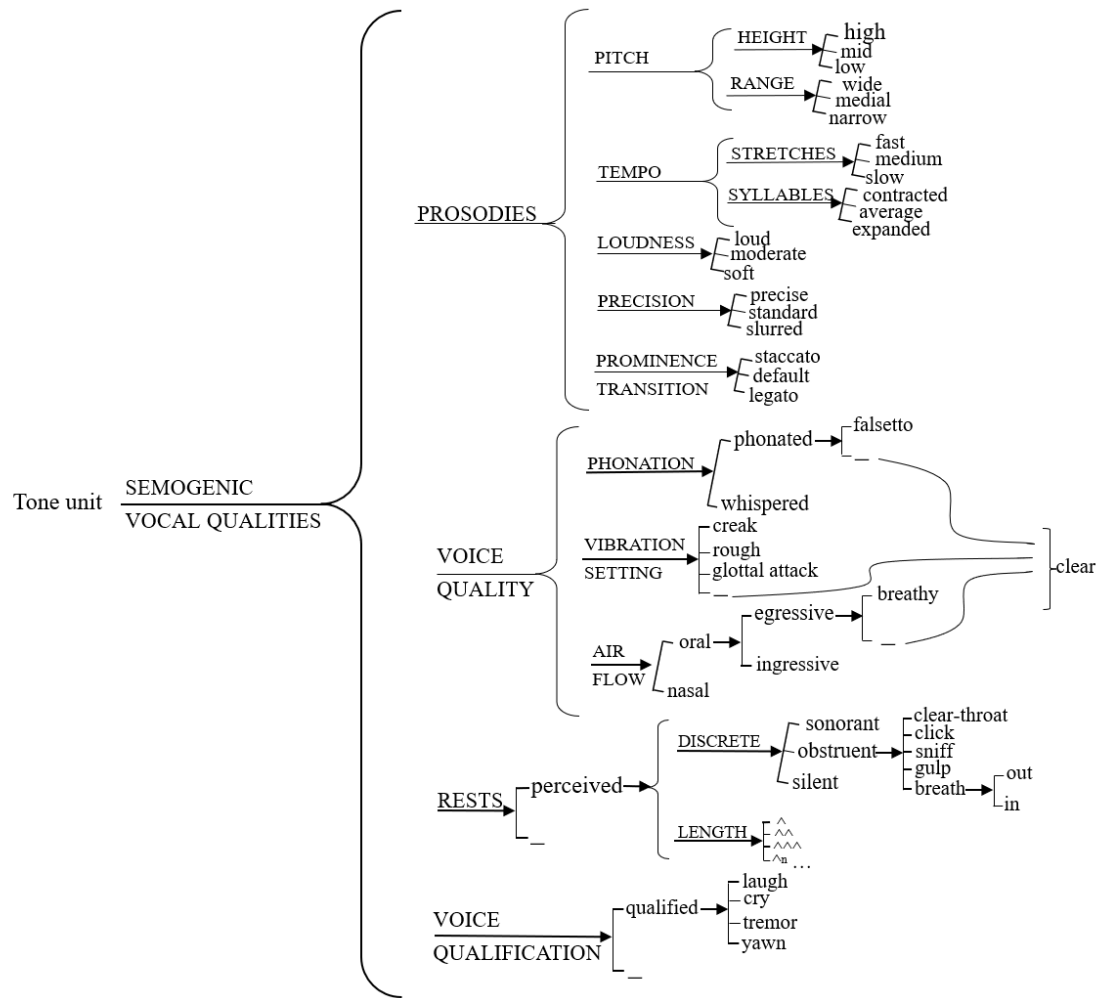


Figure 6.1 – Exploratory system network for SEMOGENIC VOCAL QUALITIES (reproduced from Figure 4.4)

The system network shown in **Figure 6.1** models the semogenic vocal options that the storytellers in my data selected as contrastive bundles for the expression of affectual meanings. In a sense, these options represent some of the features that Halliday (1985, p. 31) has classified as “not embodied in wording” in his “paralinguistic” category. Further, in proposing this network, this study offers a detailed description and definition of most of the phonological patterns Martin and White (2005, p. 35) list as having the potential to realise interpersonal meanings; features such as “loudness, pitch movement and voice quality”, which they briefly comment can be involved in realising options in APPRAISAL. Furthermore, this study suggests an expansion of Martin and White’s list, building on resources that have been considered as relevant for emotion in speech by Roach et al.

(1998). As such, it also builds on Roach et al.'s (1998) work by attempting to include all the vocal features considered to have what I call affectual sounding potential.

By posing a set of related simultaneous systems of semogenic vocal qualities, the system network proposes the idea that selections from these sets of vocal feature options can only be interpreted as contextually meaningful when they are considered as a bundle or configuration. It is the storytellers' selection of one bundle of semogenic vocal qualities over another bundle that projects specific affectual meanings which cooperate with the storytellers' wordings and facial expression⁷⁸ to create orchestrated interpretative cues for the audience to read. I argue here that failure to read these multi-semiotic interpretative cues may result in an incomplete or inaccurate interpretation of the affectual meanings projected by the storytellers.

6.1.2 Defining non-segmental semogenic vocal qualities

Semogenic vocal qualities can be defined as those vocal choices that are not physiologically determined or part of the vocal identity of the speaker but rather part of the meaningful conventions a community of speakers share both receptive and productive access to. As such, they are "above the threshold of audibility and therefore available to any speech community" (Pike, 1964, p. 31, as cited in Crystal & Quirk, 1964, p. 32), and they are significant in the sense that the replacement of one vocal feature by another in the bundle or the omission of one feature in the bundle "from an utterance would cause a linguistically-untrained native⁷⁹ speaker of English to state the utterance was "different" in meaning" (Crystal & Quirk, 1964, p. 33). The perspective assumed in this study considers meaning, following Firth, as "a property of the totality of relations on all linguistic strata" (Halliday & Webster, 2009, p. 65). Accordingly, choices in SEMOGENIC VOCAL QUALITIES work collaboratively with resources both intra-stratally and inter-stratally.

From an intra-stratal perspective, we can relate the SEMOGENIC VOCAL QUALITIES to other resources "from round about" the phonological stratum, such as those which construe the experiential meaning of sound strings (traditionally labelled phonemes and classified as articulation) and those encompassed under prosody: rhythm and intonation, both of which

⁷⁸ There might be other semiotic resources at play such as body orientation, pictures, puppets, etc. which storytellers might use but which are not the focus of this research.

⁷⁹ A more appropriate term here would be 'competent'.

construe interpersonal, textual and logical meanings (Halliday & Greaves, 2008). The SEMOGENIC VOCAL QUALITIES system is structurally manifested at the rank of tone unit, allowing an intra-stratal perspective both “from below” and “from above”. This system can be described “from below” in terms of the lower rank compositional phonological unit of feet, and “from above” in patterns extending over larger stretches of speech consisting of more than one tone unit, which are organised as sequences or complexes. A multi-stratal account from the vantage point of discourse semantics including explicit inter-stratal relations is provided in [Section 6.2](#).

The SEMOGENIC VOCAL QUALITIES have been divided into PROSODIES, RESTS, VOICE QUALITY and VOICE QUALIFICATION. While PROSODIES and VOICE QUALITY are inherent to spoken language, RESTS and VOICE QUALIFICATIONS are optional additions. Each feature is defined and illustrated with examples from different storytellers in the following sections.

6.1.2.1. PROSODIES

The subsystem labelled PROSODIES models choices speakers make in terms of the variables of PITCH, TEMPO, LOUDNESS, PRECISION and PROMINENCE TRANSITION. These features have been perceptually analysed⁸⁰ using the highest rank in the stratum of phonology: the tone unit. While all choices affect the meanings conveyed at the level of the tone unit, perceptual measures were taken on the tone unit and on some specific constituents of the tone unit to strengthen replicability and thus, validity of the results. To be specific, TEMPO STRETCHES, LOUDNESS and PROMINENCE TRANSITION were considered because they occurred in the melodic line of the whole tone unit; TEMPO SYLLABLES and PRECISION were considered on the salient syllables of the tone unit; and PITCH HEIGHT and PITCH RANGE on the tonic syllable. Regardless of the operationalised place selected to measure each individual feature, the meaning potential of the bundles of selections in the m-systems applies to the whole tone unit just as the ‘certainty’ meaning of a ‘tone 1’ applies to the whole tone unit even though the falling pitch movement takes place on the tonic syllable. The following sub-sections provide a definition for each variable and its values, illustrating the different options with the data.

⁸⁰ Measurements for PITCH and LOUDNESS were corroborated acoustically as frequency and as intensity, respectively, only to inform the perceptual analysis and disambiguate perceptually challenging cases.

6.1.2.1.1. PITCH

The perceptual phenomenon of pitch has been defined as the auditory sensation that allows us to describe speech sounds in relation to how high or low they are, as well as how much the movement extends from one pitch height to another. This height perception depends primarily upon the acoustic phenomenon of the fundamental frequency of the sound peaks, which can be measured in Hertz (Hz). However, even though changes in pitch are more easily produced and perceived when voiced sounds are used, contrasts in pitch can also be heard “in voiceless sounds; even in whispered speech” (Crystal, 1980, p. 272). Acoustic effects such as the contour of amplitude and the fluctuation of energy distribution in the spectrum can replace the perception of fundamental frequency which is absent in whispered speech (see, for example, Crystal, 1969; Meyer-Eppler, 1957). Taking this into consideration, the choices speakers make in relation to PITCH: HEIGHT and PITCH: RANGE can be perceived not only in phonated speech but also in instances of whispered speech.

As explained in the Chapter 4, the perception of different levels and widths of pitch requires a further consideration: their relativity. Contrasts have to be perceived in relation to the speaker’s norm as realised in a certain context. In other words, selecting PITCH: HEIGHT ‘high’ means not ‘mid’ or ‘low’ for a certain individual in relation to the level of other salient syllables the speaker has uttered in the same speech instance, with some additional interpretive weight from the degree to which such pitch height would be typical across the speech community, given the communicative context. Therefore, even though certain acoustic Hz measures tend to coincide with the values for PITCH: HEIGHT, no absolute or unique measure in Hz can be assigned as point of reference for describing the acoustic/phonetic realisation of these phonological choices. The same concept applies to the identification of PITCH: RANGE where speakers can perceive variations in terms of the extension of the movement of the tonic segment (as operationalised in this study) but acoustic measures in Hz may vary not only in inter speakers’ productions but also in intra speaker’s instances.

The rest of this section on PITCH illustrates the choices for the two subsystems of PITCH: HEIGHT and PITCH: RANGE with examples from the data. The PITCH system has been represented in **Figure 6.2** below for readability.

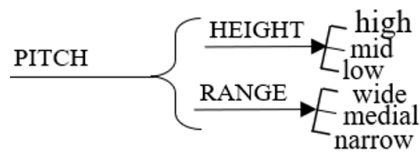


Figure 6.2 – PITCH systems

The systems for PITCH: HEIGHT and PITCH: RANGE represented in **Figure 6.2** involve a cline with three values that indicates points of relative reference to the selected degree of height: ‘high’, ‘mid’ or ‘low’ and range: ‘wide’, ‘medial’ or ‘narrow’. Taking Chris’s performance as an example, **Table 6.1** and **Figure 6.3** below show the analysis and coding carried out for one extract, showing how these m-systems related to pitch work together.

Table 6.1 – PITCH m-systems examples. Click [here](#) to listen to the extract.

Tone unit analysis - timespan: 3:29.0 – 3:40.1	PITCH HEIGHT	PITCH RANGE
TU 1// 1 ^ But / <i>then</i> as her / <i>stepsisters</i> and step / <i>mother</i> / ^	mid	medial
TU 2// 1 <i>made</i> their way / <i>off</i> to the / <i>ball</i> ,	mid	narrow
TU 3// 3 ^ she / <i>sat</i> on her / <i>doorstep</i>	mid	narrow
TU 4// 1 ^ and / <i>she</i> / <i>cried</i> / ^	high	wide
TU 5 // 1 ^ She’d / <i>so</i> much / <i>wanted</i> to / go to the / <i>ball</i> .	low	narrow

Table 6.1 shows the analysis of five tone units. The height and range perceived on each tonic segment (in ***bold italics***) is described on the columns under the headings: PITCH: HEIGHT and PITCH: RANGE. This extract illustrates the need to include these two m-systems of PITCH which can combine independently of one another as can be observed in tone units 1 and 2, for example. Whereas TU 1 shows the speaker’s choice of PITCH: HEIGHT: ‘mid’ and PITCH: RANGE: ‘medial’, TU 2 exemplifies the possibility speakers have to select a different option for PITCH: RANGE, ‘narrow’ while still selecting the same value for PITCH: HEIGHT: ‘mid’; therefore, the simultaneous nature of these m-systems.

The study reported on in this thesis adopts a mainly auditory and perceptual method to the coding of vocal qualities. However, acoustic corroboration has been implemented to both disambiguate challenging instances of pitch values and to visualise examples. **Figure**

6.3 exemplifies the visualisation of the same extract included in **Table 6.1**. The figure shows a screenshot⁸¹ of the analysis carried out using the acoustic software Praat and additional annotations which describe the interpretation of the image (signalled by boxes and arrows).

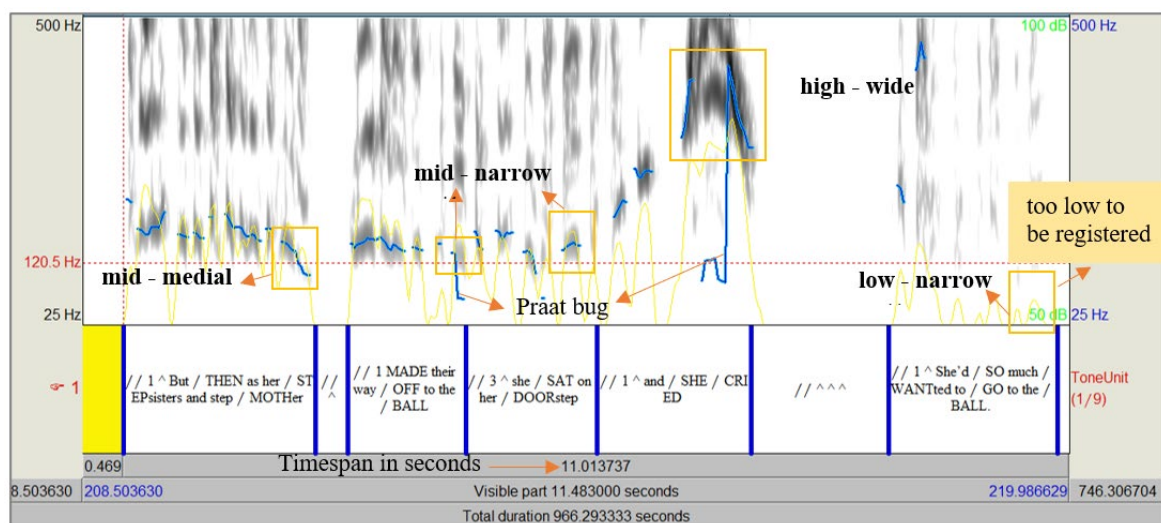


Figure 6.3 – Praat screenshot tone units 1 and 2 in Chris’ performance. Click [here](#) to listen to the extract.

6.1.2.1.2 TEMPO

Variations in speed of speech delivery are represented as choices in the system of TEMPO. Tempo refers to the duration of speakers’ individual syllables and stretches of speech extending over more than one rhythmical beat, or foot⁸². This phenomenon is perceived as the speeding-up and slowing-down of monosyllables and stretches of speech. Contrasts in the system of TEMPO represent these two manifestations in terms of TEMPO: SYLLABLES and TEMPO: STRETCHES, as shown in **Figure 6.4**.

⁸¹ While Praat Pictures are available in the software to capture images of the analysis carried out, the images included in this section were intentionally taken as screenshots to share and explain the visual information provided by Praat. Praat Pictures, however, have been used to show Speakers’ norms in Chapter 4 and Appendix B, section 1.

⁸² When tone units consisted of only one syllable as in interjections, // 1 *Oh!* // and TUs 4 and 7 in **Table 6.2** below, TEMPO: STRETCHES was considered in relation to the adjacent tone units.

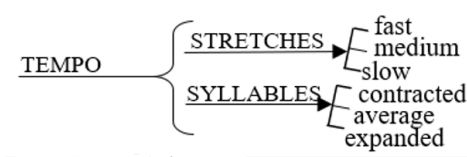


Figure 6.4 – TEMPO systems

The system for TEMPO: SYLLABLES consists of a three-point cline which represents relative points of reference to options in the extension of at least one syllable in the tone unit, which is perceived as ‘contracted’, ‘average’ or ‘expanded’. In other words, for a tone unit to be classified as ‘expanded’, at least one salient syllable (and often the tonic) has to display this feature.

In the case of TEMPO: STRETCHES, three options are also available. Speakers can choose to deliver their utterances at different rates which have been represented as graded values in a cline with three points of reference ‘fast’, ‘medium’ or ‘slow’. **Table 6.2** presents an example from Lindy’s performance which illustrates how these tempo variables can be combined in different patterns. The extract has a timespan of approximately 21 seconds and has been interpreted as consisting of 12 tone units.

Table 6.2 – TEMPO m-systems examples. Click [here](#) to listen to the extract.

Tone unit analysis – timespan 3:55.8 - 4:16.4 (Lindy)	TEMPO STRETCHES	TEMPO SYLLABLES
TU 1 // 3 ^ Well at / <i>last</i> , the / <i>sisters</i> were / <i>ready</i> . // ^	medium	average
TU 2 // 3 And / <i>Cinder</i> / <i>ella</i> / <i>stood</i> // ^	slow	average
TU 3 // 3 on the / <i>step</i> and	slow	average
TU 4 // 1 <i>waved</i>	slow	average
TU 5 // 1 <i>good</i> / <i>bye</i> .	slow	average
TU 6 // 1 ^ And / <i>then</i> she / <i>sat</i>	slow	expanded
TU 7 // 3 <i>down</i>	slow	expanded
TU 8 // 1 ^ and / <i>cried</i> . / ^ ^ ^	slow	expanded
TU 9 // 1 All of a / <i>sudden</i>	fast	average
TU 10 // 5 ^ her <i>god</i> mother a / <i>ppeared</i> .	fast	average
TU 11 // 5 ^ Her / <i>god</i> mother	medium	contracted
TU 12 // 1 ^ was a / <i>fairy</i> .	medium	average

The interpretation of the speaker’s choices in **Table 6.2** illustrates the simultaneous selection from the TEMPO: SYLLABLES and TEMPO: STRETCHES systems. For example, tone

units 2 to 8 have all been classified as displaying ‘slow’ speed of delivery as the overall perception of syllables per second for this storyteller but not all these units exhibit the same rate for their syllables, with units 2 to 5 coded as ‘average’ and units 6 to 8 as ‘expanded’ because the tonic syllable in these units is articulated over a longer time, expanding the sounds rather than using the unmarked syllable extension.

6.1.2.1.3 LOUDNESS

The semogenic vocal quality LOUDNESS represents the speaker’s choices in a scale from loud to soft. It describes the relative auditory sensation that corresponds to the degree of lung pressure, that is the muscular effort used in the production of speech and “amount of energy present in sounds” (Roach, 1992, p. 68). This energy can be analysed to a certain extent of reliability (see Chapter 4) as the acoustic feature of intensity (measured in decibels (dB)). Perceptually, this phenomenon consists of a cline with three reference points: ‘loud’, ‘moderate’ or ‘soft’ and is represented in the system of LOUDNESS shown in **Figure 6.5**. Similarly to the other variables above, these values are relative and need to be interpreted as variations in relation to the individual speaker’s norm and the context in which the speech takes place.

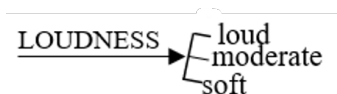


Figure 6.5 – LOUDNESS system

The choices in this system are illustrated in an instance of Jill’s performance in **Table 6.3**. The extract described consists of 5 tone units which start with a ‘loud’ volume on the first 4 TUs which are then sensed as ‘moderate’ and finally ‘soft’.

Table 6.3 – LOUDNESS system examples. Click [here](#) to listen to the extract.

Tone unit analysis – timespan 1:12.4 - 1:22.6 (Jill)	LOUDNESS
TU 1 // 53 <i>But</i> they / <i>kicked</i> her / <i>out</i> of her / <i>own</i> little / <i>bedroom</i>	loud
TU 2 // 5 ^ and / <i>made</i> her / <i>sleep</i>	loud
TU 3 // 5 ^ / <i>in</i> the / <i>attic</i> ;	loud
TU 4 // 1 ^ up / <i>all</i> those / <i>stairs</i>	loud
TU 5 where it was // 1 <i>cold</i> / ^ ^	moderate
// 1 ^ and it was / <i>dark</i>	soft

Even though the perceptual sensation of loudness has “no direct or parallel correlation” with the acoustic feature of intensity as “other factors than intensity may affect our sensation of loudness” (Crystal, 1980, p. 215) such as an increase in the frequency of vibrations of the vocal folds, **Figure 6.6** shows the possible variation of measures of intensity correlating with LOUDNESS that were used to illustrate the perceptual analysis in the example.

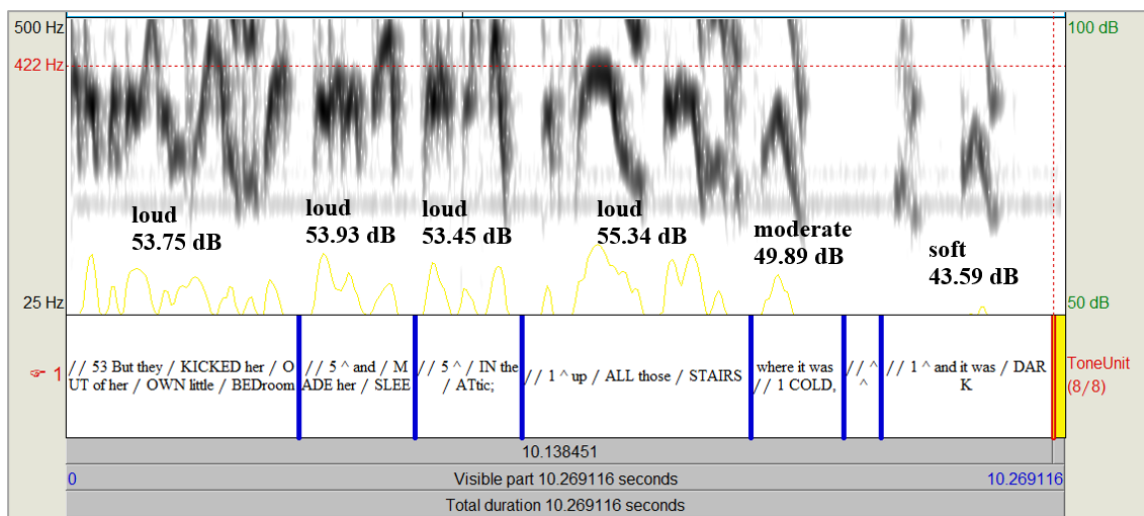


Figure 6.6 – Praat screenshot, possible correlation between loudness and intensity in Jill’s example. Click [here](#) to listen to the extract.

As can be observed in this annotated Praat image, each tone unit is measured in terms of intensity, using the command ‘get intensity’, which provides an average of the intensity obtained for a unit. The readings included in **Figure 6.6** contain the number of decibels gauged for each tone unit, which can be interpreted as going from a louder (53.75 dB) to a softer (43.59 dB) sensation with a moderate (49.89 dB) point in between. This downward movement can also be observed in the yellow line running through the whole extract, whose peaks reach an average lower point as the general decibel measures decrease.

6.1.2.1.4 PRECISION

PRECISION captures the way articulation varies in the tension and energy speakers use to produce sounds (Roach, 1992). This tension of articulation impacts the extent to which

these sounds are perceived as uttered in a careful, distinct and tense fashion. This overall sense of precision in the articulation of sounds can therefore be placed in a cline system of PRECISION which consists of three points of reference. **Figure 6.7** represents this system as graded options from ‘precise’ to ‘slurred’ with an intermediate point for a rather ‘standard’ tension.

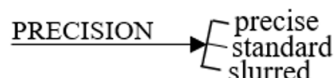


Figure 6.7 – PRECISION system

The three values included in the PRECISION system are illustrated in **Table 6.4** with an extract taken from Richard’s performance, consisting of eight tone units.

Table 6.4 – PRECISION system examples. Click [here](#) to listen to the extract.

Tone unit analysis – timespan 2:28.6 - 2:47.0 (Richard)	PRECISION
TU 1 // 1 ‘I’m / going / too ,’ said Cinder / ella. / ^	standard
TU 2 // 13 ‘You’re / what ?’ / ^ said the / step mother. / ^	precise
TU 3 // 1 ‘ Yeah .	slurred
TU 4 // 4 You’re / what ?’	slurred
TU 5 // 1 ^ said the / two / ugly / sisters .	standard
TU 6 // 1 ^ ‘I- I’ve / got an / invit / ation / too !’	standard
TU 7 // 1 ^ ‘Oh, / goody !’ said the / oldest / sister.	standard
TU 8 // 1 ‘Let’s / have a / look .’	standard

The extract represented in **Table 6.4** shows the possibility storytellers have to create characters’ identities and characterisation⁸³ through choices that display a certain character’s norm which may be different to the storyteller’s speaker’s norm. While these features may index different sociolects and appear to be used in this telling for characterisation, the analysis presented here focuses on how even when storytellers select indexical vocal features for certain characters, variations in the SEMOGENIC VOCAL QUALITIES still apply. In this example, the articulation of the stepsisters’ characters varies in the precision with which they articulate sounds as can be perceived by listening to the

⁸³ Considering the relation between these choices and characterisation fall outs. See footnote 44 in Chapter 4.

example and focusing on the changes from ‘standard’ in TU 1 to ‘precise’ in TU 2 mainly realised on the articulatory movements of the instance *You’re what?* to ‘slurred’ for TUs 3 to 5 to ‘standard’ once again from TUs 6 to 8.

6.1.2.1.5 PROMINENCE TRANSITION

PROMINENCE TRANSITION refers to sense of connectedness or disconnectedness in the transition between the syllables in a tone unit (van Leeuwen, 2022). This phenomenon has also been described as the “degrees of rhythmic regularity” (Tench, 1996, p.27) or rhythmicity perceived for the typical rhythm of English⁸⁴. This m-system accounts for the marked or smooth transitions between salient and weak syllables. PROMINENCE TRANSITION accounts for “contrasts attributable to our perception of regularly occurring peaks of prominence” (Crystal, 1969, p. 161) over polysyllabic stretches of speech realised as part of one tone unit or in a sequence. It is important to highlight that PROMINENCE TRANSITION and the different choices speakers make in this category are independent of the tendency of a given language to be stress-timed, as, for example, in the case of English, or syllable-timed, in the case of Spanish. This stress-timed rhythm of English speech has been labelled ‘default’ in the PROMINENCE TRANSITION system (see **Figure 6.8**). It accounts for a midpoint in a continuum from which speakers may depart to a greater or lesser degree, prompting the interpretation of a greater marked degree of variation in the prominence perceived for the prominent syllables than what can be typically perceived for this rhythm tendency.

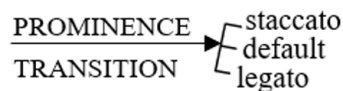


Figure 6.8 – PROMINENCE TRANSITION system.

The two extremes in the continuum, ‘staccato’ and ‘legato’, refer to differences in the modes in which speakers of English transition between prominent and non-prominent syllables (arsis and thesis, respectively) without considering possible variations in pitch

⁸⁴ Rhythmicity builds on the rhythm of English which has been classified as stress-timed with salient or prominent syllables alternating at relatively regular intervals of time (Abercrombie, 1966). For a discussion on rhythm, see Arvaniti (2009), for example.

(Roach et al. 1998). The feature of ‘staccato’ consists of sharp noticeable contrasts between salient and non-salient syllables whereas ‘legato’ reflects a smooth transition with lesser changes in loudness and duration of syllables⁸⁵.

To illustrate variations in PROMINENCE TRANSITION two extracts from Jill’s performance are described in **Table 6.5**.

Table 6.5 – PROMINENCE TRANSITION system examples. Click on the word ‘audio’ to listen to each extract.

Tone unit analysis – audio timespan 7:13 - 7:39 (Jill)	PROMINENCE TRANSITION
TU 1 // 3 ^ She / <i>put</i> it / <i>down,</i>	default
TU 2 // 3 <i>waved</i> her / <i>wand,</i>	legato
TU 3 // 3 <i>and</i> / <i>then</i> / ^	legato
TU 4 // 1 <i>Ping!</i> / ^ ^ ^	legato
TU 5 // 1 ^ There ap / <i>peared</i> be / <i>fore</i> them // ^	default
TU 6 // 1 ^ a / <i>coach</i>	legato
TU 7 // 1 ^ a / <i>golden</i> / <i>coach</i> -	legato
TU 8 // 1 ^ with / <i>great</i> / <i>gold</i> / <i>wheels</i>	legato
TU 9 // 1 ^ and / <i>fine</i> / <i>gold</i> / <i>filigree,</i>	legato
TU 10 // 1 ^ like the / <i>tendrils</i> on a / <i>pumpkin</i> / <i>vine.</i>	legato
Tone unit analysis audio timespan 18:19 - 18.35 (Jill)	
TU 11 // 1 ^ With / <i>all</i> that / <i>running,</i>	default
TU 12 // 1 ^ she / <i>made</i> it / <i>home</i>	default
TU 13 // 1 ^ / <i>only</i> / <i>seconds</i>	staccato
TU 14 // 1 ^ be / <i>fore</i>	staccato
TU 15 // 1 ^ the / <i>stepsisters</i>	staccato
TU 16 // 1 ^ / <i>in</i> their / <i>coach.</i>	staccato
TU 17 // 1 <i>“Oh,</i>	staccato
TU 18 // 1 <i>what</i> a / <i>fuss!</i>	staccato
TU 19 // 3 ^ <i>What</i> / a / <i>fuss</i> he / <i>made</i>	staccato
TU 20 // 4 over / <i>one</i> / <i>lousy</i> / <i>prin</i> / <i>cess!</i>	staccato

As can be seen in **Table 6.5**, each extract consists of 10 tone units. The first extract exemplifies the options of ‘default’ in TUs 1 and 5 and the ‘legato’ value in TUs 2 to 4 and 6 to 10 while the second extract presents a shift from ‘default’ in TUs 11 and 12 to ‘staccato’ in TUs 13 to 20. The perception of prominence transition in TUs displaying only

⁸⁵ While ‘staccato’ tends to co-occur with ‘loud’ and ‘precise’ and ‘legato’ with ‘expanded’, these features may not coincide with one another and therefore still need to be accounted for independently (Crystal, 1969).

one salient syllable have been perceived and coded considering them in relation to the adjacent tone units and their salient syllables.

I now focus on the next system speakers select from when they use spoken language: voice quality.

6.1.2.2 VOICE QUALITY

The m-systems encompassed within VOICE QUALITY represent the choices speakers can make in relation to the different combined postures adopted by the organs of speech. In this sense, VOICE QUALITY is “present more or less all the time that a person is talking: it is a quasi-permanent quality running through all the sound that issues from his mouth” (Abercrombie, 1966, p. 89). Three simultaneous m-systems are identified depending on what articulatory postures affect the perception of three phenomena: The first is the PHONATION system which covers the presence or absence of vocal fold vibration perceived as pitch; the second is the quality/style of the vibration of the vocal folds VIBRATION SETTING; and the third is changes in the AIR FLOW.

As explained in Chapter 4, VOICE QUALITY varies greatly not only as a speaker’s choice from the SEMOGENIC VOCAL QUALITIES but also due to pre-set individual physiological characteristics and language patterns. In English, the default language setting tends to pre-select a rather ‘clear’ VOICE QUALITY. This feature is perceived when speakers combine a specific set of default choices in the systems of PHONATION: ‘-’, VIBRATION SETTING: ‘-’ and AIR FLOW: ‘-’. The following section illustrates the different choices for VOICE QUALITY proposed in this thesis as shown in **Figure 6.9**.

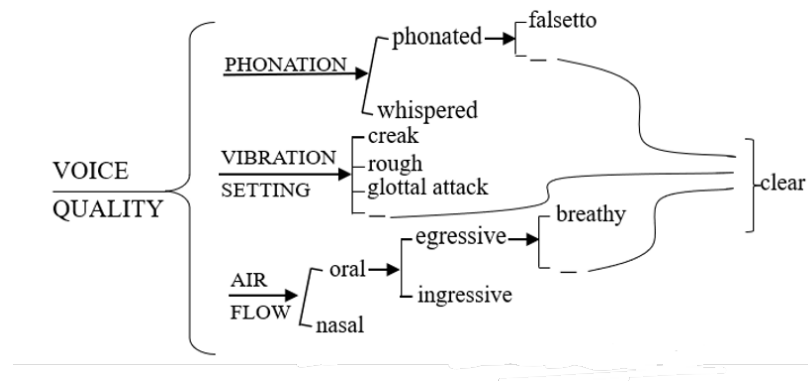


Figure 6.9 – VOICE QUALITY system

6.1.2.2.1 PHONATION

The general term *phonation* has been used in mainstream phonetics to refer to the different “laryngeal possibilities” (Crystal, 1980, p. 265) speakers may produce to colour the setting of their speech. The system of PHONATION, as shown in **Figure 6.10**, however, includes only graded choices related to the perception of vocal fold vibration as ‘phonated’ or ‘whispered’. These choices involve a vocal fold setting that extends throughout the tone unit.

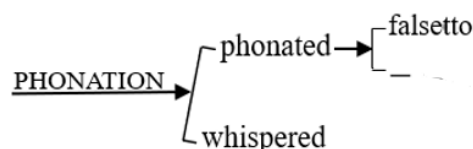


Figure 6.10 – PHONATION system

As can be seen in **Figure 6.10**, if a speaker chooses to use ‘phonated’ speech, a further step in delicacy can be taken with the optional value, ‘falsetto’. The selection of ‘falsetto’ represents apparent effort of forcefully produced speech in a higher setting than the speaker’s typical range (this typical option is shown by the dash ‘-’ in the system network). The ‘whispered’ end of the cline accounts for the perception of a hushing sound speakers produce when the airflow passing through the larynx is turbulent and the vocal folds are not vibrating. It is important to mention that all cases in this study where some degree of whispering sound was perceived were coded as ‘whispered’.

The options in the PHONATION system are illustrated in **Table 6.6**. Two extracts are included, one for each value of PHONATION. Extract 1 by Lindy is an interesting case shows the storyteller playing with features of VOICE QUALITY to create different characters in the story. While TUs 1 to 5 are instances where the Lindy selects a rather high falsetto kind of voice to show the stepsister’s voice (not coded, therefore, for ‘falsetto’ as they are considered to be part of the identity of the character), TU 6 has been coded for ‘falsetto’ as a selection from the SEMOGENIC VOCAL QUALITIES system expressing affectual sounding potential.

Table 6.6 – PHONATION system examples. Click on the word ‘audio’ to listen to each extract.

Tone unit analysis – audio timespan 3:05 - 3:17 (Lindy)	PHONATION
TU 1 // 3 ^ And / <i>as</i> she / <i>was</i> / <i>buttoning</i> them / up and	–
TU 2 // 3 <i>doing</i> their / <i>laces</i> they	–
TU 3 // 3 said , / ^ ^	–
TU 4 // 4 <i>Cinder</i> / ella , / ^	–
TU 5 // 2 <i>wouldn't</i> / <i>you</i> / <i>like</i> to / <i>go</i> to the / ball ?’	–
TU 6 // 2 ^ they / teased .	falsetto
Tone unit analysis – audio timespan 12:04 - 12:26 (Jill)	
TU 1 // 1 The / <i>music</i> / <i>started</i> back / up a / <i>gain</i> , / ^	–
TU 2 // 1 <i>as</i> / <i>did</i> the / whispers .	whispered
TU 3 // 5 “ <i>Who</i> / is she?” / ^	whispered
TU 4 // 5 “ <i>I</i> don't / know !	whispered
TU 5 // 5 <i>Who</i> do / you / <i>think</i> she / <i>is</i> ?”	whispered
TU 6 // 5 ^ “ <i>She</i> / <i>must</i> be a / princess of some	whispered
TU 7 // 2 ^ some / <i>faraway</i> / country ,	whispered
TU 8 // 5 ^ or / <i>else</i> we'd / know of her.” / ^ ^	whispered
TU 9 // 5 ^ “ <i>Who</i> / <i>made</i> her / dress ?	whispered
TU 10 // 5 <i>That's</i> / <i>fan</i> / tastic !”	whispered
TU 11 // 1 “ <i>Yes</i> , / quickly ,	–
TU 12 // 5 <i>take</i> / notes !	–
TU 13 // 5 <i>I</i> wanna get / my dress / <i>maker</i> to make	whispered
TU 14 // 1 <i>something</i> / <i>just</i> like / that .	whispered
TU 15 // It's a / mazing !”	whispered

As can be seen in Jill’s extract included in **Table 6.6**, the perception of the ‘whispered’ value is one extreme of the PHONATION cline with ‘phonated’ speech at the other end. Different levels of PHONATION can be perceived as the storyteller moves through this extract, going from a default phonated: ‘–’ value in TU 1 to varied degrees of ‘whispered’ PHONATION.

6.1.2.2.2 VIBRATION SETTING

The activity of the vocal folds may be affected by choices in the way these cords behave in a stretch of speech. These distinctions are represented in the semogenic vocal features in

the system of VIBRATION SETTING. Three optional features, thus the inclusion of ‘-’ option, can be selected: ‘creak’, ‘rough’ and ‘glottal attack’ after Roach et al.’s (1998) categories. These choices are represented in **Figure 6.11** below.

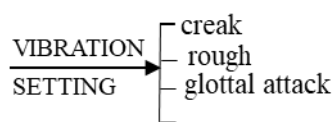


Figure 6.11 – VIBRATION SETTING system

The auditory perception of a stretch of speech coloured by a sound similar to running a hard stick against an iron railing is described in articulatory terms as a very slow periodic vibration of one end of the vocal folds (Crystal, 1980). This ‘creak’ option is illustrated in **Table 6.7** in an extract from Jill’s performance.

Table 6.7 – VIBRATION SETTING: ‘creak’ examples. Click [here](#) to listen to the extract.

Tone unit analysis – timespan 18:39 - 18:49 (Jill)	VIBRATION SETTING
TU 1 // 1 ^ And / <i>how</i> / <i>rude</i> to / <i>flee</i> !	–
TU 2 // 1 I don’t / <i>know</i> that she's a	–
TU 3 // 1 <i>princess</i> at / <i>all</i> .	–
TU 4 // 1 <i>Who</i> runs / <i>off</i> like / <i>that</i> ?	–
TU 5 // 1 <i>So</i> / <i>rude</i> .	–
TU 6 // 4 <i>Cinder</i> / <i>ella</i> ! / ^	creak
TU 7 // 1 <i>Help</i> me / <i>out</i> of my / <i>pins</i> !”	creak

The example in **Table 6.7** shows the option a speaker has to shift from a rather clear VIBRATION SETTING⁸⁶ to a creaky voice ‘creak’. The same storyteller selects a different option a couple of minutes later in her performance, producing a vibration setting perceived as ‘rough’ described in **Table 6.8**. The vocal fold vibration is unsynchronised and irregular in its articulation; this is, in turn, perceived as an unsteady, bumpy sound which persists over a long stretch of time.

⁸⁶ The voice quality perceived in the storyteller’s personification of the stepsister is a high-pitcher, falsetto style used to differentiate the character’s voice from the storyteller’s narrating voice. It does not imply a choice from the SEMOGENIC VOCAL QUALITIES system.

Table 6.8 – VIBRATION SETTING: ‘rough’ examples. Click [here](#) to listen to the extract.

Tone unit analysis – timespan 20:38 - 21:05 (Jill)	VIBRATION SETTING
TU 1 // 1 ^ Well, e / ventually they / got to / Cinder / ella's / house,	–
TU 2 // 13 ^ but of / course the / step / sisters were / there / first.	–
TU 3 // 3 ^ / “Get / me / have a / try .	–
TU 4 // 3 ^ / I'm gonna / put my / foot / in .	–
TU 5 // 3 ^ / I / don't / have to-	–
TU 6 // 1 ^ I / don't / care if I	–
TU 7 // 1 have to / crack / every / toe . / ^	–
TU 8 // 3 Let me / try // 1 right / now !”	–
TU 9 // 1 ^ And they / squeezed and	–
TU 10 // 1 squashed as	rough
TU 11 // 1 hard as they / could ,	rough
TU 12 // 1 but / they / could / not / put their / feet / in / to the / glass / slipper . / ^ ^	rough
TU 13 // 1 “ Argh ,	rough
TU 14 // 2 ^ al / right, / off you / go !”	rough

A third feature can be selected from VIBRATION SETTING ‘glottal attack’. This phenomenon is perceived when speakers produce a clicking noise, resulting from a forceful abduction of the vocal folds. In English, this is often clearly audible before vowels, as in the extract illustrated in **Table 6.9** where glottal attacks can be heard before ‘ugly’ and ‘every’.

Table 6.9 – VIBRATION SETTING: ‘glottal attack’ examples. Click [here](#) to listen to the extract.

Tone unit analysis – timespan 2:56 - 3:01 (Jill)	VIBRATION SETTING
TU 1 // 3 ^ And / they grew / more and / more	–
TU 2 // 1 ^ / ugly	glottal attack
TU 3 // 1 ^ and / selfish	–
TU 4 // 1 ^ / every / day .	glottal attack

6.1.2.2.3 AIR FLOW

Voice quality is also affected by whether the speaker releases air through the oral or nasal cavity when speaking. This choice is represented in the system of AIR FLOW, with a graded

cline going from the ‘oral’ value to the ‘nasal’ one⁸⁷. The ‘nasal’ value is perceived as the type of speech speakers produce when they have a blocked nose. When the airflow is ‘oral’, a further degree of delicacy can be described, indicating the option of producing speech with outgoing air pushed out of the lungs with ‘egressive’ air expelled out of the mouth (Roach, 2009) or the possibility of producing sounds using ‘ingressive’ air audibly inhaled through the mouth. This latter option is much rarer in English, whose default choice in the AIR FLOW system is ‘oral: egressive: -’ (Ladefoged, 1975). A further choice in the ‘egressive’ system can be made to show an apparent sound of air coming out. This option is represented with the ‘breathy’ value which can be selected in opposition to the default ‘-’ option. **Figure 6.12** shows in the AIR FLOW system.

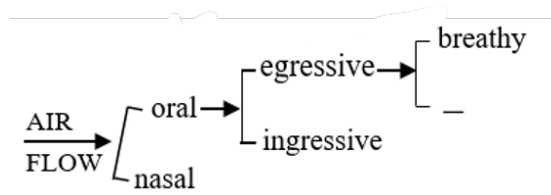


Figure 6.12 – AIR FLOW system

Even though the feature ‘ingressive’ represents a well-studied occurring phenomenon “heard incidentally, as when one speaks while breathing in, when out of breath, or vocalises upon a sudden intake of breath” (Crystal, 1980, p. 186), no instances of this characteristic were observed in the data set used in this thesis. **Table 6.10** shows examples extracted from Richard’s performance for default ‘-’, ‘breathy’ and ‘nasal’.

Table 6.10 – AIR FLOW: ‘-’, ‘breathy’ and ‘nasal’ examples. Click [here](#) to listen to the extract.

Tone unit analysis – timespan 5:53 – 6:05 (Richard)	AIR FLOW
TU 1// 3 <i>Cinder / ella sat / down at the / kitchen / table</i>	-
TU 2 // 1 ^ and / sighed / ^	breathy
TU 3 // 5 <i>All of a / sudden</i>	nasal
TU 4 // 1 ^ a / <i>tear / rolled / down and</i>	nasal
TU 5 // 1 <i>hit the / table</i>	nasal

⁸⁷ See Ladefoged (1975) for a detailed description of different airstream mechanisms.

All features included in the system of VOICE QUALITY except AIR FLOW: ‘ingressive’ have been illustrated with examples extracted from different storytellers’ performances. I now focus on the system for describing the options speakers may take in between tone units: RESTS.

6.1.2.3 RESTS

The system of RESTS models options in the moments that divide utterances into tone units although boundaries between these units may occur with or without the presence of a perceivable rest. For the present study, rests are defined as an interruption in connected speech which can vary in length from at least one beat (^) to as many as the speaker considers necessary. The perception of this interruption occurs in contrast to the fused tone unit boundary which is not perceived as a break in the speech continuum but rather as a different realisation of the initial foot of the tone unit. The ‘perceived’ interruptions can be noticed by listeners as an absence of sound – silence – or as an audible sound, which can be either voiced or voiceless. The optionality of RESTS is modelled in the system by including a compulsory choice between ‘perceived’ and not present, as represented by a dash ‘-’ in the system network. The ‘-’ option can be interpreted as a fused boundary for tone units and this is represented in examples by adding (fused) next to the dash ‘-’ in the examples included in this section. **Figure 6.13** shows the different variables and values suggested in this thesis for RESTS.

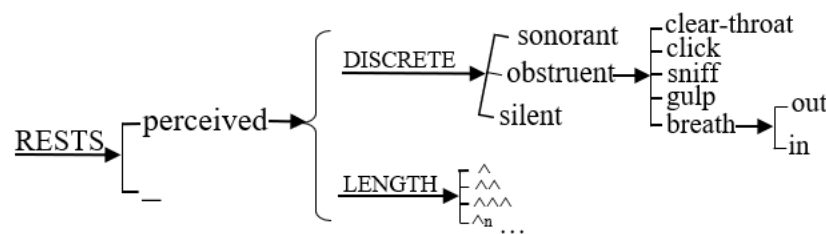


Figure 6.13 – RESTS system

As can be seen in **Figure 6.13**, when speakers produce ‘perceived’ boundaries, a further simultaneous selection is needed from the m-systems DISCRETE and LENGTH. The subsystem of DISCRETE models the choices speakers make at the boundaries when the flow of speech is interrupted in a perceivable way; the subsystem of LENGTH represents the

extension of the rests in number of beats. I first focus on describing the DISCRETE subsystem of ‘perceived’.

6.1.2.3.1 DISCRETE

Three sound choices are placed along a graded cline in the DISCRETE system representing the choice speakers have to produce different types of sounds at the boundaries of tone units. **Figure 6.14** below shows the zoomed-in choices for readability. These sounds can be perceived as ‘sonorant’ when their production involves spontaneous voicing and a flow of air running relatively free through the mouth and/or the nose, such as what occurs when we produce hesitation fillers. Other sounds occupying the tone unit boundaries can have some kind of obstruction or stricture that impedes the airflow from running freely, creating a perceivable noise when produced; sounds such as exhalation, inhalation, clicks, etc. have been clustered together in the ‘obstruent’ value. The last category in the cline represents the silence, or absence of sound, as the feature ‘silent’ in the system. This is the most noticeable way in which rests can be perceived, as they clearly interrupt the flow of speech. One further step in delicacy can be taken within the ‘obstruent’ system to differentiate the kind of sound perceived.

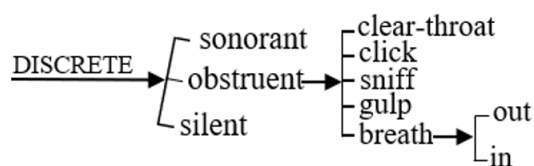


Figure 6.14 – DISCRETE system

The sounds included as a more delicate set of choices of ‘obstruent’ have been described by Roach et al. (1998) as vocal effects which involve fluid control and respiratory reflexes that may be voluntarily or involuntarily. The labels suggested by Roach et al. (1998) for these noisy reflexes are: ‘clear-throat’, ‘click’, ‘sniff’, ‘gulp’ and ‘breath’. The category of ‘breath’ can be further explored to indicate the direction of the air as going in ‘breath: in’ or out ‘breath: out’. **Table 6.11** illustrates all options from the ‘perceived: DISCRETE’ system with the exception of ‘clear-throat’ and ‘gulp’, as no instances of these were found in the data set.

Table 6.11 – RESTS ‘perceived: DISCRETE’, ‘-’ examples. Click on the word ‘audio’ to listen to each extract.

Tone unit analysis – audio timespan 4:41– 4:44 (Jill)	RESTS
TU 1 // 2 “ <i>Tall / hair</i> is / good hair!” / ^ ^	obstruent: click obstruent: breath: out
Tone unit analysis – audio timespan 22:44 – 22:47 (Jill)	
TU 1 // 1 Oh / ^ ^	sonorant
Tone unit analysis – audio timespan: 3:53 – 4:05 (Maria)	
TU 1 // ^ 1 And / <i>Cinderella / wiped</i> her / tears away and / <i>said</i> / ^	obstruent: sniff
TU 2 // 3 ^ I / <i>just</i>	– (fused)
TU 3 // 1 ^ I just / <i>wanted</i> to / <i>go</i> to the / ball but it	– (fused)
TU 4 // 1 <i>doesn’t</i> / matter / ^	silent
TU 5 // 5 Oh said Cinder / <i>ella’s</i> fairy / <i>godmother</i>	– (fused)
Tone unit analysis – audio timespan 8:04 - 8:16 (Christine)	
TU 1 // 3 ^ And / <i>after</i> it had / struck	– (fused)
TU 2 // 3 eleven / <i>times</i> , she	– (fused)
TU 3 // 1 <i>suddenly</i> / realized	– (fused)
TU 4 // 3 what	– (fused)
TU 5 // 1 ^ the / <i>fai/ry</i> / <i>godmother</i> had / said / ^	obstruent: breath: in
TU 6 // 1 ^ I’ve / <i>gotta</i> be / home be	– (fused)
TU 7 // 1 <i>fore</i> it / <i>strikes</i> / twelve	– (fused)

As can be seen in **Table 6.11**, the ‘perceived’ rests illustrated in these examples (represented by ‘^’) vary in duration. Whenever speakers choose an option from the DISCRETE system, they simultaneously select how long the boundary phenomenon will be. Speakers do this by choosing from the LENGTH system.

6.1.2.3.2 LENGTH

Length refers to the way speakers can select how much a ‘perceived: DISCRETE’ rest in the border between tone units lasts. The measure for this extension is the beat. However, the beat cannot be thought of as having a fixed measure in time (seconds or milliseconds) as its perception is relative for each speaker and may also vary in different contexts. Regardless

of the duration of a beat, speakers can choose to rest at tone unit boundaries for one beat or more. This choice in the duration of rests in beats is represented in the system of ‘LENGTH’ shown in **Figure 6.15** for readers’ ease.

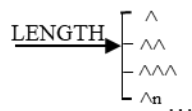


Figure 6.15 – LENGTH system

The system of LENGTH models speakers’ choice to produce boundaries of one ‘^’, two ‘^^’, three ‘^^^’ or more ‘^n’ beats. **Table 6.12** illustrates these choices in Lindy’s performance.

Table 6.12 – RESTS: perceived: LENGTH, ‘-’ value examples. Click [here](#) to listen to the extract.

Tone unit analysis – timespan 2:39 - 2:57 (Lindy)	LENGTH
TU 1 // 1 <i>Well</i>	– (fused)
TU 2 // 1 ^ as / if/ Cinder/ ella / didn't / have e / nough / work all / <i>right</i> ,	– (fused)
TU 3 // 4 al / <i>ready</i> . / ^	^
TU 4 // 3 <i>They</i> were / <i>like</i>	– (fused)
TU 5 // 1 'Cinder / ella / wash / <i>this</i> ,	– (fused)
TU 6 // 1 Cinder / ella / iron / <i>that</i> ,	– (fused)
TU 7 // 1 Cinder / ella / mend / <i>this</i> ,	– (fused)
TU 8 // 1 Cinder / ella / mend / <i>that</i> . / ^ ^ ^	^ ^ ^
TU 9 // 13 <i>Poor</i> / Cinder / ella. / ^ ^	^ ^

As can be seen from **Table 6.12**, the silent beat which belongs to the first foot in the tone unit (see TU 2) is not considered as a rest and therefore no length is assigned. After exploring all features represented in the RESTS system, I focus now on the last m-system of the SEMOGENIC VOCAL QUALITIES system network, VOICE QUALIFICATION.

6.1.2.4. VOICE QUALIFICATION

Different voice qualifications involve optional phenomena that may run through or interrupt speech in the form of spasmodic air pressure coming out in pulsating breaths (Crystal & Quirk 1964; Roach et al., 1998). These features are different from all other SEMOGENIC VOCAL QUALITIES m-systems because they can take place in any tone unit

constituent (see Figure 3.16): at the tone unit boundary, what I call the rest, or both, within the tone unit and the rest. The affectual sounding potential these qualities bring when clustered with other SEMOGENIC VOCAL QUALITIES, however, impacts the whole information unit where they occur. **Figure 6.16** represents the options in terms of VOICE QUALIFICATION, including an optional feature of ‘qualified’ speech and the default ‘-’ choice which can be interpreted as *plain* speech.

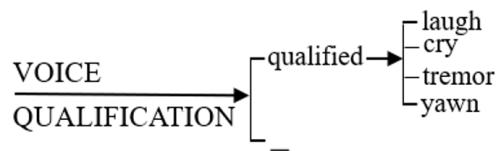


Figure 6.16 – VOICE QUALIFICATION system

Four values are used to represent the different types of pulsating breaths speakers can select as ‘qualified’ speech: ‘laugh’, ‘tremor’, ‘cry’ and ‘yawn’. The labels are self-explanatory and can be easily perceived by the naked ear in the examples included in **Table 6.13** below. Cases that are not ‘qualified’ have been annotated in the examples by adding (plain) next to the dash ‘-’.

Table 6.13 – VOICE QUALIFICATION: ‘qualified’ speech: ‘laugh’, ‘tremor’, ‘cry’, ‘yawn’ and ‘–’ (plain) examples. Click on the word ‘audio’ to listen to each extract.

Tone unit analysis – audio timespan 4:17 - 4:36 (Lindy)	VOICE QUALIFICATION
TU 1 // 1 <i>What</i> is the / matter / <i>Cinder</i> / <i>ella</i> ?	- (plain)
TU 2 // 3 ^ she / said	- (plain)
TU 3 // 1 ^ for / <i>she</i> had / <i>seen</i> / <i>all</i> of her / tears .	- (plain)
Rest 1 // ^ ^ ^ ^ ^	cry
TU 4 // 1 ^ Would you / <i>like</i> to / <i>go</i> to the / ball my / <i>dear</i> ?	- (plain)
TU 5 // 1 Yes ,	cry
TU 6 // 1 ^ <i>yes</i> / please .	cry
TU 7 // 1 Please .	cry
Tone unit analysis – audio timespan 5:59 - 6:04 (Christine)	
TU 1 //1 ‘ Oh! ’ / ^ said the / <i>fairy</i> / <i>godmother</i> ,	laugh
TU 2 // 1 ‘ Yes .	laugh
TU 3 // 1 <i>Well</i> , I for/ <i>got</i> / all about / <i>that</i> .	laugh
Tone unit analysis – audio timespan 18:22 - 18:27 (Richard)	
TU 1 // 1 Oh , / ^	- (plain)
TU 2 //1 <i>he</i> had / <i>really</i> / <i>fallen</i> in / love	tremor
Tone unit analysis – audio timespan 9:25 - 9:39 (Lindy)	
TU 1 // 4 ^ It / <i>wasn't</i> / <i>long</i> before the / steps isters a / <i>rrived</i> .	- (plain)
TU 2 // 1 <i>When</i> they / <i>came</i> to the / door	- (plain)
TU 3 // 3 <i>Cinderella</i> pre / <i>tended</i> to / <i>wipe</i> the / <i>sleep</i> from her / eyes and	yawn
TU 4 // 3 yawn	yawn
TU 5 // 4 ‘ <i>How</i> was the / ball ?’	- (plain)

As can be seen and listened to in the examples included in **Table 6.13**, the features represented in the system of VOICE QUALIFICATION can take place at different moments in the speech continuum and can even constitute a move in itself (identified in the table as *rest I*). Further study is needed to explore the connection between the SEMOGENIC VOCAL QUALITIES subsystem of RESTS and VOICE QUALIFICATION. This, however, falls outside the scope of this thesis.

6.1.3 Concluding remarks section 6.1

In this first section of Chapter 6, the SEMOGENIC VOCAL QUALITIES were described as a system network located on the phonological expression plane of language. While this

description of vocal qualities is grounded in the description of emotion speech provided by Roach et al. (1998) and the taxonomy proposed by Ariztimuño (2016), this novel exploratory system network systematises these features and incorporates two new subsystems, PROMINENCE TRANSITION and RESTS. Further, the features included in the system network are organised into four simultaneous main m-systems: PROSODIES, VOICE QUALITY, RESTS and VOICE QUALIFICATION. Combinations in the choices speakers take from these systems and their subsystems can realise choices in meaning that have already been represented in the discourse semantic stratum of language. In the following section, we explore how bundles of the choices from the features systematised here realise affectual sounding potential, vocalising choices in the system of AFFECT.

6.2 Affectual vocal profiles

The potential for vocal cues to express emotion is widely recognised within the SFS research community (e.g., Ariztimuño, 2016; Ariztimuño et al., 2022; Bednarek, 2008; Bombelli & Soler, 2006; Bombelli et al., 2013; Chafe, 2002; Eggins & Slade, 2005; Hasan, 1985, 1996; Martin & White, 2005; Ngo et al., 2022; van Leeuwen, 1999, 2022), from other linguistic perspectives (e.g., Brown, 1977/1990; Coupher-Kuhlen, 1986, Crystal & Quirk, 1964; Roach et al., 1998) and from multidisciplinary research teams (e.g., Douglas-Cowie et al., 2003; Juslin & Scherer, 2005; Johnstone & Scherer, 2000; Laukka et al., 2016; Scherer, 2019; Schuller et al., 2011). However, this literature points out several limitations related to the need for a consensus on the conceptualisation and label categorisation of emotions (Juslin & Scherer, 2005; Scherer, 2019) as well as the range of vocal cues examined. Further, the methods and techniques used to explore these are not always described systematically and thoroughly (Roach et al. 1998). In this thesis, these two issues are addressed by using the well-established affectual glosses to categorise emotions realised in spoken language within the verbiage and the phonological vocal qualities presented here in the exploratory system network of SEMOGENIC VOCAL QUALITIES, described in the previous section of this chapter.

The SEMOGENIC VOCAL QUALITIES system network was used to analyse how specific bundles of choices from the options proposed in the network contributed to expressing affectual meaning in the storytelling performances of Cinderella. The results obtained from

this analysis suggest a stable association between the vocal qualities described and twelve affectual glosses out of the fourteen⁸⁸ proposed in Martin's (2020a) AFFECT description labels. This systematic association was then used to develop the affectual vocal profiles explained in this chapter section. [Sub-section 6.2.1](#) presents the results obtained from examining the association between verbiage coded for AFFECT glosses both as inscribed and invoked realisations⁸⁹ and the choices the storytellers made from the SEMOGENIC VOCAL QUALITIES m-systems. It also shows the tendencies observed for the phonological realisation of the affectual glosses in percentages of occurrence for each SEMOGENIC VOCAL QUALITIES option. Examples of each profile are provided, along with a co-occurrence value for each feature in the profile. The second [sub-section 6.2.2](#) illustrates the applicability of the affectual vocal profiles to the storytelling performances of Cinderella. Both marked and unmarked realisations of AFFECT by different lexicogrammatical resources and affectual vocal profiles are foregrounded and supported by a comparison of the affectual vocal profiles with prior research findings where necessary.

6.2.1 Developing the affectual vocal profiles

Developing the affectual vocal profiles involved analysing and interpreting messages grouped according to the AFFECT types, subtypes and glosses proposed by Martin and White (Martin & White 2005; Martin 2020a) in relation to the SEMOGENIC VOCAL QUALITIES options observed in the tone units that mapped onto each previously analysed message. The total number of tone units analysed was 834 but the affectual vocal profiles were constructed from instances considered to have an unmarked realisation of the affectual gloss both in the lexicogrammatical selections (either inscribed or invoked) and in the phonological SEMOGENIC VOCAL QUALITIES choices. In order to decide whether co-selections were unmarked, I followed the strategy proposed by Ariztimuño et al. (2022). Accordingly, all inscribed and invoked messages coded for 'misery', for example, and options in the SEMOGENIC VOCAL QUALITIES system network were listened to one by one and considered in relation to the co-text, considering potential meanings in terms of the

⁸⁸ SEMOGENIC VOCAL QUALITIES tendencies are only reported when observed in at least 15 tone units across the corpus analysed for this thesis.

⁸⁹ The tendencies of SEMOGENIC VOCAL QUALITIES realisation for inscribed and invoked affectual meanings are presented together as their separate percentage results presented the same tendencies.

phase where the instance took place and in terms of the overall context of the story of Cinderella. Further, the SEMOGENIC VOCAL QUALITIES choices were assessed in relation to previously published profiles for emotion in speech. For example, ‘misery’, labelled sadness, grief or sorrow in other studies reported in the literature, has previously been reported as tending to be vocalised by low pitch level, narrow pitch range, slow tempo, soft volume, sighing and a crying, sobbing tremulous voice (Ariztimuño et al., 2022; Brown, 1977/1990; Couper-Kuhlen, 1986; Gross, 2001; Scherer, 2003; van Leeuwen, 1999)⁹⁰. This analysis rendered a selection of 440 tone units (53% of 834) considered to be unmarked. The remaining cases which sounded potentially marked, considering previous research and my perceptual interpretation of each instance, were set aside for further consideration⁹¹ and were not included in the affectual vocal profiles for each affectual gloss, such as ‘misery’ in this case.

Once unmarked instances were selected, the association between glosses and SEMOGENIC VOCAL QUALITIES was explored in percentages of occurrence for each feature representing an option in the different SEMOGENIC VOCAL QUALITIES m-systems. **Table 6.14** below presents the results obtained for this association. The table includes the twelve affectual glosses observed grouped by AFFECT types into ‘+/-inclination’, ‘+/-happiness’, ‘+/-satisfaction’ and ‘+/-security’. Each of these groups of emotions is subdivided into the affectual glosses observed in the data set. The table includes both the number of TUs in the absolutely frequency columns and the percentage of those instances that have been coded for the intersecting SEMOGENIC VOCAL QUALITIES feature (% columns). To highlight the highest percentages of occurrence for each SEMOGENIC VOCAL QUALITIES feature (i.e., the most typical sound choice for the emotion in question), these numbers are highlighted with different colours for each affectual gloss; for example the highest percentage of each feature for the emotion ‘fear’ is coloured purple and those for ‘desire’ are red.

⁹⁰ Ngo et al. (2022), however, suggest alternative voice qualities for the feature ‘misery’ in their VOCAL AFFECT, which include PITCH LEVEL: ‘high’, PITCH RANGE: ‘wide’, TENSION: ‘tense’, VIBRATO: ‘vibrato’ and LOUDNESS: ‘loud’.

⁹¹ See explanation provided for the instances provided in Table 6.18 in this chapter.

Table 6.14 – SEMOGENIC VOCAL QUALITIES frequency of occurrence results for affectual glosses

SEMOGENIC VOCAL QUALITIES		+/-inclination				+/-happiness								+/-satisfaction						+/-security					
		fear 42 TU		desire 22 TU		misery 71 TU		cheer 40 TU		antipathy 30 TU		affection 39 TU		displeasure 16 TU		pleasure 21 TU		interest 56 TU		disquiet 49 TU		perturbance 39 TU		confidence 15 TU	
		n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
[PROSODIES]																									
[PITCH: PITCH HEIGHT]	high	25	60	0	0	1	1	9	23	20	67	0	0	11	69	12	57	23	41	44	90	22	56	7	47
	mid	15	35	19	86	19	27	24	60	10	33	20	51	5	31	9	43	20	36	4	8	14	36	8	53
	low	2	5	3	14	51	72	7	17	0	0	19	49	0	0	0	0	13	23	1	2	3	8	0	0
[PITCH: PITCH RANGE]	wide	14	33	4	18	6	8	5	13	18	60	4	10	10	63	6	28	12	21.5	18	37	23	59	3	20
	medial	22	53	14	64	19	27	15	37	8	27	19	49	4	25	13	62	32	57	19	39	7	18	10	67
	narrow	6	14	4	18	46	65	20	50	4	13	16	41	2	12	2	10	12	21.5	12	24	9	23	2	13
[TEMPO: TEMPO STRETCHES]	fast	29	69	6	27	5	7	8	20	24	80	2	5	5	31	7	33	28	50	44	90	16	41	3	20
	medium	12	29	9	41	34	48	18	45	6	20	22	56	8	50	12	57	15	27	5	10	14	36	6	40
	slow	1	2	7	32	32	45	14	35	0	0	15	39	3	19	2	10	13	23	0	0	9	23	6	40
[TEMPO: TEMPO SYLLABLES]	expanded	10	24	5	23	29	41	11	27	22	73	19	49	7	44	4	19	17	30	11	22	18	46	10	67
	average	26	62	16	73	41	58	21	53	5	17	20	51	5	31	11	52	33	59	20	41	20	51	5	33
	contracted	6	14	1	4	1	1	8	20	3	10	0	0	4	25	6	29	6	11	18	37	1	3	0	0
[LOUDNESS]	loud	21	50	4	18	0	0	6	15	17	57	0	0	11	69	4	19	13	23	11	22	3	8	10	67
	moderate	18	43	6	27	18	25	21	53	11	36	19	49	5	31	13	62	29	52	35	72	23	59	5	33
	soft	3	7	12	55	53	75	13	32	2	7	20	51	0	0	4	19	14	25	3	6	13	33	0	0
[PRECISION]	precise	36	86	10	45	8	11	16	40	21	70	9	23	12	74	6	29	27	48	33	68	24	62	10	67
	standard	6	14	12	55	62	87	24	60	7	23	29	74	2	13	12	57	29	52	12	24	14	35	5	33
	slurred	0	0	0	0	1	1	0	0	2	7	1	3	2	13	3	14	0	0	4	8	1	3	0	0
[PROMINENCE: TRANSITION]	legato	1	2	1	5	0	0	2	5	0	0	0	0	0	0	0	0	3	5	0	0	0	0	14	93
	default	25	60	21	95	71	100	38	95	23	77	39	100	9	56	21	100	48	86	40	82	39	100	1	7
	staccato	16	38	0	0	0	0	0	0	7	23	0	0	7	44	0	0	5	9	9	18	0	0	0	0
[VOICE QUALITY]																									
[PHONATION]	[-] clear	6	14	17	77	62	87	29	72	6	20	28	72	2	12	16	76	29	52	24	49	13	33	10	67
	phonated - falsetto	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	3	0	0
	whispered	0	0	0	0	0	0	0	0	0	0	2	5	0	0	0	0	0	0	0	0	2	5	0	0
[VIBRATION SETTING]	creak	0	0	0	0	2	3	0	0	17	57	0	0	1	6	0	0	0	0	1	2	0	0	0	0
	rough	2	5	0	0	0	0	0	0	0	0	0	0	6	38	0	0	1	2	0	0	0	0	0	0
	glottal attack	0	0	0	0	1	1	5	13	0	0	1	3	1	6	0	0	4	7	0	0	1	3	0	0
[AIR FLOW]	breathy	34	81	5	23	1	1	6	15	4	13	8	20	6	38	5	24	22	39	24	49	22	56	5	33
	ingressive	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	nasal	0	0	0	0	4	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
[RESTS]																									
[perceived: DISCRETE]	[-] (fused)	33	79	17	77	24	34	18	45	24	80	28	72	10	63	18	86	38	68	35	72	26	66	10	67
	sonorant	1	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	6	0	0	0	0
	obstruent: clear-throat	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	obstruent: click	0	0	0	0	1	1	0	0	0	0	0	0	1	6	0	0	0	0	0	0	0	0	0	0
	obstruent: sniff	2	5	0	0	4	6	0	0	0	0	0	0	0	0	0	1	2	0	0	0	0	0	0	0
	obstruent: gulp	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	obstruent: breath: in	5	12	2	9	9	12	3	7	0	0	1	3	1	6	1	4	8	14	4	8	5	13	1	7
	obstruent: breath: out	0	0	1	5	2	3	0	0	2	7	0	0	0	0	0	1	2	1	2	1	3	0	0	0
	silent	1	2	2	9	31	44	19	48	4	13	10	25	4	25	2	10	8	14	6	12	7	18	4	26
[perceived: LENGTH]	^	9	21	3	14	36	51	21	53	4	13	8	20	3	19	3	14	15	26	9	18	12	31	5	33
	^^	0	0	2	9	7	10	0	2	7	3	8	2	12	0	0	2	4	3	6	0	0	0	0	0
	^^^	0	0	0	0	3	4	0	0	0	0	0	0	1	6	0	0	0	0	2	4	0	0	0	0
	^^^^	0	0	0	0	1	1	1	2	0	0	0	0	0	0	0	1	2	0	0	1	3	0	0	0
[VOICE QUALIFICATION]																									
[qualified]	(plain)	40	95	19	86	51	72	39	97	22	73	34	87	16	100	17	81	54	96	40	82	35	90	15	100
	cry	0	0	0	0	7	10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	laugh	0	0	0	0	0	0	1	3	6	20	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	tremor	2	5	3	14	13	18	0	0	2	7	5	13	0	0	4	19	2	4	9	18	4	10	0	0
	yawn	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

As can be seen in **Table 6.14**, each affectual gloss displays preferred tendencies for the features, which cluster in unique patterns of expression selection, which I have interpreted as affectual vocal profiles.

To exemplify on emotional gloss, the affectual vocal profile for ‘misery’ results from interpreting as a coherent affectual profile the following configuration of features in the storytelling performances:

- for PITCH HEIGHT, 72% of the tone units (51 out of 71) were assigned the feature ‘**low**’ and therefore the affectual vocal profile for ‘misery’ includes low in its configuration;
- for PITCH RANGE, 65% (46/71) were assigned the option ‘**narrow**’;
- for TEMPO STRETCHES, 48% of the 71 tone units were classified as ‘medium’ and 45% were classified as ‘slow’, together accounting for 93% of all cases; thus for the vocal profile of ‘misery’, the dimension of tempo over stretches of talk is specified as ‘**medium**’ to ‘**slow**’;⁹²
- for TEMPO SYLLABLES, 58% of the tone units (41/71) were labelled ‘**average**’;
- for LOUDNESS, 75% (53/71) were assigned the feature ‘**soft**’;
- for PRECISION, 87% (62/71) were considered as ‘**standard**’;
- for PROMINENCE TRANSITION, 100% of the cases were coded as ‘**default**’;
- VOICE QUALITY is mainly ‘**clear**’ with 87% of the tone units (62/71);
- the choices for RESTS show tendencies for a greater occurrence of ‘perceived: DISCRETE’ features, mainly ‘**silent**’ (44%) and ‘^’ in 51% for perceived: LENGTH;
- for VOICE QUALIFICATION, 72% of the cases (51/71) were assigned the feature ‘-’ interpreted as (**plain**).

The same rationale was applied to develop each of the affectual vocal profiles for ‘fear’, ‘desire’, ‘cheer’, ‘antipathy’, ‘affection’, ‘displeasure’, ‘pleasure’, ‘interest’, ‘disquiet’, ‘perturbance’ and ‘confidence’. For presentation clarity purposes, the affectual vocal profiles are shown in **Tables 6.15** and **6.16**, each including two groups of emotions. **Table**

⁹² Following the rationale suggested by Ariztimuño et al. (2022, p. 349) the preceding value in the composite (medium in this case) purposefully “foregrounds the value with the highest percentage and thus the most likely value to be chosen” in the data set.

6.15 presents the affectual vocal profiles developed for the ‘+/- inclination’ and ‘+/- happiness’, **Table 6.16** those for ‘+/- satisfaction’ observed in the data set, therefore excluding ‘ennui’ and the profiles for ‘+/- security’ excluding ‘trust’. Audio files including examples of each affectual vocal profile have been linked to the tables and can be accessed by clicking on the affectual gloss label.

Table 6.15 – Affectual vocal profiles for ‘+/- inclination’: ‘desire’ and ‘fear’ and ‘+/- happiness’: ‘misery’, ‘cheer’, ‘antipathy’, ‘affection’. Click on the affectual glosses to listen to the examples⁹³.

Affectual gloss	‘fear’ 42 TU	‘desire’ 22 TU	‘misery’ 71 TU	‘cheer’ 40 TU	‘antipathy’ 30 TU	‘affection’ 39 TU
SEMOGENIC VOCAL QUALITIES						
[PROSODIES]						
[PITCH: PITCH HEIGHT]	high (Lim)	mid (S)	low (G)	mid (Lim)	high (G)	mid to low (G)
[PITCH: PITCH RANGE]	medial to wide (G)	medial (Lim)	narrow (G)	narrow to medial (G)	wide (Lim)	medial to narrow (G)
[TEMPO: TEMPO STRETCHES]	fast (G)	medium to slow (Lim)	medium to slow (G)	medium to slow (Lim)	fast (G)	medium (Lim)
[TEMPO: TEMPO SYLLABLES]	average (Lim)	average (G)	average (Lim) <i>expanded</i>	average to expanded (Lim)	expanded (G)	average to expanded (G)
[LOUDNESS]	loud to moderate (G)	soft (Lim)	soft (G)	moderate to soft (G)	loud (Lim)	soft to moderate (G)
[PRECISION]	precise (S)	standard (Lim)	standard (S)	standard (Lim)	precise (G)	standard (G)
[PROMINENCE TRANSITION]	default (Lim) <i>staccato</i>	default (S)	default (S)	default (S)	default (G)	default (S)
[VOICE QUALITY]	breathy (G)	clear (G) <i>breathy</i>	clear (S)	clear (G) <i>glottal attack /breathy</i>	creak (Lim) <i>breathy</i>	clear (G) <i>breathy</i>
[RESTS]						
	fused (G)	fused (G)	^ silent to fused (G) <i>breath-in</i>	^ silent to fused (G)	fused (G)	fused (G)
[VOICE QUALIFICATION]						
	plain (S)	plain (S)	plain (G) <i>tremor / cry</i>	plain (S)	plain (G) <i>laugh</i>	plain (S) <i>tremor</i>

Note. S = strong co-occurrence value, G = good co-occurrence value, Lim = limited co-occurrence value⁹⁴. Terms in italics were not as frequent as the others but are still considered to contribute to the relevant vocal profile, unlike options not specified here at all (for example, the features ‘tremor’ and ‘cry’ were observed for the affectual profile of ‘misery’ but less frequently than ‘plain’).

⁹³ Headphones might be needed as the audio quality varies for each example.

⁹⁴ Co-occurrence values have been considered as limited (Lim) to acknowledge the fact that not one single option within that dimension clearly prevailed in the descriptive statistics.

Table 6.16 – Affectual vocal profiles for ‘+/- satisfaction’: ‘displeasure’, ‘pleasure’ and ‘interest’, and ‘+/-security’: ‘disquiet’, ‘perturbance’ and ‘confidence’. Click on the affectual glosses to listen to examples.

Affectual gloss SEMOGENIC VOCAL QUALITIES	‘displeasure’ 16 TU	‘pleasure’ 21 TU	‘interest’ 56 TU	‘disquiet’ 49 TU	‘perturbance’ 39 TU	‘confidence’ 15 TU
[PROSODIES]						
[PITCH: PITCH HEIGHT]	high (G)	high (Lim)	high to mid (Lim)	high (S)	high (Lim)	mid to high (Lim)
[PITCH: PITCH RANGE]	wide (Lim)	medial (Lim)	medial (Lim)	medial to wide (Lim)	wide (Lim)	medial (G)
[TEMPO: TEMPO STRETCHES]	medium to fast (Lim)	medium (Lim)	fast to medium (Lim)	fast (S)	fast to medium (Lim)	medium/slow (L)
[TEMPO: TEMPO SYLLABLES]	expanded to average (Lim)	average to contracted (Lim)	average (Lim)	average to contracted (Lim)	average to expanded (G)	expanded (G)
[LOUDNESS]	loud (G)	moderate (Lim)	moderate to soft (Lim)	moderate (G)	moderate (Lim)	loud (G)
[PRECISION]	precise (G)	standard (Lim)	standard to precise (G)	precise (G)	precise (Lim)	precise (G)
[PROMINENCE TRANSITION]	default (Lim) <i>staccato</i>	default (S)	default (S)	default (G)	default (S)	legato (S)
[VOICE QUALITY]	rough/breathy (Lim)	clear (G) <i>breathy</i>	creak (Lim) <i>breathy</i>	clear / breathy (L)	breathy (Lim) <i>clear</i>	clear (G) <i>breathy</i>
[RESTS]						
	fused (Lim)	fused (S)	fused (G) <i>^ silent/breath-in</i>	fused (G)	fused (G) <i>^ silent/breath-in</i>	fused (G) <i>^ silent</i>
[VOICE QUALIFICATION]						
	plain (S)	plain (S)	plain (S)	plain (G) <i>tremor</i>	plain (S)	plain (S)

Note. S = strong co-occurrence value, G = good co-occurrence value, Lim = limited co-occurrence value, L = low co-occurrence value. Terms in italics were not as frequent as the others but are still considered to contribute to the relevant vocal profile, unlike options not specified here at all (for example, the feature *staccato* was observed for the affectual vocal profile of ‘displeasure’ in 7 out of 16 TU (44%) of the cases which was less frequent than ‘default’ but still relevant to mention.

Tables 6.15 and **6.16** also include the degree of co-occurrence value marked with (S) for strong, (G) for good, (Lim) for limited and (L) for low⁹⁵. This shows how each feature chosen from the SEMOGENIC VOCAL QUALITIES system is likely to co-occur with each affectual vocal profile. This co-occurrence value was gauged considering the relative frequency of association between the SEMOGENIC VOCAL QUALITIES feature and the affectual category. Where multiple categories within a dimension were specified as part of the vocal profile for an emotion, the level of association between that dimension and the emotion in question was adjusted down one level. For example, for the dimension PITCH: RANGE, the features ‘medial’ range and ‘wide’ range were both specified as part of the vocal profile for the emotion ‘fear’, and to accommodate this lack of precision, the co-occurrence value was adjusted from strong (S) to good (G). The co-occurrence value in relation to the percentages obtained was considered as follows:

- Strong co-occurrence value was allocated to frequencies of occurrence higher than eighty-five percent (≥ 85);
- Good co-occurrence value was allocated to frequencies of occurrence between sixty-five and eighty-five percent ($\geq 65 < 85$);
- Limited co-occurrence value was allocated to frequencies observed between fifty to sixty-five percent ($\geq 50 < 65$); and
- Low co-occurrence value was allocated to frequencies of occurrence lower than fifty percent (< 50).

Only two features TEMPO STRETCHES: ‘medium/slow’ & ‘confidence’ and VOICE QUALITY: ‘clear/breathy’ & ‘disquiet’ rendered low degrees of co-occurrence. The remaining features rendered a strong co-occurrence value in 20% of the cases, good in 42% and limited (but still 50-65% correlation with relevant AFFECT codings) in 36%. These co-occurrence values offer a fairly stable description of the affectual vocal profiles observed in this sample of storytelling performances. Further, the detailed description of the techniques and methods followed to obtain this perceptual description of the oral realisation of emotion within a SFS perspective fosters the reliability and replicability of this study.

⁹⁵ The co-occurrence value is based on what Ariztimuño et al. (2022, p. 352) considered as “the prediction value”.

The affectual vocal profiles proposed in **Table 6.15** and **6.16** proved a useful perceptual guide to describe and name the features we hear as similar or contrastive when we are listening for affectual meaning. The slight or marked differences between profiles grouped within and across AFFECT types held across different lexicogrammatical realisations in the data sample, either to congruently realise the same affectual meaning with verbiage and vocal profiles or to realise non-congruent affectual meanings. Therefore, it could be argued that this inter-stratal alignment between lexicogrammatical and phonological co-realisation, whether marked or unmarked, worked independently from the modes of realisation selected by the storyteller at the stratum of lexicogrammar to inscribe or invoke affectual meanings in the performed story. I will pursue this argument regarding the independent phonological realisation of emotion below, but before taking this argument up in detail it is necessary to give a sketch of the affordances of the affectual vocal profiles, with illustrations of different affectual meanings, which I turn to in the next section.

6.2.2 Exploring affectual vocal profiles in the storytelling performances of Cinderella

The use of vocal features to express emotions by storytellers has been described from perceptual, qualitative perspective (e.g., Lwin, 2010; 2019; Swann, 2002) and from acoustic quantitative approaches (e.g., Montaña, 2017). However, none of these descriptions has tackled a wide range of emotions or vocal qualities; or framed the association between choices in wording and choices in vocal qualities within a SFS account of spoken language, as undertaken in this study. Further, this study explores the expression of emotion in storytelling not only in inscriptions of emotion (Ariztimuño, 2016) but also invocations, both of which are then described for their oral realisation in terms of SEMOGENIC VOCAL QUALITIES. Importantly, capturing both inscribed and invoked modes of realising emotions (and other attitudes) can be related to different levels of implicitness (Bednarek, 2008), which rely largely on audience members' reading position for their interpretation (Macken-Horarik & Isaac, 2014).

In this section, I start discussing instances of co-realisation of affectual meanings by verbiage and affectual vocal qualities with the most explicit direct interpretative cues for AFFECT in the verbiage: the realisation of affectual inscriptions by mental disposition terms such as *sad* and behavioural surges such as *cry*. I then continue my analysis with the most

implicit indirect interpretative cues for AFFECT, realised by experiential meanings that invoke affectual meanings, such as *But she had no mother because the rich man's wife had died*. In this way, I capture affectual meanings, such as 'misery', that are realised to different degrees of explicitness.

Across the performances of Cinderella examined in this thesis, it is notably the protagonist, Cinderella, who is most frequently depicted by the storytellers as experiencing misery: in other words, the affectual meaning of 'misery' consistently couples with (Martin, 2008) the protagonist, Cinderella, in seven of the eight performances analysed. Since this coupling between Cinderella and 'misery' appears crucial for the typical patterns of characterisation and higher order meaning (literary theme), I will use this coupling to explore and exemplify the affordances of affectual vocal profiles to create emotional strands of meaning in the story, adding in examples of other affectual meanings and other emoters where relevant. While Cinderella couples with 'misery' in different stages and phases, to begin with I focus on one instance which highlights the shift in Cinderella's life from when she was a young girl and her mother was alive to when Cinderella's mother died presented in **Table 6.17**.

Table 6.17 – Example of verbiage and affectual vocal profile unmarked realisation for ‘cheer’ vs ‘misery’. Click on the word ‘audio’ to listen to each extract.

Tone unit analysis – audio timespan 0:00 - 0:15 (Chris)	PITCH HEIGHT	PITCH RANGE	TEMPO STRETCHES	TEMPO SYLLABLES	LOUDNESS	PRECISION	PROMINENCE TRANSITION	VOICE QUALITY	RESTS	VOICE QUALIFICATION
TU 1 // 1 <i>once</i>	mid	medial	medium	average	moderate	standard	default	clear	– (fused)	– (plain)
TU 2 // 1 <i>there was a / little / girl / ^</i>	mid	medial	medium	average	moderate	standard	default	clear	^ silent	– (plain)
TU 3 and at // 1 <i>first / she was / so / happy / ^</i>	high	medial	medium	average	loud	precise	default	clear	^ silent	– (plain)
TU 4 but // 1 <i>then / one / day her / mother / died / ^</i>	low	narrow	medium	average	soft	standard	default	clear	^ breath:in	– (plain)
TU 5 // 1 ^ and she was / very / sad / ^	low	narrow	medium	average	soft	standard	default	clear	^ breath:in	– (plain)

Note – cells are filled with different colours to highlight the contrast between the SEMOGENIC VOCAL QUALITIES choices and to show different affectual vocal profiles. Colour orange is used for ‘cheer’, light blue is used for ‘misery’, unshaded cells indicate attitudinally uncharged. TUs 3 & 4 include the conjunctions before the double slants (/ /) that show the beginning of the tone unit to prioritise understanding of information units.

The example presented in **Table 6.17** shows the shifts in affectual meanings that speakers can make by producing slight changes in their selection of options from the vocal qualities described in the SEMOGENIC VOCAL QUALITIES system to co-realise inscriptions in the verbiage⁹⁶. In this example, the storyteller starts his performance with the Orientation of the story, introducing Cinderella, the main character, as a little girl. As expected from the habitual and undisrupted state of affairs set up by this stage in the narrative genre (Hasan, 1984/1996), the first tone units (TU 1 & 2) are uttered as matter of fact, what I call uncharged, with no indications of attitudinal meanings either in the verbiage nor the vocal qualities. For this reason, these tone units have been considered as a clear example of the speaker's baseline (mid, medial, medium, average, moderate, standard, default, clear, fused, plain).

The following tone unit, TU 3, introduces a shift from this initial introduction of Cinderella as a little girl to a positively coloured affectual choice co-articulated in the verbiage by the quality *happy* and in the affectual vocal profile that co-operates with the verbiage to realise a choice for the discourse semantic system of AFFECT [Cinderella $\leq$ +happiness: 'cheer']⁹⁷. The storyteller's PITCH: HEIGHT choice moves from 'mid' in TU2 to 'high' in TU3 to highlight the shift and this change is accompanied by shifts in LOUDNESS from 'moderate' to 'loud' and PRECISION from 'standard' to 'precise'.

Finally, TU 4 and 5 contrast Cinderella's previous positive happiness with a negative feeling of sadness triggered by her mother's death [Cinderella $\leq$ -happiness: 'misery' $\geq$ her mother's death]. This new affectual state is realised by unmarked choices in the verbiage invocation *but then one day her mother died* in TU 4, the inscription in TU 5 (quality *sad* upscaled by *very*) and by the clear change in five of the SEMOGENIC VOCAL QUALITIES m-systems to match most features of the affectual vocal profile for 'misery' (low, narrow, medium, average, soft, standard, default, clear, ^ breath-in, plain) in both TUs. This example illustrates the affordance that affectual vocal profiles have to realise

⁹⁶ Choices from other phonological systems contribute to the interpersonal and textual meanings construed in this extract. However, in this thesis I mainly focus on the affectual meanings construed by the SEMOGENIC VOCAL QUALITIES system network proposed while considering some of the other phonological choices when relevant.

⁹⁷ As stated in Chapter 4, the notation between square brackets includes the appraiser/emoter followed by the attitude type and gloss between the symbols ' $\leq$ ', followed by the appraised/trigger where present.

affectual meanings as vocalisation⁹⁸ either inscribed or invoked in the verbiage, and the shifts and contrasts in AFFECT that drive authentic spoken interaction.

Cinderella's sadness inscribed in the quality *sad* is not always realised by the unmarked affectual vocal profile for 'misery'. The storyteller Jill creates an interesting contrast in the way she co-selects the quality *sad* with both an unmarked affectual vocal profile and a marked affectual vocal profile for 'perturbance'. **Table 6.18** presents the transcription of a selection of instances where Jill uses the quality *sad* in the Evaluation 1 stage and in the adjacent Resolution – magical fix (note that the affectual meanings in between these two phases are not analysed for this point).

⁹⁸ See section 6.2.3 for the provisional system proposed in this thesis to represent affectual meanings realisations in spoken language.

Table 6.18 – Example of verbiage and affectual vocal profile unmarked and marked realisation for quality sad ‘misery’. Click on the word ‘audio’ to listen to each extract.

Tone unit analysis – audio timespan 5:03 - 6:08 (Jill)	PITCH HEIGHT	PITCH RANGE	TEMPO STRETCHES	TEMPO SYLLABLES	LOUDNESS	PRECISION	PROMINENCE TRANSITION	VOICE QUALITY	RESTS	VOICE QUALIFICATION
TU 1 // 5 <i>And it was / then that she / realized / ^ ^ ^</i>	low	narrow	medium	average	soft	standard	default	clear	^ ^ ^ silent	– (plain)
TU 2 // 5 ^ <i>she was / so / sad / ^</i>	low	narrow	slow	expanded	soft	standard	default	clear	^ silent	– (plain)
TU 3 // 5 ^ <i>and / so a / lone / ^</i>	low	narrow	slow	expanded	soft	standard	default	clear	^ silent	– (plain)
	<i>How she longed to go to that ball! How she wondered what the inside of a palace might be like! How she- how she was curious and dying to know! Wouldn't it be wonderful to go to the ball and maybe even meet a real-life prince? But instead, she had to stay at home and do work, and sleep on the stones. She started to cry. And she cried, and she cried.</i>									
(Resolution – magical fix)	<i>She cried so hard she didn't even notice when, suddenly, her fairy godmother appeared right next to her. “Fairy godmother!”</i>									
	PITCH HEIGHT	PITCH RANGE	TEMPO STRETCHES	TEMPO SYLLABLES	LOUDNESS	PRECISION	PROMINENCE TRANSITION	VOICE QUALITY	RESTS	VOICE QUALIFICATION
TU 4 // 2 <i>you / look / sad / ^</i>	high	wide	medium	expanded	loud	precise	default	clear ⁹⁹	^ silent	– (plain)
TU 5 // 3 <i>Yes / well I</i>	mid	narrow	slow	contracted	soft	standard	default	cry	– (fused)	tremor
TU 6 // 5 ^ I / <i>am / sad / ^</i>	high	wide	medium	expanded	moderate	precise	default	clear	^ silent	– (plain)

⁹⁹ The storyteller is portraying the godmother’s character with a falsetto phonation which is considered as indexical for this character and therefore not marked as part of the SEMOGENIC VOCAL QUALITIES.

Table 6.18 starts with an extract from the story's Evaluation 1 where the storyteller describes Cinderella as the emoter of 'misery', co-realising this affectual meaning through unmarked verbiage and the affectual vocal profile in TUs 1-3. A bit later in the story, the Resolution – magical fix begins when the godmother appears to help Cinderella. The godmother's message transcribed as TU 4 in Table 6.18 is not, however, as straightforward and unmarked in realisation as Cinderella's turn in TUs 1-3. As can be seen from these instances, unmarked co-realisation through verbal and vocal resources foregrounds one affectual meanings to be interpreted by the listener while unmarked vocalisations put forward a combination of affectual meanings, 'misery' and 'perturbance', which in this case, both equally important for the listener to understand the emotional ensemble presented by the storyteller. Accounting for the affectual sounding potential is, therefore, necessary to discern significant aspects of the affectual meanings that are crucial to this telling.

The advantages of interpreting language from a relational theory of language are evident and essential for this example as our interpretation and description of the meanings construed by the godmother lie mainly in understanding how choosing an option from all potential possibilities of the system of language at play projects a context that can match the expected one in that particular communicative situation or that can add to or even disrupt the interactants' own interpretation of that situation.

In this case, the godmother's first line in the performance when she appears in order to help Cinderella was transcribed into the writing system of English as *You look sad*. If we consider this transcription from a multi-stratal perspective, in what Halliday (1970) calls a "neutral", "most likely" (p. 51) realisation of the extract in the context of the story of Cinderella and what we know (or expect) about the relationship between Cinderella and her godmother, we can make a 'top-down' description. Accordingly, in this instance we would expect an unmarked realisation of the affectual meaning construed by the quality *sad* [Cinderella ≤ -happiness: misery] by the affectual vocal profile for 'misery' following the configuration of SEMOGENIC VOCAL QUALITIES suggested in this thesis for this context: 'low', 'narrow', 'medium to slow', 'average', 'soft', 'standard', 'default', 'clear', '^ silent to – fused' and '– plain'. The lexicogrammatical realisation presents a statement realised by a declarative clause realised by one tone unit and thus one information unit that would most

likely have a tone 1 (falling) as the godmother acknowledges Cinderella's sadness matching the physical context projected by the storyteller's performance where the godmother can see Cinderella crying in front of her. This tone 1 would most likely fall on the last lexical item in the unit (*sad*) which could even be considered the only newsworthy item in the tone unit in a neutral reading, as a salience on *you* would project a contrast between Cinderella and someone else who could have been there and a salience on *look* would project a contrast between *being* and *looking* sad.

Contrary to this likely realisation for this co-text and context, the storyteller selects a different set of options to realise the verbiage *you look sad* and thus projects a different context than the one we could have imagined as readers of the written transcription of the performance. In order to interpret this contrasting context, I take a 'bottom-up' approach. The verbiage *you look sad* is realised as one tone unit, one information unit where each item is made prominent and given its own rhythmical foot // 2 you / look / sad / ^ – a first contrast to our expectations. This choice projects a context in which Cinderella out of all people is described as *looking* rather than *being* sad. Additionally, the choice of a rising tone 2 is a marked choice for the declarative clause, thus projecting a querying meaning to this assertion. These unexpected meanings realised by intonation choices are further foregrounded by the selection of SEMOGENIC VOCAL QUALITIES that bundle up to create an affectual vocal profile that colours this message with a feeling of 'perturbance'. However, this additional feeling of 'perturbance' is not appraising Cinderella's inner state but indicates an additional affectual source, the godmother. In other words, when we consider the affectual meanings in this message as phonologically realised by this storyteller we need to account for two emoters: Cinderella emoting 'misery', realised in the quality *sad* [Cinderella ≤ -happiness: misery] and the godmother emoting 'perturbance' realised by the affectual vocal profile for 'perturbance', [godmother ≤ -security: perturbance ≥ Cinderella being sad], to describe the full display of affectual meanings enacted in this message.

As can be seen from this instance, the verbiage affordances to construe Cinderella's experience of sadness cooperate with the vocal affordances to construe the godmother's experience of surprise. I argue that this demonstrates that an effective account of emotion in speech can only be complete through a multi-stratal description of the lexicogrammatical

and phonological realisations of affectual meanings because additional meanings and sources of meanings can only be fully accounted for this way.

In order to strengthen this argument, I now present a multi-stratal account of the affectual realisation of Cinderella's response transcribed as TUs 5 and 6 in **Table 6.18**. Cinderella reacts to her godmother's question by saying *yes, well I – I am sad*. This declarative clause is voiced by the storyteller as two tone units, TU 5 // 3 Yes / well I (TU 6) // 5 ^ I / am / sad / ^, and one effect of this phonological choice is that Cinderella is presented as hesitant in her response to the godmother. TU 5 has a tone 3, which implies a sense incompleteness and a link to what follows. TU 6 has a tone 5, which emphatically resolves the uncertainty about Cinderella's sadness that was put forward by the godmother because the rising-falling movement on the contrastive tonic item *am* combines the uncertainty of the rise with a strong sense of certainty of the fall¹⁰⁰. Further, in impersonating Cinderella and voicing her answer to the godmother, the storyteller also uses a distinct affectual vocal profile for each tone unit: 'misery' for TU 5 and 'perturbance' for TU 6. In this way, Cinderella, construed phonologically as an affectual source, is coupled with both affectual meanings in this one message, with clear shifts in most of the SEMOGENIC VOCAL QUALITIES features in the configurations from

- 'mid' in TU 5 to 'high' in TU6 for PITCH: HEIGHT
- 'narrow' to 'wide' for PITCH: RANGE;
- 'slow' to 'medium' for TEMPO: STRETCHES;
- 'contracted' to 'expanded' for TEMPO: SYLLABLES;
- 'soft' to 'moderate' for LOUDNESS;
- 'standard' to 'precise' for PRECISION;
- 'cry' to 'clear' for VOICE QUALITY;
- '– fused' to '^ silent' for RESTS and
- 'tremor' to '– plain'¹⁰¹ for VOICE QUALIFICATION.

¹⁰⁰ Even though this thesis is not focused on intonation, meanings construed by tone choices work together with the affectual meanings explored in this study as can be seen in the examples provided here. For a full account on intonation, see Halliday and Greaves (2008) and for an account on the association of intonation choices and emotions, see Noad (2016).

¹⁰¹ The only unchanged feature for both TUs is PROMINENCE TRANSITION: 'default'.

In this way, while Cinderella is portrayed as being sad; she is also shown as reactive to the godmother's questioning of her sadness. It is unclear how analysts could identify and track these finer shifts and layers in affectual meaning through the wording alone, without attending to the sounding potential. This example thus foregrounds the affordance of affectual vocal profiles to show shifts from one affectual meaning to another even within one single clause and message. As well as allowing interactants to exchange finer and more layered sets of affectual meanings, vocal profiles offer the analyst insights for describing the limits of affectual propagation and the possible meanings these boundaries can project onto the message. I move now from instances of inscribed AFFECT realised in qualities to those realised in behavioural surges such as *cry*.

Behavioural surge terms such as *cry* are seen as inscriptions of AFFECT (Martin & White, 2005). In this section, I explore three instances of the behavioural surge term *cry* to illustrate the sounding potential of SEMOGENIC VOCAL QUALITIES configurations for realising affectual meaning in conjunction with verbiage. According to the Macquarie Dictionary of English (n.d), the verb *cry* has three senses that could apply in the co-text and context of the instances explored below: “**1.** To utter inarticulate sounds, especially of lamentation, grief, or suffering, usually with tears; **2.** To weep; shed tears, with or without sound; **3.** To call loudly; shout”. Considering these entries, the behavioural surge *cry* can involve either the presence of sound, which can be loud, or the absence of sound; and it is mainly associated with a feeling of sadness. Loud cries, however, can be interpreted as signalling anger or frustration, such as when we shout, for example. The co-text and context in which the lexical item *cry* is used are therefore particularly relevant for interpreting its affectual meaning construed in a text.

The instances included of the behavioural surge *cry* in the example presented in **Table 6.19** occurred as part of Cinderella's 'Reaction' to the stepsisters and stepmother going to the ball while she had to stay at home. These instances were coded for 'misery' considering this co-text and context. However, when listening for affectual meanings, it becomes clear that the interpretative cues provided by the written transcription only gain extra clarity when we consider the SEMOGENIC VOCAL QUALITIES selected by the storytellers. **Table 6.19** presents three instances from three storytellers who select similar

verbiage to construe Cinderella's reaction in this moment in the story plot but not necessarily the same affectual vocal profile.

Table 6.19 – Examples of behavioural surge *cry* - codes as [Cinderella ≤-happiness: ‘misery’ ≥ not going to the ball] in the verbiage. Click on the word ‘audio’ to listen to the audio.

Tone unit analysis – audio timespan 4:03 - 4:11 (Lindy)	PITCH HEIGHT	PITCH RANGE	TEMPO STRETCHES	TEMPO SYLLABLES	LOUDNESS	PRECISION	PROMINENCE TRANSITION	VOICE QUALITY	RESTS	VOICE QUALIFICATION
TU 1 // 1 ^ And / then she / sat / ^	low	narrow	slow	expanded	soft	standard	default	clear	^ silent	– (plain)
TU 2 // 3 down / ^	low	narrow	slow	average	soft	standard	default	clear	^ silent	– (plain)
TU 3 and // 1 cried / ^ ^ ^	low	narrow	slow	average	soft	standard	default	clear	^ ^ ^ silent	– (plain)
audio timespan 3:33 - 3:38 (Chris)	PITCH HEIGHT	PITCH RANGE	TEMPO STRETCHES	TEMPO SYLLABLES	LOUDNESS	PRECISION	PROMINENCE TRANSITION	VOICE QUALITY	RESTS	VOICE QUALIFICATION
TU 1 she // 3 sat on her / doorstep	low	narrow	slow	average	soft	standard	default	clear	– (fused)	– (plain)
TU 2 and // 1 she / cried / ^	high	wide	medium	expanded	loud	precise	staccato	clear	^ silent	tremor
audio timespan 3:48 - 3:52 (Maria)	PITCH HEIGHT	PITCH RANGE	TEMPO STRETCHES	TEMPO SYLLABLES	LOUDNESS	PRECISION	PROMINENCE TRANSITION	VOICE QUALITY	RESTS	VOICE QUALIFICATION
TU 1 // 1 Why are you / crying? / ^	mid	medial	medium	average	soft	standard	default	clear	^ silent	– (plain)
TU 2 // 1 asked the / fairy / godmother	low	medial	medium	average	soft	standard	default	clear	^ silent	– (plain)

Note – cells are filled with different colours to show different affectual vocal profiles, based on contrastive configurations of the SEMOGENIC VOCAL QUALITIES choices considered as specified in Chapter 4. Light blue is used for ‘misery’, red is for ‘displeasure’, while pink is for ‘affection’. TU 3 by Lindy includes the conjunction *and* before the double slants (/ /) that show the beginning of the tone unit to prioritise understanding of information units.

Even though the three storytellers featured in **Table 6.19** couple Cinderella with a negative feeling in the verbiage, the multi-stratal interpretative cues provide further information that clarifies the type of negative feeling in the first two instances. Further, they offer additional information related to the affectual sources in the third case. [Lindy's TUs 1 to 3](#) realise one unmarked affectual meaning where Cinderella is portrayed as the emoter of a feeling of 'misery'. Misery is inscribed in the behavioural surge *cry* and realised vocally by the unmarked affectual vocal profile for 'misery'. This interpretation matches the co-text and context of the story where Cinderella is left behind, feeling sad as she is not able to go to the ball.

A similar reaction is portrayed by Chris as he describes Cinderella sitting on her doorstep, a sign of defeat and exhaustion after working hard to help the stepsisters get ready, only to be left behind. This negative feeling invoking 'misery' through the construal of experiential information is reinforced by taking the behavioural surge *cried* in Chris's T2 as retrospective propagation of (inscribed) 'misery'. However, when we factor in sound we find that, contrary to this expectation, the affectual propagation for this extract is prospective, as [the affectual vocal profile selected by the storyteller](#) couples Cinderella with a feeling of frustration at how unfair her situation is. There is a clear shift in the SEMOGENIC VOCAL QUALITIES features selected by Chris, moving from an affectual vocal profile for 'misery', clustering the features of 'low', 'narrow', 'slow', 'average', 'soft', 'standard', 'default', 'clear', '- fused' and '- plain' in TU 1 to a profile for 'displeasure',¹⁰² with the bundle of 'high', 'wide', 'medium', 'expanded', 'loud', 'precise', 'staccato', 'clear', '^ silent' and 'tremor' in TU 2. Looking back into the co-text in which the TU takes place, this interpretation of a displeased Cinderella becomes plausible and even more explicit as Chris continues the story, *She'd so much wanted to go to the ball. It seemed so unfair. What had she done? She'd tried so hard.* Even though both interpretations of the experiential information (*And then she sat down / she sat on her doorstep*) and of the behavioural surge *cried* as 'misery' or 'displeasure' can be justified for Cinderella at this point in the story, only 'misery' was considered by the analyst when coding the written transcription of the performances.

¹⁰² This profile matches prior research descriptions of 'displeasure' also labelled as anger (Ariztimuño, 2016; Ariztimuño et al., 2022; Brown, 1977/1990; Couper-Kuhlen, 1986; Gross, 2001; Ngo et al., 2022).

The third instance of the behavioural surge *cry* shown in **Table 6.19** exemplifies a slightly different case where the affordances for affectual vocal features for showing additional affectual sources and meanings might not necessarily coincide with those inscribed in the verbiage. In this case, Maria creates a context in which the godmother appears and asks Cinderella about the reasons why she is crying in “[*Why are you crying?*](#)” [*asked the fairy godmother*](#). While we learn through the verbiage *crying* how Cinderella is feeling, from the vocal profile we learn about how the godmother is feeling as we interpret the whole ensemble in the co-text and context of the story. Considering all these interpretative cues provided by the storyteller, the godmother is coupled with a feeling of ‘affection’. This interpretation is strengthened when we compare the affectual vocal profile for ‘misery’ and ‘affection’. below in **Figure 6.17**.

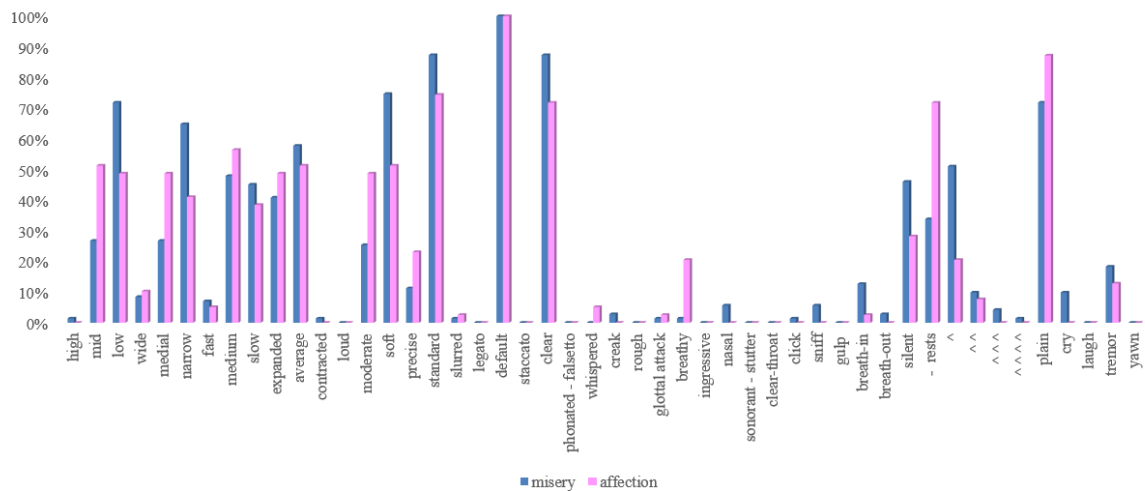


Figure 6.17 – Comparing affectual vocal profiles for ‘misery’ and ‘affection’.

Figure 6.17 shows the relative frequency of the different options within each vocal feature examined, expressed as a percentage, for the full number of tone units analysed for ‘misery’ (71 TUs) and for ‘affection’ (83 TUs) in this thesis. For example, the first 3 points in the horizontal series (the x-axis) represent the percentage of tonic syllables in which each option in the m-system PITCH: HEIGHT is selected in the present corpus, namely ‘high’, ‘mid’ and ‘low’ pitch (here 1%, 27% and 72% respectively for ‘misery’); the next three points in the horizontal series represent the relative frequency with which the options in the

m-system PITCH: RANGE are selected in the present corpus for both ‘misery’ and ‘affection’, and so on (see section 6.1 for details of the m-systems and options within each).

As can be seen from the bar diagram in **Figure 6.17**, there are many similar tendencies between the affectual vocal profiles for ‘misery’ and ‘affection’. However, zooming into the slight differences between some of the SEMOGENIC VOCAL QUALITIES choices in the profiles as shown in **Figure 6.18** below allows us to see how the tendencies described in the affectual vocal features can be used as a guideline to name and explain the slight differences we perceive as listeners.

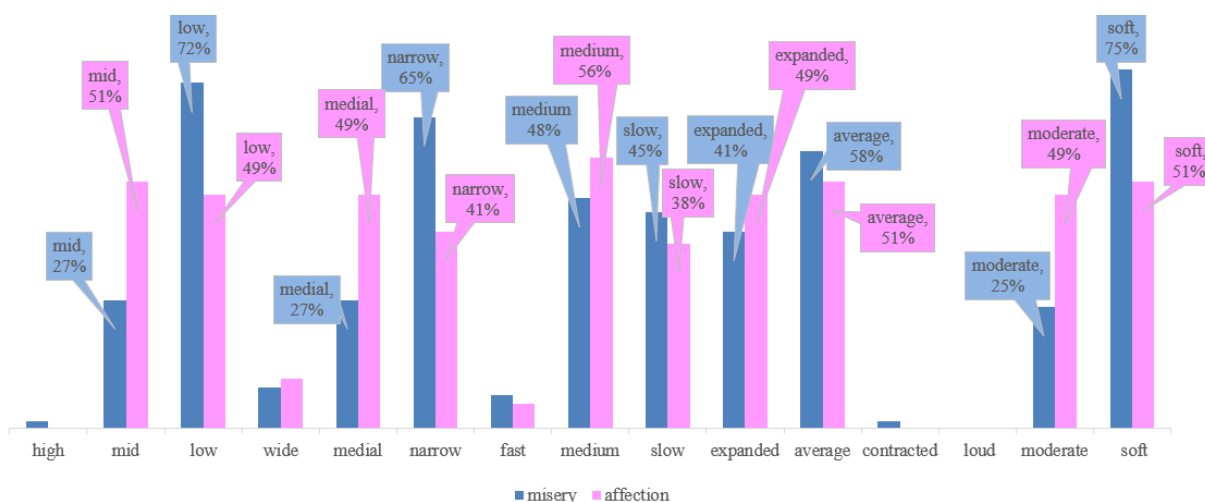


Figure 6.18 – Comparing choices in PITCH, TEMPO and LOUDNESS for ‘misery’ and ‘affection’.

Figure 6.18 shows the frequency of occurrence for the dimensions PITCH (HEIGHT and RANGE), TEMPO (STRETCHES and SYLLABLES) and LOUDNESS for ‘misery’ (in blue) and ‘affection’ (in pink). Each of these 5 subsystems of SEMOGENIC VOCAL QUALITIES consist of 3 points in the horizontal series which are combined with percentages in the vertical axis. In the case of ‘misery’ and ‘affection’, the contrast in PITCH: HEIGHT, ‘low’ for ‘misery’ and ‘mid’ for ‘affection’, in PITCH: RANGE ‘narrow’ for ‘misery’ and ‘medial to narrow’ for ‘affection’, and in TEMPO: STRETCHES, ‘medium to slow’ for ‘misery’ and ‘medium’ for ‘affection’, as shown in the graph, can be used to describe those slight but stable differences that we perceive as listeners and respond to with our interlocutors. For example, although ‘low’ pitch by itself does not distinguish ‘misery’ from ‘affection’, since either

AFFECT can correlate with ‘low’ pitch, it appears to be a more important vocal profile component for ‘misery’ than ‘affection’, where ‘mid’ pitch is just slightly more frequent than ‘low’ pitch.

However, as relevant and enlightening as being able to name and explain these variations in SEMOGENIC VOCAL QUALITIES may be, these differences in meaning can only be explained when we consider the co-selection of affectual vocal profiles with verbiage in a specific co-text and context. In the case of Maria’s vocal feature selections analysed for **Table 6.19**, interpreting an affectual vocal profile as indicating ‘affection’ for Cinderella makes sense when we consider the tenor relationship between Cinderella and her godmother, but as I have already explained, and illustrated in **Table 6.18** with Jill’s TU 4, the tenor variable on its own cannot predict the choices a speaker would make. This observation reinforces the argument put forward in this thesis that there is a need to consider the interplay of semiotic resources available in spoken language when interpreting and explaining affectual meanings. This argument has proved particularly productive when interpreting experiential meanings as invocations of AFFECT.

Interpreting experiential meanings as expressions of affectual meanings involves familiarity with cultural embodied experiences that we recognise as signals of a certain emotion. I focus now on two examples that reinforce the affordance of affectual vocal profiles to explicitly realise affectual meanings which are invoked in the verbiage. The first instance presented in **Table 6.20** shows how the experiential information construed in *But she had no mother because the rich man’s wife had died* realises an invocation for [Cinderella $\leq$ t, -happiness: ‘misery’ $\geq$ her mother’s death] since in the western culture where this story is being performed and interpreted, the death of one’s mother is considered one of the saddest events in most people’s lives¹⁰³. This invocation is congruently realised by the affectual vocal profile for ‘misery’ as can be heard in the example in **Table 6.20**.

¹⁰³ Needless to say, this experience might be interpreted in the same way universally, but this thesis is not the place for such a claim and to my knowledge, the universality of the feelings provoked by death is still an area of study.

Table 6.20 – Example of verbiage and affectual vocal profile congruent realisation for [t, -happiness: ‘misery’]. Click on the word ‘audio’ to listen to the example.

Tone unit analysis – audio timespan 0:10 - 0:16 (Cath)	PITCH HEIGHT	PITCH RANGE	TEMPO STRETCHES	TEMPO SYLLABLES	LOUDNESS	PRECISION	PROMINENCE TRANSITION	VOICE QUALITY	RESTS	VOICE QUALIFICATION
TU 1 // 1 ^ But / <i>she</i> had / <i>no</i> / <i>mother</i> / ^	low	narrow	slow	average	soft	standard	default	clear	^ silent	– (plain)
TU 2 be // 1 <i>cause</i> the / <i>rich</i> man’s / <i>wife</i> / ^	low	narrow	slow	average	soft	standard	default	clear	^ silent	– (plain)
TU 3 had // 1 <i>died</i> / ^	low	narrow	slow	average	soft	standard	default	clear	^ silent	– (plain)

Note – cells are filled with the colour light blue for the affectual vocal profile for ‘misery’. TUs 2 & 3 include the first syllable of the conjunction *because* and the first verb element in the verbal group *had* before the double slants (//) that show the beginning of the tone unit to prioritise understanding of information units.

As can be seen in the tone unit analysis represented in **Table 6.20**, the realisation of the affectual vocal profile for ‘misery’ in this extract matches the options considered unmarked in the profile for ‘misery’: ‘low’, ‘narrow’, ‘soft’, ‘average’, ‘slow’, ‘standard’, ‘default’, ‘clear’, ‘^ silent’ and ‘-plain’. The SEMOGENIC VOCAL QUALITIES choices work together with the experiential meaning to show, and therefore make more explicit the invoked ‘misery’ projected in this message.

At this point in the discussion, it is important to reinforce a key plank in the argument proposed in this thesis – affectual meanings are realised multi-stratally by co-selecting semiotic resources from different systems across multiple strata of spoken language (including phonology therefore) so that the interplay between these resources projects sufficient interpretative cues for the listener to ‘listen to’ affectual meanings. I argue, therefore, that affectual meanings in the spoken mode require the interpretation of both verbiage and vocal qualities to effectively describe relational oppositions for affectual meanings within SFS, as hinted in Martin and White’s (2005, p. 35) description of “interpersonal semantics in relation to lexicogrammar and phonology”.

Arguing for affectual vocal profiles as a realisation strategy for AFFECT in spoken language, therefore, calls for a place in the inscription and invocation cline. The possibility of describing vocal qualities as instances of unmarked or marked realisations of affectual meanings realised through verbiage suggests locating the affectual vocal profiles as part of the inscription resources at play for realising AFFECT in spoken language. This requires an expansion of the ‘inscribe’ feature in Martin’s (2020b) inscription and invocation system, as provisionally depicted in **Figure 6.19**, which applies to spoken resources for affectual meanings.

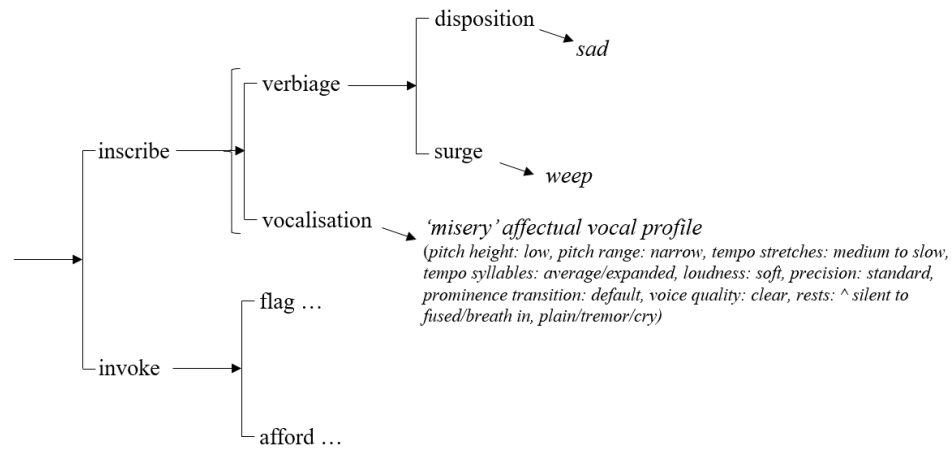


Figure 6.19 – Provisional system network for inscription and invocation resources for AFFECT in spoken language

Figure 6.19 represents the affordance of spoken language to inscribe affectual meanings by choices in ‘verbiage’ and/or ‘vocalisation’. As such, this provisional system network for inscription and invocation resources for AFFECT in spoken language offers a place to interpret the bundles of SEMOGENIC VOCAL QUALITIES interpreted as affectual vocal profiles. This is exemplified in **Figure 6.19** with the affectual vocal profile for ‘misery’ as inscriptions for AFFECT which associate and cooperate with lexicogrammatical choices to co-articulate affectual meanings multi-stratally.

Section 6.2 has provided a multi-stratal account of the realisation of affectual meanings in relation to inscribed and invoked lexicogrammatical realisations and the affectual vocal profiles proposed in this thesis as part of the phonological stratum of language. Three key affordances of the phonological realisation of AFFECT were highlighted throughout this sub-section: 1. The capacity to realise unmarked affectual meanings co-selected in the verbiage; 2. The capacity to identify affectual sources expressing unmarked realisations of affectual meanings in relation to those expressed in the verbiage; and 3. The capacity to point to the limits of affectual propagation when affectual vocal features are included in the analysis. Having dealt in some depth with AFFECT, I now turn to other dimensions of APPRAISAL, briefly exploring the association of inscribed APPRECIATION and JUDGEMENT and affectual vocal profiles as a kind of co-instantiation.

6.3 Co-instantiation of affectual vocal profiles and APPRECIATION and JUDGEMENT

While “AFFECT is the embodied system we are born with, which we develop into culturally specific emotional repertoires”, we can view APPRECIATION and JUDGEMENT “as uncommon sense feeling” (Martin, 2004, p. 275). The relation between these acquired recontextualised feelings and our emotions has been described as one mediated by institutionalisation (Martin, 2000). One of the main resources to share culturally accepted and valued emotions and institutionalised feelings is the narrative genre and thus storytelling (Martin & Rose, 2008). In this section I address RQ2a and thus explore the possible association of APPRECIATION and JUDGEMENT with positive and/or negative affectual vocal profiles. To do so, I interpret the results obtained from analysing selected instances where Cinderella was coupled lexicogrammatically with positive APPRECIATION: ‘quality’ and positive JUDGEMENT: ‘propriety’ and the stepsisters with negative APPRECIATION: ‘quality’ and negative JUDGEMENT: ‘propriety’. I explore these instances in relation to the SEMOGENIC VOCAL QUALITIES and affectual vocal profiles proposed in this thesis. As discussed in Chapter 5, these couplings were strategically used by the storytellers to foreground Cinderella as the female protagonist and the stepmother and the stepsisters as the antagonists. In this section we see how important vocal profile selection is to such characterisation strategies.

The initial description of the characters with their main qualities and characterisation occurred in the Orientation stage, where most storytellers made lexicogrammatical choices that construed positive ‘quality’ and ‘propriety’ around Cinderella and negative ‘quality’ and ‘propriety’ around the stepmother and the stepsisters. **Table 6.21** presents three examples extracted from the Orientation stage performed by Jill, Maria and Richard including the attitudinal analysis and the SEMOGENIC VOCAL QUALITIES observed for each tone unit attitudinally charged. Affectual vocal profiles are suggested where the SEMOGENIC VOCAL QUALITIES observed provide sufficient cues to interpret them as an affectual vocal profile that matches the co-text and context; in other words, as realisations of AFFECT as ‘vocalisation’ that enriches the attitudinal meanings realised in the verbiage.

Table 6.21 – Examples of association between attitudinally charged verbiage and affectual vocal profiles. Click on the word ‘audio’ to listen to the example.

Tone unit analysis – audio timespan 0:12 - 0:33 (Jill)	Verbiage ATTITUDE	SVQs & Affectual vocal profile
TUs 1-3 // 1 <i>Once</i> upon a / time , // 1 ^ there was a / <i>young</i> / woman // 1 ^ whose / <i>father</i> re / married / ^	uncharged	uncharged
TUs 4-5 // 4 <i>But</i> his / new wife // 1 was as / vain and / nasty / ^	[narrator ≤-propriety≥ wife/the stepmother] x2	[high, wide, medium, expanded, loud, precise, staccato, clear, ^ breath-in, plain] [teller ≤-happiness: antipathy≥ stepmother’s impropriety]
TU 6 // 1 <i>as</i> her / <i>mother</i> had been / kind / ^ and / gentle . / ^	[narrator ≤+propriety≥ Cinderella’s mother] x2	[mid, medial, medium, average, moderate, standard, default, clear, ^ breath-in, plain] [teller ≤+happiness: affection≥ mother’s propriety]
TUs 7-8 // 1 ^ And she / <i>brought</i> / <i>two</i> of her / own daughters // 5 <i>with</i> her,	uncharged	[high, wide, medium, expanded, loud, precise, staccato, clear, ^ breath-in, plain] [teller ≤-happiness: antipathy≥ stepmother’s impropriety]
TU 9 // 5 ^ and / <i>they</i> were / <i>just</i> as vain and / nasty as / their / <i>mother</i> .	[narrator ≤-propriety≥ stepsisters] x2	[high, wide, medium, expanded, loud, precise, staccato, clear, ^ breath-in, plain] [teller ≤-happiness: antipathy≥ stepmother’s impropriety]
TU 10 // 1 ^ And they / <i>made</i> her / <i>life</i> / miserable . / ^	[narrator ≤t, -propriety≥ stepsisters] [Cinderella≤-happiness: misery≥ stepsisters]	[low, narrow, slow, average, soft, standard, default, clear, ^ silent, plain] [teller ≤-happiness: misery≥ Cinderella’s life situation]
Tone unit analysis – audio timespan 0:27 - 0:33 (Maria)	Verbiage ATTITUDE	SVQs & Affectual vocal profile
TU 1 // 1 ^ And he’d / <i>taken</i> a / nother wife,	[narrator ≤+quality≥ wife/the stepmother]	TU 1 [high, medial, medium, average, moderate, standard, default, clear, - fused, - plain] <i>no affectual vocal profile recognised</i>
TU 2 // 1 ^ a / beautiful / <i>wife</i> ,		TU 2 [high, medial, medium, average, moderate, standard, default, clear, - fused, - plain] [teller ≤+satisfaction: pleasure≥ stepmother]
TU 3 // 1 ^ but she was a / cruel wife.	[narrator ≤-propriety≥ wife/the stepmother]	TU 3 [high, wide, fast, expanded, moderate, precise, default, clear, - fused, - plain] [teller ≤-happiness: antipathy≥ stepmother’s impropriety]
Tone unit analysis – audio timespan 0:20 - 0:31 (Richard)	Verbiage ATTITUDE	SVQs & Affectual vocal profile
TUs 1-4 // 3 Now , // 5 ^ a / lot of / <i>people</i> in the // 1 village // 1 <i>called</i> them the / ugly sisters.	[people ≤-quality≥ stepsisters]	[mid, medial, fast, average, moderate, standard, default, clear, - fused, plain] uncharged
TU 5 // 4 ^ <i>Not</i> be / <i>cause</i> they were par / <i>ticularly</i> / ugly ,	[narrator ≤-quality≥ stepsisters]	[mid, narrow, fast, contracted, moderate, standard, default, clear, - fused, plain] uncharged
TU 6-8 // 1 ^ but / <i>they</i> were / lazy and // 1 mean to // 1 <i>Cinder</i> / <i>ella</i> . / ^ ^	[narrator ≤-propriety≥ stepsisters] x2	[mid, wide, slow, expanded, moderate, precise, staccato, clear, ^ ^ silent, plain] uncharged

Note – appraising items are highlighted in the tone units. Cases where there is more than one appraising item but the attitudinal meaning construed by the items is the same are mentioned by adding ‘x2’ following the attitude description in square brackets [].

The examples presented in **Table 6.21** confirm the possible and even expected co-instantiation of different types of positive attitudinal meanings in Jill's and Maria's performances. In Jill's case, a clear shift is shown in the SEMOGENIC VOCAL QUALITIES selected to render the stepmother's improper behaviour expressed in the verbiage with the qualities *vain* and *nasty*, which are spoken with features interpreted in this thesis as the affectual vocal profile for 'antipathy' [high, wide, medium, expanded, loud, precise, staccato, clear, ^ breath: in, plain] and the SEMOGENIC VOCAL QUALITIES selected to describe Cinderella's mother's positive propriety expressed in the verbiage by *kind* and *gentle*. The SEMOGENIC VOCAL QUALITIES chosen to realise Cinderella's mother's behaviour coincide with the affectual vocal profile for 'affection' [mid, medial, medium, average, moderate, standard, default, clear, ^ breath: in, plain].

Maria's rendering is particularly interesting as she couples the stepmother with positive APPRECIATION of her appearance in the quality *beautiful*. The phonological realisation matches the affectual vocal profile for 'pleasure' [high, medial, medium, average, moderate, standard, default, clear, - fused, - plain] which reinforces the positive feelings about the stepmother's beauty. This positive APPRECIATION/positive AFFECT meaning coupled with the stepmother is counterbalanced with the negative JUDGEMENT/negative AFFECT selected for the subsequent characterisation associated with the stepmother, her cruelty. In this case, the SEMOGENIC VOCAL QUALITIES shift to show an affectual vocal profile for 'antipathy' [high, wide, fast, expanded, moderate, precise, default, clear, - fused, - plain]. These instances illustrate how storytellers may choose to reinforce attitudinal polarity by co-instantiating different attitudinal types while maintaining the polarity stable.

However, this association between positive APPRECIATION and JUDGEMENT and negative APPRECIATION and JUDGEMENT is not shown in the affectual vocal profiles selected by all storytellers. Richard's rendering of the stepsisters' description as *ugly*, *lazy* and *mean* is not co-articulated with SEMOGENIC VOCAL QUALITIES matching any of the affectual vocal profiles for the negative emotions we might expect this description, such as 'antipathy' or 'displeasure'. This is mainly due to Richard's choice to keep 'mid' PITCH: HEIGHT, 'moderate' LOUDNESS, 'clear' VOICE QUALITY and '- plain' VOICE QUALIFICATION stable throughout his rendering while changing his choices for the other features:

- from ‘medial’ (TUs 1-4) to ‘narrow’ (TU 5) and then to ‘wide’ (TUs 6-8) PITCH: RANGE,
- from ‘fast’ (TUs 1-5) to ‘slow’ (TUs 6-8) TEMPO: STRETCHES,
- from ‘average’ (TUs 1-4) to ‘contracted’ (TU 5) and then to ‘expanded’ (TUs 6-8) TEMPO SYLLABLES,
- from ‘standard’ (TUs 1-5) to ‘precise’ (TUs 6-8) PRECISION,
- from ‘default’ (TUs 1-5) to ‘staccato’ (TUs 6-8) PROMINENCE TRANSITION and
- from ‘- fused’ (TUs 1-5) to ‘^ ^ silent’ (TUs 6-8) RESTS.

The stable features are the essential points of change in the configurations expected for the negative affectual vocal profiles that coupled with negative APPRECIATION and JUDGEMENT in Jill’s and Maria’s cases. For example, no negative affectual profile observed in the data set selects ‘mid’ PITCH: HEIGHT; ‘misery’ is characterised by ‘low’ pitch and ‘displeasure’, ‘disquiet’ and ‘fear’ are characterised by ‘high’ pitch. Far from being discouraging for the interpretation put forward in this thesis, these results are encouraging for the main application of this study. They highlight the possibility we have as educators to choose whether to enact and thus reinforce naturalised stereotypes such as the association of ugly things or people with negative emotions, or to break the pattern and thus create room and empower different reactions that challenge those established stereotypes.

6.4 Inter-stratal relations between attitudinally uncharged verbiage and affectual sounding potential throughout Reaction phases

In this section, I address RQ 2b by exploring the impact of the choices speakers make when they deploy the affectual sounding potential considered as neutral in the verbiage. These are the messages that are considered attitudinally uncharged and thus not coded for ATTITUDE in the wordings. As stated in Chapter 4, the Reaction phases of the Cinderella story have been singled out for this detailed phonological analysis because they showed the highest concentration of attitudinal meanings in the monomodal message analysis. Therefore, if storytellers decided not to colour a monomodal message with attitude in the verbiage of a Reaction phase, it was considered a ‘good reason’ to focus on these uncharged instances to check whether any resources other than verbiage were being deployed to construe attitude.

This tendency for Reaction to be attitudinally charged in terms of verbiage was observed in 87% of instances (592 out of the 680 NVivo units, consisting of at least one tone unit each). The remaining 13% of instances in the Reactions phases (88 NVivo units) that were verbally uncharged were analysed and interpreted for this micro-level analysis.

The inter-stratal relations between the lexicogrammatical choices coded as uncharged and the vocal qualities realising these instances were divided into two main categories, marked and unmarked. Marked realisations were interpreted in 79 out of the 88 instances (90%) where the vocal qualities realised an additional affectual meaning, in contrast with the lack of verbal affectual meaning of the instance. Unmarked realisations where both verbiage and vocal qualities appeared uncharged were observed in 9 out of the 88 instances (10%) as shown in the pie graph in **Figure 6.20** which also shows a bar of pie chart for three sub-categories of marked cases explained below: marked propagation type (42%), marked additional gloss (38%) and marked propagation vibe (10%).

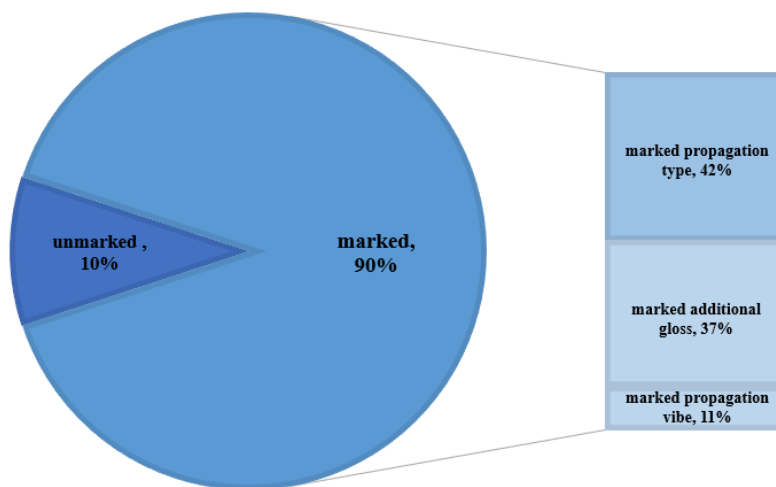


Figure 6.20 – Inter-stratal relation distribution in uncharged instances in the Reaction phases

As can be interpreted from this graph, only ten percent of the uncharged instances remain interpreted as attitudinally uncharged after considering the sounding potential of vocal qualities. Therefore, the impact of analysing and interpreting SEMOGENIC VOCAL QUALITIES and the affectual vocal profiles resulting from different bundles of these qualities affected 90% (79 out of the 88) of the NVivo units considered in this micro-level analysis.

Consequently, and as proposed in this thesis which argues for affectual vocal profiles as an

inscription of AFFECT in spoken language, these vocal profiles have the potential to charge instances of spoken language with affectual meanings even when no attitudinal meanings are realised lexicographically. The following examples presented in **Table 6.22** illustrate one unmarked inter-stratal relation and the three marked relation summarised in tendencies in the graph:

- Marked additional gloss – codes instances where the affectual vocal profile adds an affectual meaning to the uncharged verbiage that cannot be traced to the immediate text.
- Marked propagation type – codes cases where the affectual vocal profile voices an affectual meaning propagating from a lexicogrammatical instance realising AFFECT in the surrounding text.
- Marked propagation vibe clarifying gloss – codes cases where the affectual vocal profile shares the positive or negative vibe realised by a lexicogrammatical instance realising positive or negative vibe in the surrounding text but enriches the affectual meaning clarifying the affectual gloss.

Table 6.22 – Inter-stratal relations between attitudinally uncharged verbiage and affectual vocal profiles. Click on the word ‘audio’ to listen to the examples.

Stage & phase	Extract transcribed as tone units	Verbiage ATTITUDE	Affectual vocal profile	Inter-stratal relation
Complication 1 reaction audio timespan 3:17- 3:42 (Richard)	TU 1 // 3 <i>Cinder / ella / looked at it.</i>	uncharged	[Cinderella ≤ interest ≥ invitation]	Marked – additional affectual meaning
	TU 2 // 3 ‘I / <i>can’t</i> be / <i>lieve</i> I’ve been in TU 3 // 5 <i>vited</i> .’	[Cinderella ≤ t, perturbation ≥ invitation]	[Cinderella ≤ cheer ≥ invitation]	<i>Marked – additional affectual meaning co-articulated with verbal affectual meaning</i>
	TU 4 // 1 ‘Neither can / <i>we</i> . / ^	[stepsisters ≤ t, perturbation ≥ Cinderella’s invitation]	[Stepsister ≤ antipathy ≥ Cinderella’s invitation]	<i>Marked – additional affectual meaning co-articulated with verbal affectual meaning</i>
	TU 5 // 1 <i>I</i> think you should TU 6 // 1 <i>rip</i> it / <i>up</i> .’	uncharged	uncharged	Unmarked - uncharged
	TU 7 // 1 ‘ <i>Girls!</i> ’ TU 8 // 1 ^ said the / <i>step</i> mother.	uncharged	[Stepmother ≤ pleasure ≥ stepsister’s idea]	Marked- propagation affectual vibe
	TU 9 // 1 ^ ‘Oh, / <i>that’s</i> / ^ de / <i>lightful!</i>	[stepmother ≤ t, + affect ≥ stepsister’s idea] [stepmother ≤ + quality ≥ stepsisters’ idea]	[Stepmother ≤ pleasure ≥ stepsister’s idea]	<i>Marked – clarifying affectual type and cause</i>
	TU 10 // 1 <i>Yes</i> , Cinder / <i>ella</i> .	uncharged	[Stepmother ≤ pleasure ≥ stepsister’s idea]	Marked- propagation affectual vibe
	TU 11 // 1 <i>Rip</i> / <i>up</i> / <i>your</i> / <i>ticket!</i> ’	uncharged	[Stepmother ≤ pleasure ≥ stepsister’s idea]	Marked- propagation affectual vibe
	TU 12 // 2 ‘ <i>What?</i> ’	uncharged	[Cinderella ≤ perturbation ≥ stepsisters’ request]	Marked- additional affectual meaning
	TU 13 // 1 ‘ <i>Rip</i> / <i>up</i> / <i>your</i> / <i>ticket!</i> ’	uncharged	[stepmother ≤ displeasure ≥ Cinderella’s questioning]	Marked- additional affectual meaning
Temporary Resolution Reaction audio timespan 9:35-9:39 (Chris)	TU 1 // 1 ^ but / <i>she</i> was / <i>angry</i> .	[stepmother ≤ displeasure ≥ Cinderella as the mysterious woman]	[stepmother ≤ displeasure ≥ Cinderella as the mysterious woman]	<i>Unmarked - charged</i>
	TU 2 // 1 <i>She</i> was / <i>saying</i> , ‘Who / <i>is</i> this / <i>woman?</i> ’	uncharged	[stepmother ≤ displeasure ≥ Cinderella as the mysterious woman]	Marked – propagation type

Note: the use of italics on the last column labelled ‘inter-stratal relations’ indicates cases which were not considered in the micro-analysis tendencies presented here as the verbiage realises affectual meanings and thus is not part of the uncharged sample.

Table 6.22 includes two extracts, one by Richard and the other by Chris. The first extract by Richard consists of 10 NVivo units divided into 13 tones units. TUs 5 and 6 (*// 1 I think you should // 1 rip it / up*) represent one of the nine instances which were considered as uncharged both in their verbal attitudinal realisation and in their uncharged vocalisation. This is shown in the table with the code unmarked – uncharged in the inter-stratal relation column. Marked inter-stratal relation can be observed in Richard’s extract in TU 1 (*// 3 Cinder / ella / looked at it*), 12 (*// 2 ‘What?’*) and 13 (*// 1 ‘Rip / up / your / ticket!’*) for cases where an additionally affectual meaning of ‘interest’ (TU 1), ‘perturbance’ (TU 12) and ‘displeasure’ (TU 13) is added to the attitudinally uncharged verbiage. Three NVivo units have been coded for a marked inter-stratal relation where the positive vibe realised in the verbiage (interjection *Oh*) is propagated both retrospectively and prospectively (shown by the orange arrows radiating from the token of + affect) through the selection of SEMOGENIC VOCAL QUALITIES interpreted in this thesis with the positive affectual meaning of ‘pleasure’. Finally, Chris’s example includes two TUs that show a case of marked inter-stratal relation where not only vibe is propagated but also the type of affectual meaning. In this case, the meaning of ‘displeasure’ realised in the verbiage and the affectual vocal profile in TU 1 (unmarked – charged inter-stratal relation) is propagated forward with the same affectual vocal profile realising TU 2.

With this inter-stratal relation micro-level analysis, I finish the description and discussion of the results presented in this thesis in relation to the modelling of spoken language affectual sounding potential.

6.5 Conclusion

This chapter described a clear and systematic SFS framework to explore the affectual sounding potential of spoken language, thus addressing research questions 2, 2a and 2b. The chapter includes a thorough description of a novel exploratory system network for SEMOGENIC VOCAL QUALITIES considered relevant for the description of emotion in speech. It also proposes that choices from this system network tend to cluster in specific bundles that result in affectual vocal profiles which can inscribe affectual glosses in spoken language (12 affectual vocal profiles have been described and exemplified). Further, the chapter includes a provisional definition of affectual vocal profiles as an inscription resource in the system network for inscription and invocation strategies for

affectual meanings in spoken language. Additionally, the chapter highlights the impact of considering affectual vocal profiles as interpretative cues for emotion in speech, exploring the interpretation of affectual glosses, sources and propagation delimitation. An application of affectual vocal profiles is presented in relation to attitudinal co-instantiation of verbal APPRECIATION and JUDGEMENT and in a description of the possible inter-stratal relations observed in the Reaction phases of the storytelling performances in relation to attitudinally uncharged verbiage and affectual sounding potential.

The next chapter focuses on the third and last semiotic resource for the expression of emotion explored in this thesis: facial semiotic configurations, before the final results chapter which brings all three resources together.

Chapter 7

Exploring the facial semiotic configurations used to express emotion

7.0 Introduction

This chapter describes the results related to the micro-level analysis of the facial expression observed in the Reaction phases of the storytelling performances of Cinderella that form the data for this thesis. As discussed in previous chapters, the main focus of this project is the description and theorisation of affectual sounding potential, presented in Chapter 6. However, the multi-semiotic description of the expression of emotion in storytelling performances proposed in this thesis includes a complementary lower scale analysis and description of facial expression circumscribed to the Reaction phases of the storytelling performances. This exploration addresses research question 3 in my study:

RQ3. In the Reaction phases of recorded storytelling performances, what is the association between emotional meanings identified lexicogrammatically in terms of categories of AFFECT and the facial semiotic resources displayed where such instances of AFFECT were identified?

This chapter is organised in two main sections. [Section 7.1](#) describes the meaning potential of facial configurations for expressing emotion within Reaction phases. The results are presented in relation to the tendencies of association between affectual meanings coded as inscribed and invoked AFFECT glosses and the storytellers' selection of facial semiotic resources. [Section 7.2](#) illustrates this association with three instances of inter-semiotic integration of choices in verbiage and facial expression in cases where these resources resonate with one another either convergently, to amplify affectual meanings, or divergently, to enrich them. Finally, [section 7.3](#) concludes the chapter with a summary of what this circumscribed exploration can tell us about the semiotic resource of facial expression in relation to affectual meanings.

7.1 Associating affectual glosses and facial semiotic resources

As stated in Chapter 2, the study of facial expression for displaying emotion has its roots in Darwin's (1890/2009) seminal work and in Ekman and colleagues' work on non-verbal behaviour (Ekman & Friesen, 1969, 1975/2003). SFS-based research on facial expression has proposed system network descriptions that systematise the facial semiotic resource that expresses emotion (e.g., Feng & O'Halloran, 2012; Martinec, 2001; Ngo et al., 2022). However, there are several issues related to the reliability of non-verbal behaviour descriptions and the specificity required for facial expression displays to serve as marker of emotion (Barrett, et al., 2019). The work presented in this chapter considers these contributions and challenges by presenting an alternative approach for exploring facial expression in cooperation with verbiage at a micro-level of analysis. This means that the results presented in this chapter take a different point of departure for the analysis and description of facial expression from previous work within and outside SFS because I build the description of affectual facial configurations as they convergently associate with the affectual meanings construed by verbiage. Taking this inter-semiotic analytical approach, however, does not deny the potential for facial expressions to express emotional meanings on their own (Hwang & Matsumoto, 2016) and thus to be modelled as an independent paralanguage system network such as FACIAL AFFECT (Ngo et al., 2022). It does, however, propose an alternative method to explore and describe the facial semiotic resource taking verbiage as the point of departure for analysing emotion in speech.

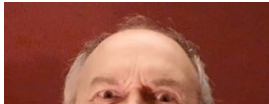
This chapter presents the results obtained in this study in three sub-sections, all of which focus on the Reaction phases, which were chosen due to the higher concentration of attitudinal meanings observed in the verbiage analysis (see section 5.1.3). [Sub-section 7.1.1](#) introduces the categories used to describe the facial semiotic resources that expressed affectual meanings in this phase. It also presents the results of the association between verbiage coded for inscribed and invoked AFFECT and the facial expressions selected by the storytellers that were analysed as having a convergent relation with verbiage. [Sub-section 7.1.2](#) then interprets the tendencies observed for certain facial configurations to be preferred for eleven affectual glosses in percentages of occurrence and presents these tendencies as types of affectual facial configurations¹⁰⁴.

¹⁰⁴ As stated in Chapter 4, this micro-level analysis of facial expression only considered affectual glosses realised in at least five tone units.

7.1.1 Association between affectual glosses and facial expression

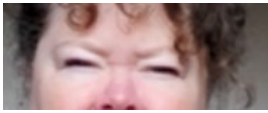
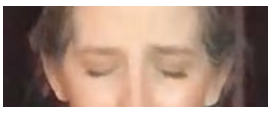
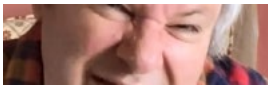
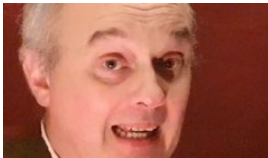
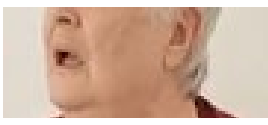
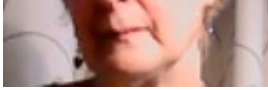
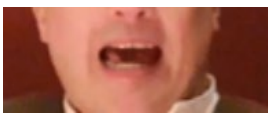
As stated in Chapter 4, facial expressions were classified in this thesis using labels that record the rapid movements that occur in seven main areas of the face: the forehead, eyebrows, eyes, nose, cheeks, mouth and jaw. The selection of movements we make with our facial muscles was based on the emotion resources in facial expression proposed by Feng and O'Halloran (2012) and on the realisation statement of the features included in the FACIAL AFFECT system network developed by Ngo et al. (2022). The categories used to code facial semiosis in this study are presented in **Table 7.1**, including examples from the recorded storytelling performances¹⁰⁵.

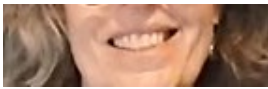
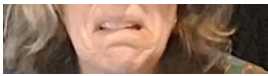
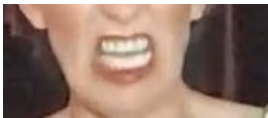
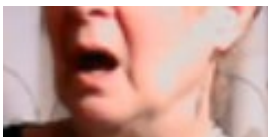
Table 7.1 – Facial semiotic resources used to explore affectual meanings

Facial area	Facial muscle movement	Example
Forehead	Wrinkled-horizontal	
	Wrinkled-vertical	
Eyebrows	Relaxed ¹⁰⁶	
	Whole brows-raised	
	Whole brows-lowered	
	Inner corners-drawn together	

¹⁰⁵ The quality of the images varies as does the quality of the home-made videos the storytellers created. A more detailed and technical description of the muscles involved in facial movements is summarised in the Facial Action Coding System proposed by Ekman and Friesen (1975/2003) and currently illustrated in Barrett et al. (2019).

¹⁰⁶ Line expressions such as the vertical lines shown in this image were not considered as facial semiosis but rather as part of the Speaker's facial baseline (see Appendix A, section 2).

	Inner corners-raised	
Eyes	Wide-open	
	Open	
	Narrow-open / lid tightener	
	Closed	
	Gaze penetrating	
Nose	Wrinkled	
	Flared	
Cheeks	Raised	
	Neutral	
Mouth	Open	
	Closed	
	Lax	
	Tense	

	Corners-up	
	Corners-down	
	Upper lip raised	
Jaw	Dropped	

The facial semiotic resources presented in **Table 7.1** name facial movements that we perform as a simultaneous ensemble and which are therefore not always easy to identify and separate. This combination of facial semiotic resources influenced my decision to present the facial semiotic resources as a taxonomy instead of a system network, as proposed by Feng and O'Halloran (2012) and described in Chapter 3. The rationale for this decision was mainly the difficulties encountered when coding the facial expression portrayed by the storytellers in which some of the oppositions systematised by Feng and O'Halloran (2012) for comics did not hold for my data set¹⁰⁷. For example, Feng and O'Halloran's (2012) member system for the forehead constitutes an either/or choice in THE FACE system network but in my data there were several instances such as the ones shown in **Table 7.2**, where the storytellers wrinkled their foreheads both horizontally and vertically.

¹⁰⁷ Further analysis of a larger set of instances is needed to test whether the patterns observed in this study to describe facial semiosis can be systematised as a system network. This, however, is not the focus of this study.

Table 7.2 – Forehead wrinkled horizontally and vertically



The instances shown in **Table 7.2** were coded for both categories available for the forehead, wrinkled horizontal and wrinkled vertical. However, testing whether these two categories should be conflated as a further option in the forehead system network or described as a co-instantiation of the forehead options is outside the scope of the description presented in this thesis.

As stated in Chapter 4, exploring the association of facial semiosis and affectual glosses implied categorising all tone units included in the Reaction phases of the storytelling performances in terms of facial semiotic resources. In this way, the affectual glosses used to describe different emotions enacted in the verbiage were considered as an anchoring point to integrate the meanings realised both by language and paralanguage in specific instances of texts. In order to interpret how language and facial semiosis were working together to either express convergent or divergent affectual meanings, a convergent facial configuration was obtained for each affectual gloss observed in the data. To do this, I followed a similar procedure to the one applied for affectual vocal profiles described in Chapter 6. First, all tone units in the 414 NVivo units coded for affectual glosses and facial semiotic resources in the Reaction phases were watched and listened to as many times as necessary to interpret the facial expression in relation to the text and the context, following Barrett et al.'s (2019, p. 50) recommendation to integrate “contextual information to facial cues”. Next, I watched these instances without sound, pausing the recording on the tonic syllable or the beat in the tone unit where the description of the facial movements was coded, as explained in Chapter 4, [section 4.3.2.1](#) and illustrated in the examples by underlining the said syllable or beat. The facial configuration observed in each extract was then considered as convergent or divergent using the analyst's own subjective inference and consulting

previous research on emotional facial displays to compare possible interpretations (Eckman & Friesen, 1975/2003; Feng & O'Halloran, 2012; Keltner et al., 2019; Ngo et al., 2022).

Based on this analysis and interpretation of facial movements and emotional facial displays, a convergent or divergent inferred emotional state was decided for the facial configuration of each tone unit. Only convergent instances of language and facial semiosis (244 tone units) were considered to calculate the tendencies of selection for each facial semiotic category in association with affectual glosses. **Table 7.3** below presents the results obtained for this micro-analysis, which as such, does not intend to be generalisable beyond the contextualised sample analysed in this study.

Table 7.3 – Facial semiotic resources frequency of occurrence for convergent instantiations of affectual glosses (244 tone units in total)

Affectual glosses Facial semiotic resource	+/-inclination				+/-happiness								+/- satisfaction						-security			
	fear 36 TU		desire 14 TU		misery 19 TU		cheer 22 TU		antipathy 15 TU		affection 9 TU		displeasure 5 TU		pleasure 21 TU		interest 45 TU		disquiet 12 TU		perturbance 46 TU	
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%	n	%
Cheeks - raised	0	0	8	57	0	0	22	100	7	47	1	11	0	0	18	86	23	51	1	8	10	22
Cheeks - neutral	36	100	6	43	19	100	0	0	8	53	8	89	5	100	3	14	22	49	11	92	36	78
Forehead-wrinkled-horizontal	17	47	4	29	14	74	2	9	2	13	4	44	1	20	3	14	22	49	10	83	27	59
Forehead-wrinkled-vertical	8	22	2	14	3	16	1	4	9	60	3	33	4	80	2	10	3	7	2	17	1	2
Eyebrows - relaxed	2	6	4	29	0	0	10	46	0	0	2	22	0	0	13	62	10	22	0	0	8	17
Eyebrows-whole brow-raised	23	64	4	27	2	10	5	23	2	13	3	33	1	20	3	14	25	56	10	83	32	70
Eyebrows-whole brow - lowered	3	8	0	0	0	0	0	0	6	40	0	0	4	80	2	10	0	0	1	8	1	2
Eyebrows-inner corners-drawn together	9	25	0	0	4	21	1	4	9	60	3	33	4	80	0	0	7	16	3	25	3	6
Eyebrows-inner corners-raised	7	19	2	14	17	90	0	0	2	13	3	33	0	0	2	10	4	9	0	0	0	0
Eyes - wide open	14	39	0	0	1	5	0	0	0	0	1	11	1	20	0	0	15	33	5	42	32	70
Eyes - open	5	14	1	7	7	37	12	55	3	20	5	56	0	0	8	38	25	56	5	42	12	26
Eyes - narrow open	16	44	13	93	8	42	10	46	10	67	2	22	4	80	9	43	5	11	2	17	3	6
Eyes - closed	0	0	0	0	3	16	0	0	2	13	1	11	0	0	3	14	0	0	0	0	0	0
Gaze - penetrating	3	8	0	0	0	0	0	0	1	7	0	0	3	60	0	0	1	2	2	17	1	2
Nose-wrinkled	0	0	0	0	0	0	0	0	0	0	0	0	1	20	2	10	0	0	0	0	0	0
Nostrils flared	4	11	0	0	1	5	0	0	4	27	0	0	0	0	0	0	0	0	0	0	0	0
Mouth-open	3	8	1	7	1	5	7	32	2	13	1	11	0	0	1	5	9	20	1	8	14	30
Mouth-closed	0	0	0	0	5	26	0	0	0	0	0	0	0	0	0	0	1	2	0	0	2	4
Mouth-lax	0	0	3	21	6	32	4	18	1	7	3	33	0	0	0	0	3	7	0	0	9	20
Mouth-tense	8	22	6	43	1	5	5	23	6	40	0	0	4	80	6	29	5	11	3	25	1	2
Mouth-corners up	0	0	8	57	0	0	22	100	6	40	3	33	0	0	20	95	29	64	2	17	8	17
Mouth-corners down	13	36	3	21	15	79	0	0	4	27	0	0	4	80	0	0	1	2	2	17	2	4
Upper lip raised	1	3	0	0	0	0	0	0	6	40	0	0	1	20	1	5	1	2	1	8	0	0
Jaw Drop	1	3	0	0	0	0	0	0	0	0	0	0	0	0	1	5	4	9	0	0	13	28

Table 7.3 shows the tendencies of association observed in the 244 tone units analysed for the Reaction phases in the eight storytelling performances of Cinderella. Even though some preferred tendencies can be observed for the affectual glosses proposed by Martin and White (2005), there is an expected degree of variation for the facial movements produced by the storytellers when depicting that emotion. To account for this variation, the quantitative results were used to inform a qualitative description of the facial semiotic resources available for an affectual gloss, provided in section 7.1.2 below. These rather flexible descriptions and tendencies can be interpreted along similar lines as those obtained in previous research, which propose that certain facial expressions can be considered as prototypical and others as additional facial cues for each emotion (Barrett et al., 2019). For example, in my data, the affectual gloss ‘fear’ was expressed with facial resources that clearly indicated the lack of a smiling face, in other words, a serious face. Fear also corresponded with:

- neutral cheeks (in 36 out of 36 cases i.e., 100%), no cases of corners up for the mouth (0%), and 13 out of 36 instances (36%) showing mouth-corners down¹⁰⁸.

Other facial resources identified for ‘fear’ were:

- a horizontally wrinkled forehead in 17 instances (47%),
- eyebrows complete or partially raised (described in **Table 7.2** as raised whole eyebrows) in 23 out of 36 instances (64%),
- raised eyebrow inner corners in 7 out of 36 instances (19%) and drawn eyebrow inner corners in 9 out of 36 (25%) of the cases and
- an eyes area depicted with active movement of the lids either narrowing the eyes in 16 out of 36 cases (44%) coded as narrow open eyes or widening the eyes in 14 out of 36 (39%) with wide open eyes.

These tendencies coincide with most features described as possible expressions of fear outside the SFS tradition such as “eyebrows raised and pulled together, upper eyelid raised, lower eyelid tense, lips parted and stretched” (Keltner et al., 2019, p. 28) and within the latest SFS work on paralinguistic affect which suggests a realisation statement for fear that reads “e.g. brows raised & straightened/spread, eyes tense, upper

¹⁰⁸ Mouth movements were difficult to describe in some instances as the storytellers were speaking and thus positioning the mouth for the articulation of the phoneme. These instances were not always coded for the facial semiotic resource of the mouth but were classified in NVivo with the code ‘mouth-articulation-phoneme’.

lid raised, lip corners pulled backwards (Ngo et al., 2022, p. 121). However, some other facial resources were also observed in lesser cases of ‘fear’, such as flared nostrils in 4 out of 36 instances (11%), a tense mouth in 8 out of 36 cases (22%) and open eyes in 5 out of 36 instances (14%). Rather than lower the validity of the description proposed in this thesis, these observations augment it as they show how facial semiosis varies from person to person (and instance to instance) and is more clearly interpreted as a cue to affectual meanings when it is coordinated with linguistic multi-stratal interpretative cues of verbiage and vocal qualities¹⁰⁹.

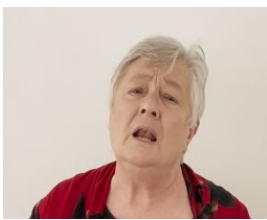
7.1.2 Affectual facial configurations in the storytelling performances of Cinderella

The convergent association between facial semiotic resources and affectual glosses observed for the Reaction phases in the storytelling performances of Cinderella was used to develop descriptions of affectual facial configurations. **Table 7.4** below summarises the main facial semiotic resources observed in each affectual gloss (244 tone units in total), interpreted following the same rationale as the one exemplified for ‘fear’ in the previous sub-section. Even though these interpretations could expand the number of features proposed as FACIAL AFFECT (Ngo et al., 2022), more research in a larger data set is necessary to do this. For the description presented in this thesis, the labels used for affectual facial configurations are kept the same as those used to name the affectual glosses in language. These glosses are used to represent and up anchor the semiotic resources of language and facial expression in an instantial integration (Martin, 2011) taking place in the specific context of recorded storytelling performances.

Table 7.4 – Affectual facial configurations observed in the recorded storytelling performances of Cinderella

Affectual gloss tone unit count	Facial semiotic resources available	Instance (image, timespan & TU transcription)
‘fear’ 36 TU	cheeks neutral, forehead wrinkled horizontal, eyebrows whole brow raised, inner corners drawn together, eyes wide open or narrow open, mouth corners down	 17:27.2 - 17:29.0 (Jill) // 1 And / she / <i>fled</i> .

¹⁰⁹ Interpreting the semiotic resources explored in this thesis in relation to other semiotic resources such as body posture might also be a productive area of future research that could enhance the interpretation of emotion in spoken communication (Feng & O’Halloran, 2012; Martinec, 2001; Wallbott, 1998).

Affectual gloss tone unit count	Facial semiotic resources available	Instance (image, timespan & TU transcription)	
‘desire’ 14 TU	cheeks raised or neutral, forehead wrinkled horizontal, eyebrows relaxed or whole eyebrow raised, eyes narrow open, mouth tense and corners up		10:14.5 - 10:19.6 (Chris) // 1 <i>wishing</i> that she could / <i>see</i> her / <i>charming</i> / prince once / <i>more</i> / ^ ^
‘misery’ 19 TU	cheeks neutral, forehead wrinkled horizontal, eyebrows inner corners raised, eyes open or narrow open, mouth closed, lax and corners down		4:52.6 - 4:54.5 (Richard) // 1 ^ She was / <i>very</i> / <i>very</i> / sad / ^
‘cheer’ 22 TU	cheeks raised, eyebrows relaxed, eyes open or narrow open, mouth open and corners up.		14:27.9 - 14:29.6 (Lindy) // ^ the / <i>kingdom</i> re/ joiced / ^
‘antipathy’ 15 TU	cheeks neutral or raised, forehead wrinkled vertical, eyebrows whole brow lowered, inner corners drawn together, eyes narrow open, nostrils flared, mouth tense, corners up or down, upper lip raised.		2:30.9 - 2:33.8 (Cath) // 1 ^ And they / laughed at her
‘affection’ 9 TU	cheeks neutral, forehead wrinkled vertical, eyebrows relaxed, inner corners raised and drawn together, eyes open, mouth lax and corners up.		7:08.0- 7:10.7 (Christine) // 3 ^ He / <i>fell</i> in / love with her im // 1 mediately
‘displeasure’ 5 TU	cheeks neutral, forehead wrinkled vertical, eyebrows whole brow lowered, inner corners drawn together, eyes narrow open, gaze penetrating, mouth tense and corners down.		9:35.8 - 9:37.2 (Chris) // 1 ^ but / <i>she</i> was / angry
‘pleasure’ 21 TU	cheeks raised, eyebrows relaxed, eyes open or narrow open, mouth tense and corners up		13:12.3-13:16.4 (Maria) // 4 ^ And / <i>Cinder</i> / ella // 1 ^ was / <i>utterly</i> de / <i>lighted</i> her / self

Affectual gloss tone unit count	Facial semiotic resources available	Instance (image, timespan & TU transcription)	
‘interest’ 45 TU	cheeks raised or neutral, forehead wrinkled horizontal, eyebrows whole brow raised, eyes wide open or open, mouth corners up		13:32.2 - 13:36.7 (Storyteller *) // 4 ^ The / <i>prince</i> // 4 ^ who / <i>had</i> been / waiting at the / <i>front</i> this / <i>whole</i> / <i>time</i>
‘disquiet’ 12 TU	cheeks neutral, forehead wrinkled horizontal, eyebrows whole brow raised, inner corners drawn together, eyes wide open or open, mouth tense		20:38.0 - 20:41.3 (Richard) // 1 He / <i>didn't</i> know / <i>where</i> she had disa / <i>peared</i> / ^
‘perturbance’ 46 TU	cheeks neutral, forehead wrinkled horizontal, eyebrows whole brow raised, eyes wide open or open, mouth open jaw dropped		5:10.0 - 5:12.9 (Storyteller 8) // 5 ^ / <i>Wow!</i>

The description of the facial semiotic resources presented in **Table 7.3** for each affectual gloss observed in the Reaction phases of recorded storytelling performances provides a list of physical descriptions of facial movements that tended to co-occur convergently with each affectual gloss. As tentative as this description is, due to the small number of instances analysed in the micro-analysis proposed in this thesis, it does, however, provide a solid departure point for analysis and description to be applied in the EAL teaching context intended for the main application of this study. EAL teaching contexts where language is the main focus in the curriculum also need to account for other semiotic resources that work together to create meanings. As such, a description of facial expression based on linguistic categories of analysis rather than studies based in psychology ¹¹⁰ provides a possible pathway to show how facial expression can associate with verbiage to either instantiate the same affectual meaning or enrich the instance with a divergent affectual meaning.

Additionally, considering facial expression in association with affectual glosses allows us to explore nuances of delicacy in facial affectual configurations for positive emotions. This possibility points to a key difference between the FACIAL AFFECT system proposed by Ngo et al. (2022, p.120) which includes one option “spirit:up” for positive

¹¹⁰ See for example Keltner et al. (2019) for a description of facial expression beyond those considered in basic emotion theory including similar facial configurations to the ones presented in this thesis.

emotion as described in their data set of a puppet animation film and the results obtained in this study for storytelling performances. In this thesis, I explored the association of five positive affectual glosses with facial semiotic resources. While ‘cheer’ and ‘pleasure’ showed similar association patterns, differences were identified for ‘affection’, ‘interest’ and ‘desire’. **Table 7.5** includes a simple comparison, with highlighting in different colours to visualise the similarities and contrasts across these five positive affectual glosses and their association with facial semiotic resources following the tendencies presented in Table 7.4.

Table 7.5 – Comparison across five positive affectual facial configurations

Facial semiotic resources	‘cheer’	‘pleasure’	‘desire’	‘interest’	‘affection’
cheeks neutral			✓	✓	✓
cheeks raised	✓	✓	✓	✓	
forehead wrinkled horizontal			✓	✓	
forehead wrinkled vertical					✓
eyebrows relaxed	✓	✓	✓		✓
whole eyebrow raised,			✓	✓	
inner corners raised					✓
inner corners drawn together					✓
eyes wide open				✓	
eyes open	✓	✓		✓	✓
eyes narrow open	✓	✓	✓		
mouth open	✓				
mouth tense		✓	✓		✓
mouth lax					
mouth corners up	✓	✓	✓	✓	✓
mouth corners down					

As can be seen in **Table 7.5**, each of the positive affectual glosses presents a unique configuration of facial semiotic resources. The similarity between ‘cheer’ and ‘pleasure’ (pointed out earlier in this section) is evident in this comparison but ‘cheer’ shows a preference for the mouth to be open and ‘pleasure’ tends to display tension in the mouth. These differences, however, are less noticeable than what can be observed if we compare the choices available for these five positive emotions in the forehead and the eyes. While ‘cheer’ and ‘pleasure’ both show a preference for relaxed eyebrows, ‘desire’ and ‘interest’ tend to have raised eyebrows and a horizontally wrinkled

forehead while ‘affection’ displays a vertically wrinkled forehead accompanied by drawn inner corners in the eyebrow area. Further, choices for the eyes are also distinct for ‘interest’, which is the only positive emotion portrayed with wide-open eyes.

The unique tendencies observed in the data of recorded storytelling performances indicate the need for future research to test these varied options for positive emotions in a larger sample. Nonetheless, these distinctions rendered a productive descriptive tool for interpreting how the semiotic resources of language and facial expression cooperated to enact emotion in the Reaction phases of the storytelling performances of Cinderella and for the multi-semiotic analysis presented in Chapter 8. The description of affectual meanings realised in the verbiage and instantiated in affectual facial configurations allowed for the exploration of possible inter-semiotic relations that can either foreground an affectual meaning instantiated through more than one semiotic resource or enrich the affectual meanings in an instance by the co-selection of different affectual meanings. The next section explores these convergent and divergent inter-semiotic relations with specific examples taken from the data set, including cases where the verbiage has been considered as uncharged in terms of AFFECT and the facial expression adds affectual meaning to the instance.

7.2 Facial expression throughout Reaction phases

In this section, I present an analysis of the convergent and divergent association of verbiage charged and uncharged with affectual meaning and affectual facial configurations in the Reaction phases. As mentioned in the previous section, convergent instances refer to where both language and facial expression were interpreted as expressing the same affectual meaning; all affectual facial configurations used to develop the affectual facial configurations were convergent. However, while 59% of the instances (244 out of 414 NVivo units) in the Reaction phases were analysed as convergent, the remaining 41% of cases (170 out of 414 NVivo units) were considered divergent (that is, presenting a mismatch in the affectual meanings expressed in language and facial expression). I now describe three extracts from three storytellers that exemplify the different inter-semiotic relations observed in the data sample. These are reinterpreted in more length together with other cases in Chapter 8, which presents the multi-semiotic analysis of the verbal, vocal and facial expression of emotion in the Complication 1 and the Evaluation 1 stages.

The selection of the three extracts presented below was guided by their display of key affectual meanings in the story plot and the characterisation of the female protagonist, Cinderella, and the antagonists, the stepsisters and the stepmother. The first extract represented in **Table 7.6** comes from a Reaction phase in which the storyteller shares Cinderella’s feelings after meeting the prince at the party and in doing so the storyteller combines verbiage and facial expressions not only resonating positive ‘happiness’ but also clarifying the type of ‘happiness’ enacted.

Table 7.6 – Convergent and divergent inter-semiosis amplifying and clarifying the joy of love. Click on the word ‘timespan’ to access the video and find the example.

A bit of context: <i>And she laid that night in the fireplace hardly able to sleep a wink. She could feel that delicate smooth glass slipper in one pocket. Her mind was a whirl with the glittering candles and her beautiful prince.</i>				
Tone unit analysis – timespan 19:11.0 - 19:15.5 (Jill)	Verbiage AFFECT	Facial expression	Affectual facial configuration	Inter-semiosis relation
// 1 ^ Her / heart	[Cinderella ≤+happiness]		[Cinderella≤ +happiness: affection]	Amplified convergent AFFECT vibe and type but enriched affectual delicacy afforded by the affectual facial configuration ¹¹¹
// 1 ^ was / full. / ^^ —			[Cinderella≤ +happiness: affection]	

The example in **Table 7.6** shows how empowering a multi-semiotic analysis can be for the interpretation of affectual meanings. While a metaphorical expression, the extract *Her heart was full* was coded as an instance of ‘+happiness’ in the verbiage without difficulty. However, deciding on a further degree of delicacy was not as straightforward. The analyst and the interraters agreed that this extract could be coded for both possible further options for ‘+happiness’, ‘cheer’ and ‘affection’, in the co-text and context of the story. Cinderella could be construed as an emoter who was experiencing both a

¹¹¹ Cases where convergence occurs for AFFECT VIBE and TYPE but a divergent relation is identified for CAUSE, what I call the third level of affectual delicacy have been coded in Chapter 8 as cases of divergent inter-semiotic relation to prioritise the additional affectual meaning instantiated by facial expression.

mood in herself ('cheer') or a directed feeling at the experience she had at the party and the prince described in the context ('affection'), even though no direct trigger was inscribed in the verbiage to provide certainty for this choice. This '+happiness' meaning inscribed in the verbiage was not only convergently amplified when the affectual facial configuration was considered, but further enriched, as the facial cues interpreted mainly from the eyebrow inner corners (raised and drawn together) represented a distinctive facial movement associated with the affectual facial configuration for 'affection' rather than 'cheer'. Integrating semiotic resources thus enabled the description of the multi-semiotic cues perceived and the interpretation of this extract as showing a key positive shared human condition coupled with Cinderella: the joy we feel when we are in love. As such, this interpretation offers a more delicate description of Cinderella's feelings, analysed as 'affection' which goes beyond the more general feeling of happiness.

The second example presented in **Table 7.7** shows an extract from a Reaction phase where the characterisation of the stepsisters coupled with 'interest' and 'disquiet' at the same time. This enriched and more delicate affectual meaning is instantiated by the storyteller's co-selection of divergent verbal and facial semiotic resources, showing the stepsisters' reaction to receiving an invitation to the ball.

Table 7.7 – Divergent inter-semiosis showing ‘interest’ and ‘disquiet’. Click on the word ‘timespan’ to access the video and find the example.

A bit of context: Now, one day, an invitation arrived at the house. It caused great excitement. The king's son, the prince, was holding a ball.				
Tone unit analysis – timespan 2:28.9 - 2:39.6 (Lindy)	Verbiage AFFECT ¹¹²	Facial expression	Affectual facial configuration	Inter-semiosis relation
// 1 <i>Well,</i>				
// ^ 3 these / two / <i>stepsisters</i>	[stepsisters ≤t, +satisfaction: interest ≥ ‘the royal ball and the prince’]		[stepsister's character ≤-security: disquiet ≥ ‘perfect ball dress’]	Enriched divergent affectual meaning: co-instantiation of a positive feeling of ‘satisfaction: interest’ triggered by being invited to the royal ball in the verbiage alongside a negative feeling of ‘insecurity: disquiet’ triggered by the need to find a perfect dress to go to that ball.
im // 1 <i>mediately</i> went to their / <i>cupboards</i> and be / <i>gan</i>				
// 3 <i>pulling</i> / everything / <i>out</i>				
// 4 <i>just</i> / <i>looking</i>				
// 1 ^ for the / <i>perfect</i> / <i>dress</i>				
// 4 ^ to / <i>catch</i> the / <i>prince's</i> / <i>eye</i> .				

¹¹² This table only shows affectual meanings. Other attitudinal meanings are realised in this extract (see Appendix A).

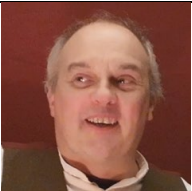
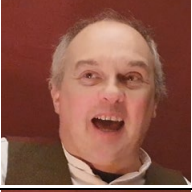
The extract depicted in **Table 7.7** presents an instance (previously discussed in Chapter 3 of this thesis) of an example of attitudinal propagation across phases (Hood, 2010). As stated in Chapter 3, the positive feeling of the invitation causing excitement was coded both as inscribed APPRECIATION [narrator $\leq +\text{impact} \geq$ invitation] and invoked AFFECT [t, household $\leq \text{interest} \geq$ invitation]. This excitement spreads prospectively, radiating a sense of positive vibe that colours the stepsisters' reaction shown in **Table 7.7**. In this Reaction phase, the storyteller draws from the semiotic resources of verbiage to enact the stepsisters' positive reaction to being invited to the ball at the same time as she projects a divergent affectual facial configuration to prompt the interpretation of a negative feeling of anxiety that is provoked by the need to find an appropriate dress to go to the ball. In other words, while the cues projected in this extract through the words were coded with positive 'interest', once the affectual facial configurations were considered, we gain access to an enriched interpretation where the invoked 'interest' in the stepsisters' physical description instantiated in the wording is complemented by a negative feeling of 'disquiet' they feel, projected by the storyteller's facial expression¹¹³.

This enriched interpretation is a powerful tool for uncovering deeper and higher order meanings, such as the anxiety the stepsisters feel in relation to choosing clothing intended to capture the prince's attention. I argue this can be translated to other situations in which the young women share similar negative feelings triggered by societal pressures. Paying attention to the multi-semiotic instantiation of this innocent looking extract prompts, therefore, consideration and reflection on how different semiotic resources cooperate to create meanings that go beyond the surface emotions characterising a character and offer a window to the deeper meanings embedded in the cultural context where the story is located.

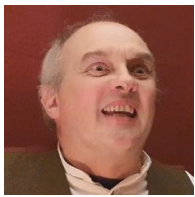
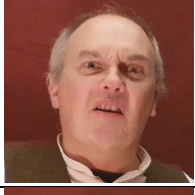
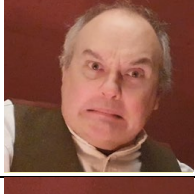
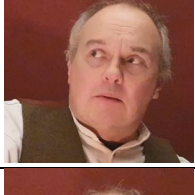
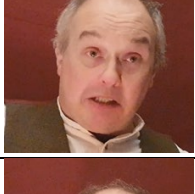
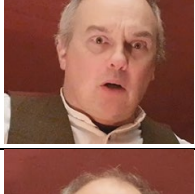
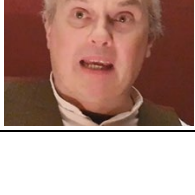
The third and last example described in this chapter explores the association of verbiage and facial expressions throughout a Reaction phase where the female characters interact. This example highlights the affordance of facial expressions for instantiating affectual meanings, showing additional affectual sources and displaying affectual propagation shifts and limits in cases that are either coded or not coded for AFFECT. The example is presented in **Table 7.8**.

¹¹³ The vocal qualities were also interpreted as projecting an affectual vocal profile for 'disquiet' in this extract. The complete multi-semiotic ensemble for this Reaction phase is discussed in Chapter 8.

Table 7.8 – Convergent and divergent inter-semiosis showing positive and negative feelings. Click on the word ‘timespan’ to access the video and find the example.

A bit of context: <i>And so the youngest sister handed back the invitation.</i>				
Tone unit analysis – timespan 3:16.9 - 3:54.4 (Richard)	Verbiage AFFECT ¹¹⁴	Facial expression	Affectual facial configuration	Inter-semiosis relation
TU 1: // 3 <i>Cinder / ella /</i> looked at it.			[Cinderella $\leq$ +satisfaction: interest]	Enriched divergent affectual meaning added
TU 2: // 5 ‘I / <i>can’t</i> be / <i>lieve</i> I’ve been in / vited. ’	[t, Cinderella $\leq$ - security: perturbance $\geq$ invitation]		[Cinderella $\leq$ +happiness: cheer]	Enriched divergent affectual meaning added alongside verbiage
TU 3: // 1 ‘ <i>Neither</i> can / we.	[t, stepsisters $\leq$ perturbance $\geq$ Cinderella’s invitation]		[stepsisters $\leq$ +satisfaction: pleasure $\geq$ ‘her coming idea’]	Enriched divergent affectual meaning added alongside verbiage
TU 4: // 1 <i>I</i> think you should / <i>rip</i> it / up / ^			[stepsisters $\leq$ +satisfaction: pleasure $\geq$ ‘her idea’]	Enriched divergent affectual meaning added to uncharged verbiage
TU 5: // 1 ‘ Girls! ’ said the / <i>stepmother.</i>			[stepmother $\leq$ +satisfaction: pleasure $\geq$ ‘her daughter’s idea’]	Enriched divergent affectual meaning added
TU 6: // 1 ^ ‘Oh, / <i>that’s</i> / ^ de / lightful!	[t, stepmother $\leq$ pleasure $\geq$ ‘her daughter’s idea’]		[stepmother $\leq$ +satisfaction: pleasure $\geq$ ‘her daughter’s idea’]	Amplified convergent pleasure
TU 7: // 1 Yes , Cinder / <i>ella.</i>			[stepmother $\leq$ +satisfaction: pleasure $\geq$ ‘her daughter’s idea’]	Enriched divergent affectual meaning added

¹¹⁴ This table only shows affectual meanings. Other attitudinal meanings are realised in this extract and described in Chapter 3 and Appendix A.

TU 8: // 1 <i>Rip / up / your / ticket!</i>			[stepmother $\leq$ +satisfaction: pleasure $\geq$ 'making Cinderella rip her ticket']	Enriched divergent affectual meaning added
Rest 1 / ^			[Cinderella/the storyteller? $\leq$ - security: perturbation]	Enriched divergent affectual meaning and source added at a rest
TU 9: // 2 ' <i>What?</i> ' / ^			[Cinderella $\leq$ - satisfaction: displeasure $\geq$ the stepmother's command]	Enriched divergent affectual meaning added
TU 10: // 1 ' <i>Rip / up / your / ticket!</i> ' / ^			[stepmother $\leq$ - satisfaction: displeasure $\geq$ 'Cinderella's questioning']	Enriched divergent affectual meaning added
Rest 2 / ^			[Cinderella $\leq$ - inclination: fear $\geq$ what her stepmother might do]	Enriched divergent affectual meaning and source added at a rest
TU 11: // 4 ^ And the / three / girls / ^ the / stepmom and the / two / sisters			[Storyteller $\leq$ - security: perturbation $\geq$ the steps' behaviour]	Enriched divergent affectual meaning added
TU 12: // 1 <i>watched</i>			[Storyteller $\leq$ - security: perturbation $\geq$ the steps' behaviour]	Enriched divergent affectual meaning added
TU 13: // 1 ^ as / Cinder / ella was / <i>forced</i> to / rip up / ^			[Storyteller $\leq$ - security: perturbation $\geq$ the steps' behaviour]	Enriched divergent affectual meaning added
TU 14: // 1 ^ the / tiny / ticket into / lots and / lots of / little / pieces of / paper.			[Storyteller $\leq$ - security: perturbation $\geq$ the steps' behaviour]	Enriched divergent affectual meaning added

The extract analysed in **Table 7.8** depicts Cinderella's reaction to receiving the invitation to the ball and the chain reactions this provoked in her stepsisters and stepmother. In order to display a rich expressive performance of the characterisation of these female characters, the storyteller coordinates verbiage and facial expression (and vocal qualities, which are not included in this table) both convergently and divergently. The extract starts with a physical description of Cinderella looking at the invitation, which was not considered explicit enough to be coded for affectual invocation in the verbiage (TU 1). However, once the facial cues are interpreted as an affectual facial configuration (forehead wrinkled horizontally, raised whole eyebrows, wide open eyes, raised cheeks and mouth corners up), we gain an insight into the Cinderella's emotional state, which according to the facial expression analysis, occurs as showing 'interest'. This affectual facial configuration cooperates with the experiential information construed in this extract, enriching the affectual meaning enacted in a way that if the performance was described with captions for visually impaired audiences, for example, it would make sense to add a description such as *the storyteller said with an excited look on their face*. Cinderella's feeling shifts from excitement to surprise in the next tone unit (TU 2) where the verbiage invokes 'perturbance' in the wording *I can't believe I've been invited*. This invocation is enriched by the display of a facial configuration showing a sense of joy '+happiness: cheer', perceived in the relaxed eyebrows, raised cheeks, narrow open eyes, open mouth with corners up. In this way, the storyteller projects multi-semiotic cues that can be up anchored in a discourse prosody that moves from 'interest' to a co-instantiation of 'perturbance' and 'cheer'.

Cinderella's reaction is then followed by the stepsisters' surprise at Cinderella's invitation, invoked in the verbiage *neither can we* (TU 3). This token of 'perturbance' is once again enriched by a divergent relation, with the meaning expressed by the face which was analysed as positive satisfaction 'pleasure' (cheeks raised, eyebrows raised, eyes open and mouth tense and corners up). The choice of 'pleasure' over 'cheer' was mainly influenced by the analysis of the interpretative cues in the following tone units in the extract. A retrospective propagation radiating from the affectual invocation of 'pleasure' in the token *that's delightful* (TU 6) was interpreted as colouring tone units 4 and 5 (showing affectual facial configurations interpreted as 'pleasure') and a prospective propagation was interpreted for tone units 7 and 8 which also display the same affectual facial configuration. The trigger identified for this feeling of 'pleasure', the stepsister's idea that Cinderella should rip her invitation to the ball, reinforces the

evil characterisation promoted for the female antagonists throughout the story of Cinderella, as discussed in Chapter 5.

An interesting shift occurs in the final beat (^) identified for TU 8, which has been treated separately as rest 1. The storyteller uses this temporal space to display an affectual configuration of ‘perturbance’ (forehead wrinkled horizontally, raised whole eyebrow, wide open eyes, neutral cheeks and mouth corners down). The affectual source of this ‘perturbance’ is not so easy to establish, however. Possible interpretations are that it is Cinderella reacting to the stepmother’s command to rip her ticket up, the storyteller himself reacting to this rather awkwardly cruel command, or both, foregrounding the alliance between the storyteller and Cinderella, the main protagonist of the story. Examining tone units 11 to 14 aids this interpretation, favouring a reading where the storyteller is the source of the ‘perturbance’. The analysis of the affectual facial configurations displayed in these last four tone units projects a feeling of ‘perturbance’, where the storyteller shows his surprise at the stepsisters’ and stepmother’s behaviour. Cinderella’s reaction, however, is found in TU 9, where the question *what?* produced with a challenging tone 2, is enriched with a displeased facial configuration (cheeks neutral, forehead wrinkled vertically, whole brow lowered, eyebrows inner corner drawn together, gaze penetrating and mouth tense and corners down) which, in turn, provokes the same reaction in the stepmother, who is depicted with the same affectual facial configuration in TU 10 when she insists that Cinderella rip up her ticket. Cinderella’s reaction to the stepmother’s ‘displeasure’ is instantiated in rest 2, which takes place in the second final beat (^) following TU 10 and has been interpreted as ‘fear’ (cheeks neutral, forehead wrinkled horizontally, eyebrows inner corners drawn together, eyes wide open and mouth corners down), presumably triggered by what the stepmother might do to Cinderella if she does not rip her ticket up.

The detailed analysis presented in section 7.2 illustrates the affordances of facial expression for enhancing the affectual meaning able to be interpreted in the recorded storytelling performances analysed in this thesis. It highlights the possibility storytellers and speakers have to enact those affectual meanings in instances of language which can be considered as emotionally charged and uncharged, to convergently amplify affectual meanings realised in the verbiage and to divergently enrich affectual meanings by showing additional emotions and affectual sources. Further, the analysis has shown how facial cues contribute to making affectual shifts more explicit, clarifying the extent and limits of affectual propagation.

7.3 Conclusion

This chapter has demonstrated that while affectual glosses may not constitute a blueprint to account for the potential of facial expression (Ngo et al., 2022), they can be considered the main anchoring point to integrate meanings realised in language and paralanguage in specific instances of texts. In this sense, this thesis proposes that the linguistic semiotic resources realising AFFECT act as an effective point of departure for a multi-semiotic description that includes language and semovergent facial paralanguage. That is, the semiotic resources of language (verbiage and phonology) are coordinated and integrated with those of paralanguage (semovergent facial semiosis) by interpreting the meanings instantiated in the storytelling performances as what I describe as ‘up anchoring’ in discourse prosodies expressing affectual meanings that are labelled using the affectual glosses proposed by Martin and White (2005). This interpretation is coherent with Martin and Zappavigna’s (2019) model of inter-semiotic or intermodal convergence, where language and semovergent paralanguage resonate to express interpersonal meaning, which are emotions in the case of this study.

The next chapter presents the results describing the multi-semiotic relation across verbiage, vocal qualities and facial expression to instantiated affectual meanings in the Complication 1 and Evaluation 1 stages of the storytelling performances of Cinderella.

Chapter 8

Exploring multi-semiotic affectual meanings

8.0 Introduction

This chapter describes how verbiage, vocal qualities and facial expressions share the work of expressing emotion through a close micro-level analysis of two stages in the storytelling performance of Cinderella: Complication 1 and Evaluation 1¹¹⁵. As explained in Chapter 4, these stages were selected to focus the micro-level analysis because they represent a key point in the story plot where the invitation is sent out, disrupting the state of affairs for all main characters. As such, Complication 1 and Evaluation 1 included the foregrounded traits of the characters that were not only described in the verbiage the storytellers shared with their audiences but also in their vocal qualities and facial expressions that embodied affectual meanings. Thus, due to the rich multi-semiotic expression of emotion in these stages, it is argued that they would most likely prompt audiences to align and create an alliance with Cinderella and dissociate from and reject the stepsisters and the stepmother¹¹⁶. In doing so, the chapter addresses RQ 4 reproduced here:

RQ4. In the Complication 1 and Evaluation 1 stages of recorded storytelling performances, what additional understandings can be gained from exploring the expression of emotion as a multi-semiotic ensemble?

This chapter both summarises and reinterprets the results presented in the three previous chapters, which were explorations of each semiotic resource individually, as one unified ensemble of choices orchestrated by the storytellers in Complication 1 and Evaluation 1 of the story. Collectively, these resources cooperate to present affectual meanings set up

¹¹⁵ As stated in Chapter 4, due to the time-consuming nature of the fine-grained analysis carried out for this thesis particularly for the multi-stratal and multi-semiotic exploration, the instances explored for the description presented in this chapter include all the tone units coded for AFFECT in the verbiage and all the tone units where Cinderella, the prince, the stepmother and the stepsisters were coded as the appraiser or the appraised for APPRECIATION and JUDGEMENT in Complication 1 and Evaluation 1 of the eight storytelling performances (17 stages: eight Complication 1 and seven Evaluation 1 equalling 25% of 61 stages analysed – see **Table 4.5**).

¹¹⁶ Appendix C includes the qualitative analysis of the 352 instances (consisting of at least one tone unit) included in Complication 1 and Evaluation 1 in eight tables, one for each storyteller.

between the teller and the audience, the characters themselves and most importantly between the audience and the characters.

Reporting on the cooperation and complementarity in affordances of different semiotic resources that construe human emotion is complex as “each semiotic can create a similar kind of meaning while drawing on its own distinct range or configuration of options” (Painter et al. 2013, p. 134). In the storytelling performances explored in this thesis, this means that the storyteller may make use of verbiage, vocal qualities and/or facial expressions to share, amplify or enrich the affectual meaning instantiated in their own specific reading of Cinderella. The complexity of reporting these results is intensified by the multi-stratal and multi-semiotic analysis carried out in this study, where the relation between verbiage and vocal qualities (explored in Chapter 6) is between two semiotic resources within language, and the relation between verbiage and facial expression (explored in Chapter 7) is between two semiotic resources each from a different semiotic system – language and paralanguage. However, this challenge was overcome by drawing on the concepts of ‘commitment’ (Hood, 2008) and ‘coupling’ (Martin, 2000; 2008), which offer a description space in relation to instantiation that enables the researcher to consider the association of patterns as syndromes of meanings in texts (Zappavigna et al., 2008).

Because of the usefulness of the notions of commitment (Hood, 2008) and coupling (Martin, 2008) for explaining the way the different resources cooperate and integrate as instantiations of meanings that combine to produce affectual meanings, these concepts are used to organise the results presented in this chapter. [Section 8.1](#) summarises and exemplifies the different choices that verbiage, vocal qualities and facial expressions make available for the construal of affectual meanings in the recorded storytelling performances. This section also presents the results in relation to the degree of commitment deployed by each of the three semiotic resources, which contribute to the expression of human emotion in the Complication 1 and Evaluation 1 stages. [Section 8.2](#) describes the results in relation to two sets of couplings which aid our understanding of the affectual meanings projected by the storytellers. [Sub-section 8.2.1](#) presents the convergent and divergent couplings observed between the choices in the degree of commitment deployed by the verbiage (explained below as ‘verbal full, verbal partial, verbal lack’), the vocal qualities (‘vocal full, vocal partial, vocal lack’) and the facial expressions (‘facial full, facial partial, facial lack’) in Complication 1 and

Evaluation 1, which amplify a specific affectual meaning through convergence or show complementary affectual meanings through divergence. [Sub-section 8.2.2](#) explores how the convergent and divergent affectual resonance couplings construe affectual meanings that associate with the story's protagonists (Cinderella and the prince) and the antagonists (the stepmother and the stepsisters) and thus prompt the audience to align or disaffiliate with the different characters and therefore with the social values they stand for. [Section 8.3](#) focuses on the main understandings that can be gained in terms of instantiated and co-instantiated verbal, vocal and facial affectual meanings, the affectual sources and the propagation boundaries of affectual meanings by exploring the expression of emotion as a synergy construed multi-semiotically. The last [section 8.4](#) concludes the chapter by summarising the key findings of the multi-semiotic analysis.

8.1 The affectual affordances of verbiage, vocal qualities and facial expressions in storytelling performances

The affectual affordances of verbiage, vocal qualities and facial expressions have been described and illustrated separately as they are taken up in the storytelling performances of Cinderella in Chapters 5, 6 and 7, respectively. These previous chapters build on well-established work both within and outside the SFS community and propose descriptions of the expression of emotion using verbiage and the discourse-semantic description of affectual meanings as the anchor for describing how, together with wordings, vocal qualities and facial expressions construe human emotion. The affordances of these semiotic resources are not necessarily the same, meaning that in different instances one or other semiotic resource construes more or less of the total affectual meaning. In order to make visible the differences in the semiotic affordances, I draw on the concept of commitment, that is “the amount of meaning potential that is taken up” (Painter et al., 2013, p. 134) from each semiotic resource. The notion of commitment as I apply it to the expression of emotion refers to the amount of meaning potential in relation to the factors we need to consider as part of affectual meaning (Martin & White, 2005; Martin, 2020a). These factors are concerned with the key elements included in the construal of affectual meanings:

- the appraiser or emoter sourcing the emotion,
- the appraised or trigger,
- the selection of affectual vibe (either positive or negative),

- the affectual type ‘inclination’, ‘happiness’, ‘security’ and ‘satisfaction’, and
- the affectual cause (distinction between feelings *in you* and those *directed at*), which together with vibe and type is represented as affectual glosses, such as ‘cheer’ ‘affection’, ‘misery’ and ‘antipathy’.

To represent these elements used to express feelings in the storytelling performances, **Table 8.1** maps out the complementary meaning potential of each semiotic resource, considering the fact that each semiotic resource has its own affordances and thus the table might not present a tidy complementarity (Painter et al., 2013).

Table 8.1 – Complementary expression of feelings through verbal, vocal and facial resources in storytelling performances

Expressing feelings in recorded storytelling performances	Verbal meaning potential	Verbal instantiation	Vocal meaning potential	Vocal instantiation	Facial meaning potential	Facial instantiation
	appreciation and judgement source	appraiser (more or less dependent on co-text and/or context interpretation)				
	affectual source	emoter (more or less dependent on co-text and/or context interpretation)	affectual source/s	indexical vocal identity (more or less dependent on co-text and/or context interpretation)	affectual source/s	indexical facial identity (more or less dependent on co-text and/or context interpretation)
	appreciation and judgement target	appraised				
	affectual trigger	trigger (more or less dependent on co-text and/or context interpretation)	affectual trigger	dependent on verbal guidance	affectual trigger	dependent on verbal guidance
	attitude	inscribed and invoked evaluative language enacting appreciations and judgements				
	affectual vibe, type and cause	inscribed and invoked emotion language classified in the AFFECT system and affectual glosses	affectual vibe, type and cause	configurations of semogenic vocal qualities interpreted as affectual vocal profiles classified using affectual glosses	affectual vibe, type and cause	facial expressions interpreted as facial affect and classified as affectual facial configurations using affectual glosses

Note: shading stands for ‘not available’ in that resource.

The horizontal axis in **Table 8.1** shows the meaning potential of each semiotic resource (verbal, vocal and facial), together with their instantiation. The vertical axis shows the different affordances these resources may or may not afford for the expression of

emotion in the storytelling performances. The table therefore shows how the social practice of storytelling performances sets up a context where the verbal meaning potential (shown in Column 1) affords the expression of a greater range of feelings than the vocal (Column 3) and facial (Column 5) meaning potentials, including not only affectual meanings but also the expression of institutionalised feelings of appreciation and judgement. Verbal resources can also construe appraisers, emoters, appraised targets and triggers as explicit participants in the text (see Chapter 5 for a detailed description of the affordances of verbiage). Vocal and facial semiotic resources are well-suited to express affectual vibe, type and cause, classified in this thesis using the glosses proposed by Martin and White (2005) and Martin (2020a). Vocal qualities and facial expressions also have the potential to be used by storytellers to show emoters, who are portrayed by different indexical vocal and facial identities¹¹⁷. In this thesis, affectual triggers are understood as only able to be determined through considering the wording used by the storytellers, not through vocal or facial features alone. However, this may not be generalisable across contexts or studies since external and internal information has been reported as triggering FACIAL AFFECT in animated film studies (Ngo et al., 2022).

Considering the affordances presented in **Table 8.1**, any instantiation of affectual meaning in the storytelling performances could be described in relation to the extent of commitment the storyteller used to express emotion in each of the three semiotic resources: verbiage, vocal qualities and/or facial expressions. The extent of commitment¹¹⁸ is defined here in relation to the use (or lack of use) of the resources' potential and to the level of delicacy¹¹⁹ deployed when they are used in terms of affectual vibe (first level of delicacy), affectual vibe and type (second level of delicacy) and affectual vibe, type and cause (third level of delicacy). Therefore, in doing the analysis, each of the three resources (verbal, vocal and facial) was independently considered in relation to three degrees of commitment:

- Full commitment – when the affectual meanings construed their highest level of delicacy considered in this thesis: affectual vibe, type and cause (coded with glosses),

¹¹⁷ These vocal and facial indexical strategies are acknowledged in this study as an area of future study to describe and identify the construal of expressive character identity (Bednarek, 2011) and characterisation (Ngo, 2018).

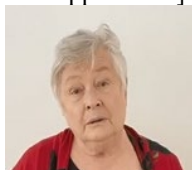
¹¹⁸ The notion of *extent* is adapted from Painter et al.'s (2013) description.

¹¹⁹ These three levels of delicacy are described in detail in Chapter 3, summarised in **Figure 3.9**.

- Partial commitment – when affectual meaning potential is taken to a lesser level of delicacy either construing only vibe or vibe and type, and
- Lack of commitment – when the affectual resource potential is not taken up in that instance.¹²⁰

The tendencies of occurrence for the three levels of commitment across the three semiotic resources were described in the 352 instances of affectual meaning found in Complication 1 and Evaluation 1. To exemplify this, I use a Reaction phase from Complication 1, represented in **Table 8.2**.

Table 8.2 – Example for verbal, vocal and facial degrees of affectual commitment. Click on the word ‘timespan’ to access the video and find the example.

A bit of context: <i>And Cinderella thought, ‘I’d like to meet the prince too. I don’t suppose I could ever meet the prince. Look at me. I’m full of ash and my clothes are so dirty and raggedy.</i>					
Stages & phases	Tone unit analysis – timespan 1.44 - 1:47 (Christine)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment
Complication 1 Reaction	// 13 ‘ <i>Oh</i> ,’ said / Cinder / <i>ella</i> .	[Cinderella ≤ t, -affect ≥ her appearance]	[Cinderella ≤ misery ≥ her appearance]	[Cinderella ≤ misery ≥ her appearance] 	Verbal partial Vocal full Facial full

As can be seen in the bit of context provided at the top of **Table 8.2**, the extract selected shows the Reaction phase after Cinderella realises her appearance is not up to the standard needed for attendance at a ball. The table is organised to show the degree of commitment selected for each semiotic resource: verbiage in Column 3, vocalisation in Column 4 and facial expression in Column 5. The last column presents the degrees of commitment of affectual meanings for each resource. As has been interpreted from this example, the verbal commitment realised by Cinderella’s interjection *Oh* can only be considered as construing a partial degree of affectual delicacy. While the vibe of the affectual meaning can be clearly interpreted negative ‘t, -affect’ because Cinderella lacks the means to go to the ball, the type ‘inclination’, ‘happiness’, ‘security’ or ‘satisfaction’ and cause (represented in affectual glosses) assume the cooperation of at

¹²⁰ To clarify, the degrees of commitment explained only apply to affectual meanings. That is, there might be inscriptions or invocations of APPRECIATION and JUDGEMENT in the verbiage but if no affectual meaning is instantiated, the instance is coded as ‘lack of commitment’.

least the wording and the vocal qualities to be clearly identified, as, without the sounding, Cinderella's reaction could show either frustration, anxiety or sadness, for example¹²¹. Therefore, the degree of commitment assigned for this instance for the verbal resource is 'verbal partial'.

The vocal qualities, however, were at their highest level of commitment and thus classified as 'vocal full' because the semogenic vocal qualities selected by the storyteller for this instance [low, narrow, slow, expanded, soft, standard, default, breathy, breath-in, breath-out, - fused, - plain] were easily categorised as the affectual vocal profile of 'misery'. The facial expression portrayed was also coded as expressing full commitment, 'facial full', for the affectual facial configuration of 'misery', as the forehead was wrinkled horizontally, the eyes were open, the cheeks neutral and the mouth lax, with its corners down. Further examples of varied combinations of degrees of commitment for each of the semiotic resources are presented in [section 8.3](#) and the 352 instances analysed in Complication 1 (295 instances) and Evaluation 1 (57 instances) are available in Appendix C.

I now move onto the results of this detailed commitment analysis, which are represented as a bar graph and descriptive table in **Figure 8.1**.

¹²¹ The different affectual meanings committed through vocal qualities and facial expressions for the 27 instances of this interjection in the Complication 1 and Evaluation 1 sample are explored in more detail in section 8.3.

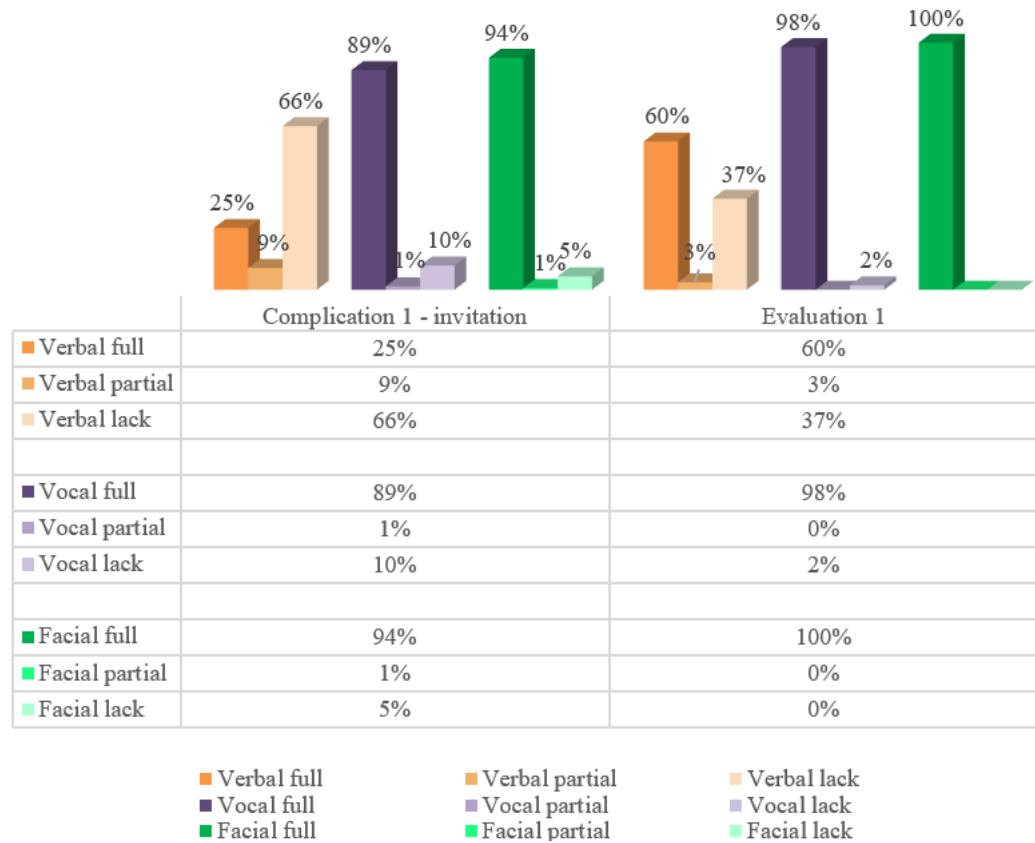


Figure 8.1 – Degrees of commitment in the verbal, vocal and facial resources in Complication 1 and Evaluation 1

The horizontal axis in **Figure 8.1** shows each of the three resources in the two stages of Complication 1 and Evaluation 1. The vertical axis shows the percentages of degree of commitment for each resource. Each resource is randomly colour coded with increasing depth of colour for visual contrast. These results highlight the strong tendency for the vocal and facial resources to be taken up in their full commitment in both the Complication 1 and Evaluation 1 stages even when the verbal resources are not used to this extent. This can be seen in the high percentages of occurrence for the values ‘vocal full’ (89% in Complication 1 and 98% in Evaluation 1) and ‘facial full’ (94% in Complication 1 and 100% in Evaluation 1) compared to the lower frequencies for ‘verbal full’ in both stages (25% in Complication 1 and 60% in Evaluation).

As such, the results show the significant place the vocal and facial resources have as interpretative cues for audiences to pick up on and interpret the affectual meanings projected in storytelling performances. Further, they foreground the need for systematic frameworks and analytical tools that allow researchers to name and describe these multi-stratal and multi-semiotic resources. If we focus on the analysis presented

here, for example, a purely verbal analysis of a written transcription of Complication 1 and Evaluation 1 of the storytelling performances would have missed more than half of the emotionally charged instances found in this study. For example, while the results for ‘verbal full’ in the analysis of Complication 1 gauged 25%, the results for ‘vocal full’ were 89% and the ones for ‘facial full’ were 94% which show a difference of 64% between verbal and vocal results and 69% between verbal and facial results.

Figure 8.1 not only foregrounds the significance of describing the semiotic resources of vocal qualities and facial expressions when accounting for the expression of emotion in spoken texts but also illustrates how these resources may offer the possibility to express complementary different affective meanings co-instantiated by different resources. The affectual vocal profiles and affectual facial configurations described for storytelling could be interpreted, therefore, as fulfilling a similar function to that of “visual affect” in picture books (Painter et al., 2013, p. 137). That is, even if the verbal text, the vocal and the facial instantiations could still be interpreted as expression of emotion on their own, the juxtaposition of the three resources with their different levels of commitment foregrounds certain affectual meanings to the audience, raising contradictions or ambiguities of mixed feelings and apprenticing the young audience “into an agentive reading stance to negotiate the gap between the verbal” (Painter et al., 2013, 136), the vocal and the facial components of the affectual meanings enacted in the performance. This is particularly noticeable in relation to the alliances the storytellers create between characters, and with characters that tend to align the audiences towards sharing these alliances. These alliances and/or disaffiliations with characters and the storyteller go beyond the idea of liking or disliking a character, such as Cinderella or the stepmother as they also imply a degree of approval or rejection of the social values associated with those characters and their behaviours. This claim is further elaborated in the next section as I describe how certain affectual meanings couple with certain characters to foreground or background characters traits.

8.2 Coupling affectual semiotic resources

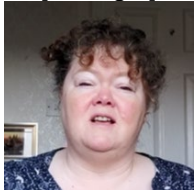
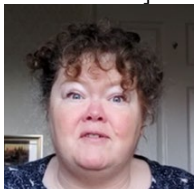
One productive line of work on the potential for associating and co-ordinating two or more meaning-making resources in an instance of text is the work on coupling (Martin, 2000, 2008), which, as explained in Chapter 3, refers to how two or more semiotic resources can co-pattern in the realisation of a particular meaning. Two such couplings

are explored in this section to describe how the strategic use of different semiotic resources foregrounds or backgrounds certain affectual meanings in the storytelling performances of Cinderella. The first type of coupling, which is described in sub-section 8.2.1, is affectual resonance couplings, that is, the convergent or divergent inter-semiotic relation observed for each instance of affectual meaning in the Complication 1 and Evaluation 1 stages of the performances (see Appendix C for the complete analysis). The second group of couplings, presented in sub-section 8.2.2, focuses on the relation between convergent and divergent resonance couplings and the main characters in the storytelling performances, Cinderella, the prince, the stepmother and the stepsister.

8.2.1 Affectual resonance couplings in Complication 1 and Evaluation 1

The results related to resonance couplings across the choices storytellers make in terms of how much affectual meaning they commit with the verbal, vocal and facial resources are presented in this section in terms of convergent and divergent resonance. Regarding convergence, storytellers' choices were described as 'convergent' when the level of commitment for all three resources was the same (either to their 'full', 'partial' or 'lack' options). Alternatively, they were described as 'divergent' when the selection for the semiotic resources showed different levels of commitment for at least one of the resources (e.g., 'verbal full', 'vocal lack', 'facial full'). For example, **Table 8.3** depicts an extract from the beginning of Complication 1 in Maria's version of Cinderella which illustrates two convergent and one divergent coupling across the degrees of commitment of the three semiotic resources (shown in the last Column of the table labelled *affectual resonance coupling*).

Table 8.3 – Inter-semiosis: resonance convergent and divergent couplings examples. Click on the word ‘timespan’ to access the video and find the example.

Stages & phases	Tone unit analysis – timespan 2:41- 2:58 (Maria)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Complication 1 Reaction	TU 1 // 4 ^And when the / invitations ar / rived for the / two / ugly / sisters TU 2 // 1 ^ and the / stepmother, TU 3 // 1 they were de/ <i>lighted</i> . / ^	[stepsisters and stepmother ≤pleasure≥ invitations]	[stepsisters/ stepmother ≤pleasure≥ invitations]	[stepsisters/stepmother ≤pleasure≥ invitations]  (Screenshot taken on ‘^’ but the facial configuration is held for the 3 TUs)	Verbal full Vocal full Facial full	convergent
Event	TU 4 // 4 ^ But / when the / invit / ation ar / rived for / Cinder / ella, they TU 5 // 1 <i>took</i> it / from her	[narrator ≤t, - propriety≥ stepsisters/ stepmother]	[uncharged]	[uncharged]  (Screenshot taken on ‘Cinderella’ but the facial configuration is held for the 2 TUs)	Verbal lack Vocal lack Facial lack	convergent
	TU 6 and they // 1 <i>ripped</i> it into / shreds and / <i>threw</i> it in the / air and it / came down like con / fetti./^	[narrator ≤t, - propriety≥ stepsisters/ stepmother]	[teller ≤perturbance≥ stepsisters/ stepmother’s behaviour]	[teller ≤perturbance≥ stepsisters/stepmother’s behaviour] 	Verbal lack Vocal full Facial full	divergent

The extract described in **Table 8.3** exemplifies a convergent resonance coupling from the Reaction phase that portrays the stepsisters’ and stepmother’s positive feeling of ‘pleasure’, triggered by their invitation to the ball. This feeling is realised verbally in the quality *delighted*, vocally with the affectual vocal profile for ‘pleasure’ and facially with the affectual facial configuration for ‘pleasure’. This is therefore a case of convergent resonance for the full degree of commitment which foregrounds the emotion selected to couple with the antagonists of the story. In contrast to this, convergent resonance was also identified in cases where all three semiotic resources were classified as lacking. This type of convergent resonance with lack of commitment was observed in only five of the 64 convergent cases included in the overall count (8%). **Table 8.3** includes one of

these instances in the Event that describes the arrival of the invitation for Cinderella and the stepsisters taking it from her. In this case, the verbiage was coded as lacking affectual commitment, ‘verbal lack’, as even though the narrator construes a token of negative propriety triggered by the stepsisters and the stepmother ripping up the invitation, no inscribed or invoked affectual meanings were identified for the verbal semiotic resource. However, this emotionally uncharged instantiation was more overtly shared in terms of the vocal and facial expression for tone units 4 and 5, // 4 ^ But / *when the / invit / ation ar / rived for / Cinder / ella*, they // 1 **took** it / *from* her. The vocal and verbal commitment was thus identified as ‘vocal lack’ and ‘facial lack’. This first part of the Event was analysed as a convergent resonance coupling where the three semiotic resources were not taken up to instantiate affectual meanings. The storyteller appears to detach herself from this moment in the story, projecting a rather neutral expression which then shifts in the next tone unit (TU 6) that describes how the stepsisters ripped Cinderella’s invitation into pieces. This last tone unit continues by describing the improper behaviour of the stepsisters (coded [narrator ≤t, -propriety ≥ stepsisters/ stepmother]) without construing affectual meanings, thus with ‘verbal lack’ of commitment. However, the storyteller takes up the vocal and facial potential to express her own affectual reaction to the stepsisters’ behaviour, deploying the affectual vocal profile and the affectual facial configuration for ‘perturbance’. As such, this instance is an example of divergent resonance coupling with ‘verbal lack, vocal full and facial full’ commitments. Other combinations of divergent couplings such as ‘verbal partial, vocal full, facial full’ or ‘verbal full, vocal lack, facial full’ were also observed in the sample and are illustrated in [section 8.3](#).

Table 8.4 presents the results of the occurrence of resonance couplings in Complication 1 and Evaluation 1 both overall and individually.

Table 8.4 – Distribution of resonance couplings in Complication 1 and Evaluation 1

Resonance coupling	Overall		Complication 1		Evaluation 1	
	n	%	n	%	n	%
divergent	288	82%	257	87%	31	54%
convergent	64	18%	38	13%	26	46%
Total count	352	100%	295	100%	57	100%

As can be observed in **Table 8.4**, the predominant type of inter-semiotic relation across verbal, vocal and facial semiotic resources expressing emotions overall was divergent (288 out of 352). This tendency was particularly noticeable in Complication 1, with 87% of the cases (257 out of 295) being divergent. It was also observed in Evaluation 1, with 54% of the cases coded as divergent. However, the sample of Evaluation 1 (seven in total as storyteller Maria had no discrete Evaluation 1 stage) convergently foregrounds affectual meanings in 46% of the 57 instances analysed (26 instances). This percentage is noticeable as it is 3.5 higher than the occurrence of convergent commitment in Complication 1 and the overall results. As such, this finding supports the specific function of the Evaluation stage of foregrounding evaluative meanings typically expressed as explicitly as possible in order to evaluate the previous complicating events and prospectively set up expectations for a coming resolution (Martin & Rose, 2008). Further, this higher percentage of convergent resonance in the Evaluation stage flags the importance of the affectual meanings expressed in the stage as the take home position for the audience to adopt.

Nevertheless, the fact that divergent resonant couplings were more frequent even in Evaluation 1 (56% of the instances) highlights how frequently storytellers combine different layers of delicacy in the commitment from the verbal, vocal and facial semiotic resources to effectively convey affectual meanings. This fact aids the analyst to interpret affectual meanings not only in verbiage but also in vocal qualities and facial configurations, as these resources cooperate to construe diversified affectual meanings. Further, these results show how vital it is for audiences to interpret the vocal and facial expression of emotion in storytelling performances as much or most of the affectual meaning is conveyed by the voice and the facial expression. These general interpretations of the resonance couplings become even more relevant when we associate the convergent/divergent results with the main characters of the story as emoters and/or triggers of these affectual meanings.

8.2.2 Couplings across characters, storytellers and different affectual meanings in Complication 1 and Evaluation 1

The coupling of certain affectual meanings with the central characters in the story of Cinderella enables storytellers to privilege certain interpretations of these characters' qualities and the social values attached to them. In Chapter 5, I explored the verbal

couplings between attitudinal meanings and the female characters, Cinderella and the stepsisters, to highlight how these choices foregrounded a good-and-evil dichotomy. This attitudinal dichotomy was made particularly explicit by the frequent preferred coupling of Cinderella as the appraised target of positive APPRECIATION and JUDGEMENT in contrast to the preferred choice of coupling the stepsisters as targets with negative JUDGEMENT. When exploring the couplings in terms of the characters as appraisers/emoters, Cinderella was mainly verbally coupled with AFFECT and APPRECIATION while the stepsisters were mainly coupled JUDGEMENT. This section shows how these verbal attitudinal tendencies can be enriched in relation to affectual meanings when they are explored as part of the multi-stratal and multi-semiotic ensemble that storytellers orchestrate to create each character's emotional persona, combining verbal, vocal and facial resources.

A summary of the description of the storytellers multi-semiotic convergent and divergent instantiation of affectual meanings in the Complication 1 and Evaluation 1 stages of the eight storytelling performances is presented in **Table 8.6**. This table is organised around how each storyteller (identified in the first column) associated each main character, as affectual source (identified in the first row) with different affectual meanings, which are instantiated convergently or divergently (two internal column for each character) by means of verbal (first affectual meaning between the $\leq \geq$ symbols), vocal (second affectual meaning between the $\leq \geq$ symbols) and facial (third affectual meaning between the $\leq \geq$ symbols) semiotic resources. The term *lack* is used in the table to replace the affectual meaning between the $\leq \geq$ symbols to show no commitment of affectual meaning. Appraised triggers are provided following the $\geq$ symbol when available. Some instances show additional affectual sources other than the character being considered (e.g., the teller or announcer) and these additional emoters are mentioned between brackets either before the $\leq \geq$ symbols, in cases where these additional sources share the choices in the three semiotic resources, or before the semiotic resource they share. For example, the annotation for Lindy's convergent affectual meaning for the prince character '(announcer) $\leq$ *lack* /confidence / (prince) confidence¹²² $\geq$ a ball' should be read as follows: the announcer character affectually construes himself as confident by deploying the vocal profile of 'confidence' at the level

¹²² No affectual facial configuration for 'confidence' was established in this study but the facial expression portrayed in this and other few cases in the sample was qualitatively described as a possible facial configuration for this affectual meaning.

of ‘full’ and the prince as confident through deploying the actual the facial configuration for ‘confidence’ at the level of ‘full’, but without using verbal resources to convey ‘confidence’, shown as ‘lack’ in the coding. **Table 8.5** depicts the example on which the annotation interpretation is based.

Table 8.5 – Affectual resonance coupling annotation interpretation example. Click on the word ‘timespan’ to access the video and find the example.

Stages & phases	Tone unit analysis – timespan 2:49 – 3:17 (Lindy)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Complication 1 Event	TU 1 // 1 ^ The / <i>King's</i> / <i>son</i> , TU 2 // 1 ^ the / <i>prince</i> , TU 3 // 1 ^ was / <i>holding</i> a / <i>ball</i> .	[uncharged]	[announcer ≤confidence]	[prince ≤ confidence (possible)]  (Screenshot on 'prince' but facial configuration held on 3 TUs)	Verbal lack Vocal full Facial full	divergent (commitment)

Table 8.6 – Multi-semiotic convergent and divergent affectual meanings – Complication 1 & Evaluation 1

Character Storyteller	Prince		Cinderella		Stepsisters		Stepmother	
	convergent	divergent	convergent	divergent	convergent	divergent	convergent	divergent
Christine	1. $\leq$ desire $\geq$ a ball		1. $\leq$ desire $\geq$ going to the ball	1. $\leq$ desire/desire/misery $\geq$ meeting the prince 2. $\leq$ t, -affect/ desire/ misery $\geq$ meeting the prince 3. $\leq$ lack/misery/ perturbation $\geq$ her appearance 4. $\leq$ t, -affect/ misery/ misery $\geq$ her appearance 5. $\leq$ t, -affect/ desire/ desire $\geq$ going ball	1. [township $\leq$ interest $\geq$ the ball]	1. $\leq$ t, +affect/ interest/ pleasure $\geq$ invitations 2. $\leq$ t, interest/ interest/ pleasure $\geq$ invitations 3. $\leq$ t, desire/disquiet/ disquiet $\geq$ their hair 4. $\leq$ t, -affect /antipathy/pleasure $\geq$ Cinderella 5. $\leq$ lack /antipathy /antipathy $\geq$ Cinderella 6. $\leq$ lack /antipathy/ perturbation $\geq$ Cinderella's desire to go to the ball 7. $\leq$ lack /perturbation/ perturbation $\geq$ Cinderella's clothes 8. $\leq$ lack /antipathy /pleasure $\geq$ Cinderella's idea	1. [township $\leq$ interest $\geq$ the ball]	
Lindy		1. (announcer) $\leq$ lack /confidence / (prince) confidence $\geq$ a ball	1. $\leq$ misery	1. (teller) $\leq$ lack / disquiet / misery $\geq$ all the work she has to do 2. $\leq$ t, - affect/ misery / misery 3. $\leq$ lack /misery/desire $\geq$ going ball 4. $\leq$ lack /misery/ misery	1. $\leq$ interest $\geq$ prince's interest 2. $\leq$ antipathy $\geq$ Cinderella	1. $\leq$ interest/disquiet/disquiet $\geq$ dress 2. $\leq$ lack /antipathy /antipathy $\geq$ Cinderella 3. $\leq$ desire/ pleasure / pleasure $\geq$ ball 4. $\leq$ lack /pleasure /antipathy $\geq$ Cinderella		
Jill		1. (announcer) $\leq$ lack, (prince/king) confidence, confidence $\geq$ a ball	1. $\leq$ misery 2. $\leq$ desire $\geq$ ball 3. $\leq$ interest $\geq$ ball	1. $\leq$ lack /affection/ affection $\geq$ her family 2. (teller) $\leq$ lack /misery/ affection $\geq$ 3. $\leq$ lack /misery/ misery 4. $\leq$ desire/interest /interest $\geq$ going to the ball and meeting the prince	1. $\leq$ disquiet $\geq$ getting ready for the ball	1. $\leq$ t, +affect /perturbation/ perturbation $\geq$ the ball 2. $\leq$ lack/disquiet/ perturbation $\geq$ being invited ball 3. $\leq$ lack/disquiet/ confidence $\geq$ being invited ball 4. $\leq$ lack /antipathy /antipathy $\geq$ Cinderella 5. $\leq$ lack/disquiet/ disquiet $\geq$ being a fine lady & their hair & dress 6. $\leq$ desire/ disquiet /disquiet $\geq$ dress 7. $\leq$ lack/disquiet/ displeasure $\geq$ Cinderella 8. $\leq$ t, -affect /disquiet/ disquiet $\geq$ the dress 9. $\leq$ lack/(teller) displeasure / interest $\geq$ their looks 10. $\leq$ lack/displeasure /displeasure $\geq$ other sister 11. $\leq$ lack/displeasure /confidence		
Cath		1. $\leq$ desire/ disquiet/ lack $\geq$ marrying	1. $\leq$ misery	1. $\leq$ lack / lack / misery		1. $\leq$ lack/ disquiet /disquiet $\geq$ getting ready for ball 2. $\leq$ t, +affect / perturbation /spirit up $\geq$ Cinderella 3. $\leq$ lack/ cheer/ cheer $\geq$ evening 4. $\leq$ lack/ lack / antipathy $\geq$ Cinderella 5. $\leq$ t, -affect / antipathy / antipathy $\geq$ Cinderella 6. $\leq$ lack/ antipathy / antipathy $\geq$ Cinderella 7. $\leq$ misery /misery / antipathy $\geq$ Cinderella		
Maria			1. $\leq$ misery	1. $\leq$ lack / affection / affection $\geq$ stepsisters	1. $\leq$ pleasure $\geq$ invitations		1. $\leq$ pleasure $\geq$ invitations	
Richard			1. $\leq$ interest invitation 1. $\leq$ misery	1. $\leq$ lack /interest/ interest $\geq$ invitation 2. $\leq$ lack /pleasure/ pleasure $\geq$ being invited 3. $\leq$ t, +affect / interest /interest $\geq$ invitation 4. $\leq$ lack/ interest /interest $\geq$ invitation 5. $\leq$ lack/ cheer / cheer $\geq$ going to the ball 6. $\leq$ perturbation /cheer /cheer $\geq$ invitation 7. $\leq$ lack/ lack /perturbation $\geq$ stepsister's request 8. $\leq$ lack/ perturbation/ antipathy $\geq$ stepsister's request 9. $\leq$ lack/ lack /fear $\geq$ stepmother's reprimand	1. $\leq$ pleasure $\geq$ invitation]	1. $\leq$ t, -affect /displeasure/ displeasure $\geq$ Cinderella's call 2. $\leq$ lack/displeasure /displeasure $\geq$ Cinderella's call 3. $\leq$ t, -affect /displeasure/ antipathy $\geq$ Cinderella's call 4. $\leq$ t, +affect / perturbation /interest $\geq$ invitation 5. $\leq$ lack/ perturbation /interest $\geq$ envelope 6. $\leq$ lack/ pleasure / pleasure $\geq$ preparing for the ball 7. $\leq$ t, +affect / pleasure / pleasure $\geq$ Cinderella's invitation		1. $\leq$ lack/displeasure /displeasure $\geq$ Cinderella 2. $\leq$ t, +affect / perturbation /perturbation $\geq$ envelope 3. $\leq$ lack/ pleasure / pleasure $\geq$ invitation 4. $\leq$ lack/displeasure /displeasure $\geq$

Character Storyteller	Prince		Cinderella		Stepsisters		Stepmother	
	convergent	divergent	convergent	divergent	convergent	divergent	convergent	divergent
				10. $\leq \text{lack/ (teller's misery/ misery} \geq \text{ripping her ticket}$ 11. $\leq \text{lack/ lack /misery} \geq \text{stepmother's request}$ 12. $\leq \text{lack/ perturbation/ perturbation} \geq \text{stepmother's request}$ 13. $\leq \text{lack/ misery/ misery} \geq \text{throwing invitation into the fire}$		8. $\leq \text{lack/ interest /interest} \geq \text{Cinderella's invitation}$ 9. $\leq \text{t, +affect /perturbation/ interest} \geq \text{Cinderella's invitation}$ 10. $\leq \text{t, +affect /antipathy/ antipathy} \geq \text{Cinderella}$ 11. $\leq \text{lack/ antipathy/ antipathy} \geq \text{Cinderella}$ 12. $\leq \text{misery /antipathy/ antipathy \& perturbation} \geq \text{Cinderella's appearance}$ 13. $\leq \text{t, -affect /antipathy/ antipathy \& perturbation} \geq \text{Cinderella's hair}$ 1. $\leq \text{t, +affect/confidence/ confidence} \geq \text{stepsister's comment}$ 2. $\leq \text{perturbation /antipathy /pleasure} \geq \text{Cinderella's invitation \& her plan}$ 3. $\leq \text{lack/ lack/ pleasure} \geq \text{her plan}$ 4. $\leq \text{t, +affect/pleasure/pleasure} \geq \text{other stepsister's idea}$ 5. $\leq \text{lack/(teller's misery)/displeasure}$		Cinderella's invitation 5. $\leq \text{lack/displeasure /displeasure} \geq \text{Cinderella's questioning}$ 6. $\leq \text{lack/ (teller's misery)/ displeasure}$ 7. $\leq \text{lack/ pleasure / pleasure} \geq \text{her idea}$ 8. $\leq \text{lack/ interest / interest} \geq \text{getting ready}$ 9. $\leq \text{desire/ interest / interest} \geq \text{getting ready}$ 10. $\leq \text{desire/ interest / interest} \geq \text{one her daughters marrying the prince}$
Chris			1. $\leq \text{desire} \geq \text{ball}$ 2. $\leq \text{misery}$	1. $\leq \text{misery/ displeasure / displeasure}$ 2. $\leq \text{desire/misery/misery} \geq \text{going ball}$ $\leq \text{lack/ misery/ misery} \geq \text{her situation}$	1. $\leq \text{cheer} \geq \text{Cinderella's desire to go to the ball}$ 2. $\leq \text{antipathy} \geq \text{Cinderella}$	1. $\leq \text{lack/ lack/ interest} \geq \text{the ball}$ 2. $\leq \text{interest / interest / disquiet} \geq \text{invitation}$ 3. $\leq \text{lack/misery/misery} \geq \text{Cinderella}$ 4. $\leq \text{(people} \leq \text{antipathy} \geq \text{Cinderella)/ misery/ misery} \geq \text{Cinderella situation}$		1. $\leq \text{lack/ displeasure / displeasure} \geq \text{Cinderella}$ 2. $\leq \text{neg desire/ displeasure / displeasure} \geq \text{Cinderella}$
Storyteller 8		1. $\leq \text{confidence / + affect/ lack}$ 2. $\leq \text{lack/ desire/ desire} \geq \text{inviting people to the ball}$		1. $\leq \text{desire / lack / misery} \geq \text{going to the ball}$ 2. $\leq \text{t, - affect / (teller} \leq \text{perturbation/ perturbation} \geq \text{Cinderella's reaction)}$ 3. $\leq \text{misery / (teller} \leq \text{antipathy? / perturbation \& antipathy} \geq \text{Cinderella's reaction)}$ 4. $\leq \text{t, -affect / lack / (teller} \leq \text{perturbation \& antipathy} \geq \text{Cinderella's reaction)}$	1. $\leq \text{interest} \geq \text{going to the ball}$	1. $\leq \text{interest / lack/ interest} \geq \text{getting ready for ball}$ 2. $\leq \text{pleasure lack/ interest} \geq \text{getting ready for ball}$ 3. $\leq \text{interest / lack/ lack} \geq \text{getting ready for the ball}$ 4. $\leq \text{antipathy/ antipathy / (teller} \leq \text{perturbation} \geq \text{stepsisters' behaviour} \geq \text{Cinderella}$ 5. $\leq \text{desire/ lack / (teller} \leq \text{antipathy} \geq \text{stepsisters' desire} \geq \text{tight laces}$		
Summary	'desire'	'confidence', 'desire', 'disquiet'	'misery', 'desire', 'interest'	'desire', 'misery', 'perturbation', 'disquiet', 'affection', 'interest', 'cheer', 'fear', 'displeasure', 'antipathy', 't, - affect', 't, +affect'	'interest', 'pleasure', 'antipathy', 'disquiet', 'cheer'	'interest', 'pleasure', 'desire', 'disquiet', 'antipathy', 'perturbation', 'displeasure', 'misery', 'confidence', 't, - affect', 't, +affect'	'interest', 'pleasure'	'displeasure', 'perturbation', 'pleasure', 'interest', 'desire'

As can be observed in the summary in the bottom row of **Table 8.6**, the number of affectual meanings storytellers enact combining semiotic resources divergently is far more than those consistently expressed through inter-semiotic convergent resonance. Further, the number of affectual meanings coupled with each character is higher in all divergent resonance couplings except for four characters' representations (Christine's prince and stepmother, and Maria's stepsisters and stepmother). Divergence is particularly the case for most storytellers' emotional characterisation of the stepsisters, who, in the case of one storyteller, have no instances of convergent resonance; there exists only one convergent resonance coupling for five storytellers and two convergent resonance couplings for two storytellers. In contrast, there is at least double this number for all but one storyteller for divergent resonance couplings with the stepsisters (with 4, 5, 8, 11 and even 18 instances summarised in Table 8.6). I argue here that these general tendencies in resonance couplings impact the audience in two strategic ways. First, as audiences, we are prompted to align ourselves with the story characters' feelings, which are foregrounded by convergent inter-semiotic instances; and second, we are presented with varied multi-semiotic interpretative cues that aid us to interpret diversified instantiations of divergent affectual meanings co-selected in one instance.

A key expectation derived from the convergent resonance is for the audience to align with the protagonists' emotional personas. In the case of the prince, five of the eight storytellers include him Complication 1 and Evaluation 1 and present him as either desiring to share a ball with his people through convergent resonance couplings (in two cases) or as a confident character offering the ball, through convergent resonance couplings. The storyteller Cath, however, adds a further affectual co-instantiation of verbal 'desire', vocal 'disquiet' but a *lack* of facial affectual meaning triggered by the idea of getting married. In this instance, we are presented with a representation of a willing but doubtful prince, which contrasts with the confident announcement selected by other storytellers. The summary of affectual meanings presents the character of Cinderella not only associated with 'desire' but also with foregrounded affectual meanings of 'interest' and 'misery', which portray Cinderella as a rather non-reactive passive character who is mainly affected by the actions of others, as these three affectual glosses imply an 'in me' kind of feeling (the 'mood' option in the CAUSE system) in contrast with an 'at you' directed feeling.

Looking at the divergent resonance couplings, by contrast, we are able to interpret further emotional traits associated with Cinderella such as the 'affection' she

feels for her family, including her stepsisters (in Maria's version of the story) or the 'pleasure' she experiences when she receives her invitation, which shifts to 'perturbance' and 'antipathy' towards the stepsisters' request to rip it up and throw it into the fire (in Richard's rendering of the story). The stepsisters and the stepmother, on the other hand, are convergently portrayed not only as characters experiencing moods ('interest', 'cheer' and 'disquiet') but also as capable of directing their emotions towards others such as Cinderella, in the case of 'antipathy' or as having triggered positive emotions such as 'pleasure', driven by being invited to the ball.

A look at the divergent resonance couplings of the stepsisters with affectual meanings enriches our understanding of the varied perspectives storytellers might take towards them. A particularly telling case is Chris' version which portrays the stepsisters as feeling sorry for Cinderella's situation even when most other guests at the ball would feel dislike for Cinderella ($\leq(\text{people} \leq \text{antipathy} \geq \text{Cinderella}) / \text{misery} / \text{misery} \geq \text{Cinderella's situation}$). This emotional characterisation positions the stepsisters as emotional agents, able to choose their own feelings, even in opposition to the 'displeasure' Cinderella triggers in their own mother. This particular case is dealt in more detail in section 8.3 as it offers a window towards the implications that describing multi-semiotic instantiations may have for exposing stereotypes. Further, the act of uncovering these stereotypes might create discussions to propose alternative characterisations when using storytelling in the teaching context.

Choices in inter-semiotic resonance couplings, therefore, offer enhanced understanding specially when both convergent and divergent selections are interpreted separately and in combination. For example, by focusing on the convergent inter-semiosis selected by the storytellers in Complication 1 and Evaluation 1, we can anticipate the impact these selections might have on audiences in terms of alignment and dissociation. Audiences are more likely to align with the protagonists, who are the only characters portrayed convergently as having prospective 'desire' or dream-like wishes for change. Accordingly, audience members are likely to dissociate from the stepsisters and the stepmother, who are convergently coupled with positive affectual meanings connected with the satisfaction that might come from achieving a goal ('pleasure'), a rather more mundane feeling. Examining these choices in convergent inter-semiosis helps us to pinpoint the strategic use of coupling certain characters with certain affectual meanings to show the storytellers' alliance with Cinderella as a

defenceless dreamer and their dissociation from the stepsisters and the stepmother who are foregrounded as insecure self-interested characters by most storytellers.

Understanding divergent co-selections of affectual meanings sets up greater demands on the part of the audience as we need to perceive and decode the interpretive cues instantiated within the different semiotic resources that work together to create each single instance of co-instantiated affectual meaning. Interpreting this co-instantiation, however, opens up our understanding to the complexity and nuances of emotions that characters might feel and the additional enriched insight we get from these divergent affectual meanings. Further, the ensemble of choices storytellers create by co-instantiating the different semiotic resources can be explored as possible pathways to not only uncover naturalised stereotypes in stories told across nations and generations, such as Cinderella but also to encourage multi-semiotic spaces to challenge these stereotypes.

8.3 Additional understandings derived from the verbal, vocal and facial affectual ensemble in storytelling performances

Both our perception and our understanding of affectual meanings are enhanced by considering the verbal, vocal and facial ensemble orchestrated by speakers (e.g., Burns & Beier, 1973; Scherer & Ellgring, 2007) in a specific context (e.g., Barrett, 2017), which, in case of this study, is storytellers performing Cinderella. Verbal, vocal and visual semiotic channels have been studied in relation to oral storytelling performances as “a range of multimodal dimensions and processes through which certain forms of literature come into being” (Swann, 2006, p. 256). These are “found in contemporary society as effective educative, communicative and meaning-making tools” (Lwin, 2019, p. 10) but not necessarily in association with the additional understandings these semiotic resources bring to the expression of emotion in storytelling. In this section, I present and illustrate how our understanding of affectual meanings, affectual sources and affectual propagation can be enhanced when we they are analysed and described from a multi-semiotic perspective. To do this, I focus on three extracts taken from Complication 1 (see Appendix C for a complete analysis).

A multi-semiotic perspective considering the three semiotic resources of verbiage, vocal qualities and facial expression enrich our understanding of the affectual meanings instantiated by storytellers. To illustrate the potential of a multi-semiotic

approach to uncover affectual meanings that might otherwise remain unclear, two examples are presented in **Tables 8.7** and **8.8**. The two extracts represent the same moment in the story when the stepsisters are telling Cinderella about why she cannot go to the ball: she lacks proper clothing which would most likely result in the rest of the ball guests laughing at her. The extracts were selected because they contain instances of the same emotional wording – the interjection *Oh* and the behavioural surge *laugh*, which are used to construe different meanings in each version of the story. Focusing on these two emotional wordings, plus the co-text and context in which they occur, exemplifies how different storytellers project not only the emotions Cinderella, the stepmother and the stepsisters express (either as moods in themselves or as feeling directed to others), but also the storytellers' own emotions towards the characters or the situation created by them.

Table 8.7 – Multi-semiotic additional understanding – examples for affectual meanings and sources (Lindy). Click on the word ‘timespan’ to access the video and find the example.

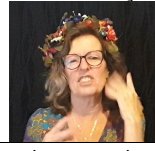
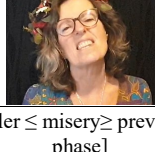
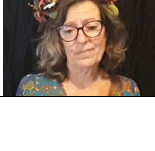
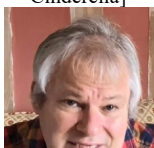
Stages & phases	Tone unit analysis – timespan 2:49 – 3:17	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Complication 1 Reflection	TU 1// 1 'Oh	[Cinderella ≤ t, -affect]	[Cinderella ≤ misery]	[Cinderella ≤ misery] 	Verbal partial Vocal full Facial full	divergent (commitment)
	TU 2 // 3 ^ the ball is / not / 5 ^ for one such as / I'	[Cinderella ≤ -normality ≥ Cinderella]	[Cinderella ≤ misery]	[Cinderella ≤ desire ≥ going to the ball]  (Screenshot on 'not' but held for the 2 TUs)	Verbal lack Vocal full Facial full	divergent (commitment vibe type)
Reaction	TU 3 // 3 ^ ^ / 'As if / you could / go to the / ball / ^	[t, stepsister ≤ antipathy ≥ Cinderella]	[stepsisters ≤ antipathy ≥ 'Cinderella']	[stepsisters ≤ antipathy ≥ Cinderella] 	Verbal full Vocal full Facial full	convergent (commitment vibe type cause)
	TU 4 // 3 you and your / dirty / clothes and your	[stepsisters ≤ -quality ≥ Cinderella's clothes]	[stepsisters ≤ antipathy ≥ 'Cinderella']	[stepsisters ≤ antipathy ≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent (commitment)
	TU 5 // 1 dirty / face .	[stepsisters ≤ -quality ≥ Cinderella's face]	[stepsisters ≤ antipathy ≥ 'Cinderella']	[stepsisters ≤ antipathy ≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent (commitment)
	TU 6 // 1 Everybody'd just / laugh / Cinder / ella, / laugh . / ^ ^	[everybody ≤ antipathy ≥ Cinderella's appearance]	[stepsisters ≤ antipathy ≥ 'Cinderella']	[stepsisters ≤ antipathy ≥ Cinderella] 	Verbal full Vocal full Facial full	convergent (commitment vibe type cause)
	TU 7 // 1 you could / never / go to a / ball .'	[stepsister ≤ t, antipathy ≥ Cinderella]	[stepsisters ≤ antipathy ≥ Cinderella]	[stepsisters ≤ antipathy ≥ Cinderella] 	Verbal full Vocal full Facial full	convergent (commitment vibe type cause)
Mediation	// ^			[teller ≤ misery ≥ previous phase] 	Verbal lack Vocal lack Facial full	divergent (commitment)

Table 8.8 – Multi-semiotic additional understanding – examples for affectual meanings and sources (Chris). Click on the word ‘timespan’ to access the video and find the example.

Stages & phases	Tone unit analysis – timespan 2:49 – 3:17	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Complication 1 Reflection	And Cinderella said,					
	TU 1 // 1 ‘I would / love to / go to the / ball as / well.’	[Cinderella ≤ desire ≥ ball]	[Cinderella ≤ desire ≥ ball]	[Cinderella ≤ desire ≥ ball] 	Verbal full Vocal full Facial full	convergent (commitment vibe type cause)
	TU 2 But the // 1 step mother she / said TU 3 // 1 ‘Oh, / don’t be / so / silly / ^	[stepmother ≤t, -affect & -capacity ≥ Cinderella]	[stepmother ≤displeasure ≥ Cinderella]	[stepmother ≤displeasure ≥ Cinderella]  (Screenshot on ‘silly’ but held for the 2 TUs)	Verbal partial Vocal full Facial full	divergent (commitment)
	TU 4 // 1 You’ve got / chores to / do / here .	[uncharged]	[stepmother ≤displeasure ≥ Cinderella]	[stepmother ≤displeasure ≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent (commitment)
	TU 5 // 13 No one / wants to / see / you at the / ball .	[stepmother ≤neg desire ≥ Cinderella]	[stepmother ≤displeasure ≥ Cinderella]	[stepmother ≤displeasure ≥ Cinderella] 	Verbal full Vocal full Facial full	divergent (vibe type)
	And her stepsisters turned to her and said,					
	TU 6 // 1 ^ ‘But / any how, Cinder / ella / ^ TU 7 // 1 ^ you you / don’t have a / dress	[stepsisters ≤t, -propriety ≥ Cinderella]	[stepmother ≤misery ≥ Cinderella]	[stepmother ≤misery ≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent (commitment)
	TU 8 // 1 ^ and and you can’t go like / that. / ^ ^	[stepsisters ≤t, -propriety ≥ Cinderella]	[stepsisters ≤misery ≥ Cinderella’s situation]	[stepsisters ≤misery ≥ Cinderella’s situation] 	Verbal lack Vocal full Facial full	divergent (commitment)
	TU 9 // 4 Better you stay / here than have / people / laugh at you.’ / ^ ^	[people ≤ antipathy ≥ Cinderella]	[stepsisters ≤misery ≥ Cinderella’s situation]	[stepsisters ≤misery ≥ Cinderella’s situation] 	Verbal full Vocal full Facial full	divergent (cause)

Tables 8.7 and **8.8** present two versions of the same moment in the story of Cinderella. In both cases, Cinderella begins by expressing her desire to go to the ball which, in Lindy's version, is also coloured with Cinderella's misery, as she acknowledges her lack of appropriate means to attend such an event. Cinderella's reflection triggers the stepsisters' negative reaction in Lindy's version and the stepmother's negative reflection in Chris' version. The interjection *Oh* is used by both storytellers to show an emotional response. It is first shown in TU 1 in **Table 8.7**, uttered by Cinderella, and then it appears in TU 3 in **Table 8.8**, attributed to the stepmother. Even though both cases share the same coding for verbiage as tokens of negative AFFECT (first level of delicacy and thus verbal partial commitment), the co-selection of vocal qualities and facial expression provided clear enough interpretative cues to categorise this differently: as fully committed vocal and facial affectual meanings of 'misery' when Cinderella is the emoter and as 'displeasure' for the stepmother. The co-text and context also support this multi-stratal and multi-semiotic interpretation.

The interjection *Oh* was considered in 22 other cases in the corpus of Complication 1 and Evaluation 1. These instances were also analysed as tokens of AFFECT: 14 were coded as positive and eight as negative. Both types coupled with different more delicate affectual meanings instantiated by affectual vocal profiles and/or affectual facial configurations¹²³. The analysis and interpretation of this interjection highlights the insights to be gained in relation to the degree of commitment of affectual meanings in cases which are already recognised within the SFS community as flagging affectual meaning ('wave' option in Martin's (2020a) invoking system), but which may rely heavily on explicit emotional co-text to be interpreted as a certain *type* of AFFECT. The proposed interaction between the semiotic resources of verbiage, vocal qualities and facial expression for interpreting affectual meanings supports Couper-Kuhlen's (2011, p. 231) description of examples of the use of *oh* in interactions and her hypothesis of the importance that vocal qualities such as volume, pitch, phonation and articulation have "for the **signalling** of heightened emotive involvement and the **interpretation** of affect-related **displays**" (emphasis in the original).

Describing the cooperation of verbal, vocal and facial resources also results in the identification of additional sources of affectual meanings, that is, emoters. Both storytellers' versions of the potential other ball attendees' reaction towards Cinderella

¹²³ No further examples are explored here as they do not add to the key point being made.

use the behavioural surge *laugh* in // 1 Everybody'd just / **laugh** / Cinder / ella / *laugh* // (Lindy) and in *Better* you stay / here than have / people / **laugh** at you // (Chris). When we consider the verbiage alone, both cases project the attendees as *everybody* or *people* who share the same emotional response of 'antipathy' towards Cinderella's likely inappropriate appearance at the ball. However, when the affectual vocal profiles and the affectual facial configuration are also considered, we gain access to the stepsisters' perspective and alliance or dissociation with the guests' feelings. In Lindy's characterisation of the stepsisters, they are portrayed as aligning with the guests and therefore also mocking Cinderella¹²⁴. Chris' characterisation, however, depicts the stepsisters showing empathy towards Cinderella's misfortune as the stepsisters are portrayed as telling Cinderella it would be better for her to stay at home, seen in vocal qualities coded for 'misery'.

While both examples offer the audiences interpretative cues to access the stepsisters' perspective and thus enrich the affectual instantiation by adding the stepsisters' affectual source, the incongruent realisation of the affectual vocal profile and the accompanying affectual facial profile gives us an insight into the storytellers' stance not only towards Cinderella but also towards the stepsisters. In this sense, the storyteller Chris appears to challenge the stereotypical characterisation of the 'evil' stepsisters by portraying them as kind and caring towards Cinderella. Consequently, these examples illustrate the flexibility and power storytellers may exploit to guide the audience towards valuing certain ways of being and acting in the social world. A visual representation of these additional sources is attempted in **Figure 8.2**, adapted from Martin (2021).

¹²⁴ See Knight (2011) for a detailed description of different laughter types and their function in interaction.

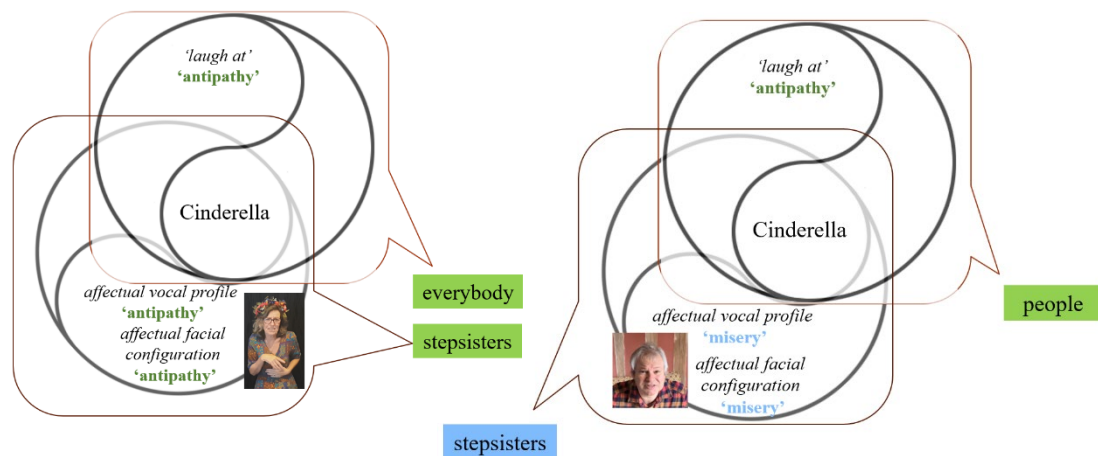


Figure 8.2 – Additional sources and alliances – a comparison: Lindy vs Chris

Figure 8.2 visualises the affectual sources in the shape of speech bubbles following Martin (2021) and uses different colours to highlight the contrast in affectual meanings (green for ‘antipathy’ and blue for ‘misery’). The left half of the diagram, for example, can be verbally glossed as: The storyteller Lindy verbally produces a coupling between unnamed members of the community who will be at the ball (*everybody*) and Cinderella, depicting the community as feeling ‘antipathy’ (in green) towards Cinderella. Lindy also produces, through affectual vocal and facial configurations and non-affectual wording, a coupling between the stepsisters and Cinderella where the stepsisters also have an attitude of ‘antipathy’ toward Cinderella.

One effect of these two couplings taken together is to align the stepsisters with *everybody*, at least in the eyes of the stepsisters’ characters who predict that everyone will laugh if Cinderella goes to the ball. In the diagram, the position of the emoters’ identification (left or right) is thus strategically used to show alliances when both are placed on the same side of the bubbles and disassociation when the emoters are in opposite sides. The solidarity between the characters (the stepsisters) who predict scorn and the nondifferentiated characters who are predicted to do the scorning in Lindy’s version appear to endorse this negative attitude towards Cinderella and as an acceptable attitude to have for people of lesser means. On the contrary, the distancing of the stepsisters from the other attendees’ possible reaction towards Cinderella in Chris’s telling does not endorse this behaviour as one to imitate.

Exploring the instantiation of affectual meanings from a multi-semiotic perspective also allows us to interpret the facial expressions that occur during silent pauses, coded in this thesis as RESTS. Lindy’s extract offers a clear example of the

insights to be gained by this analysis in the last rest ‘^’ identified in **Table 8.7**. While both the verbal and the vocal semiotic resources are not taken up by Lindy to express emotion, her facial expression displays an affectual facial configuration for ‘misery’. The strategic placing of this ‘misery’ was interpreted as an independent affectual meaning considered as a Mediation phase, voicing the storyteller’s affectual reaction to the previous phase. This interpretation provides an insight into the storyteller’s alliance with Cinderella together with her disapproval of the stepsisters’ behaviour. In this way, the storyteller prompts the audience to disassociate with both the guests and the stepsisters, who mock Cinderella’s lack of clothing to attend the ball.

The last additional understanding afforded by the multi-stratal and multi-semiotic description carried out for Complication 1 and Evaluation 1 is related to delimiting affectual propagation. Affectual propagation was explored in Chapter 5, describing the affordances of verbiage to radiate affectual meanings both forwards and backwards. As effective as tracking participants and couplings sharing the same vibe can be to signal affectual propagation, assigning boundaries to the extent of the propagation is not always a straightforward task for the analyst. To illustrate the contribution that vocal qualities and facial expressions can make in relation to propagation limits, I now explore the same example presented in Chapter 5 for verbal affordance, represented as **Figure 8.3**. In this extract, the storyteller Lindy shares the moment when the invitation to the ball is announced and the stepsisters’ subsequent reaction to it.

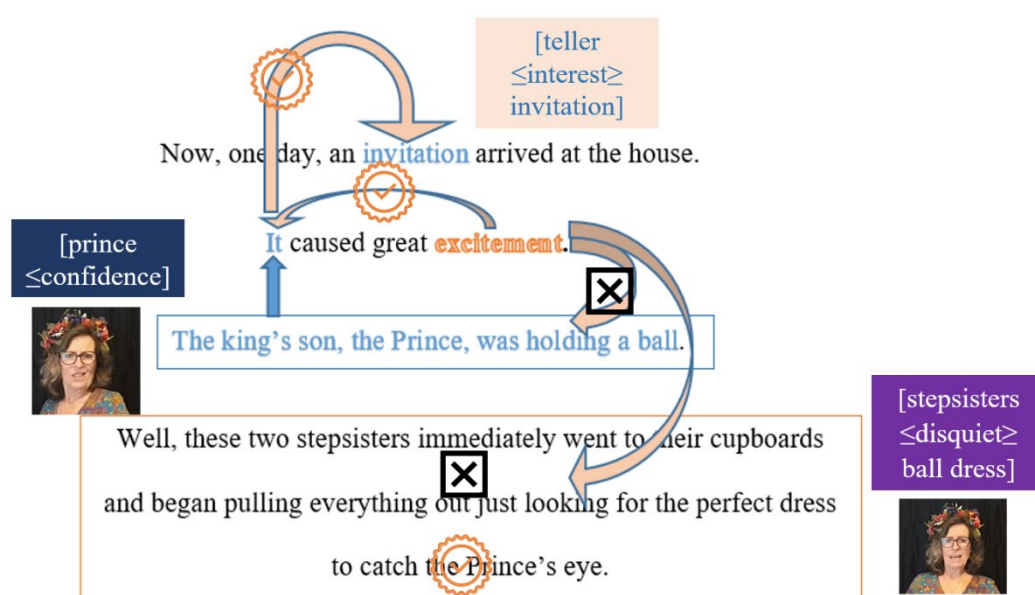


Figure 8.3 – Multi-semiotic delimitation of affectual propagation

Figure 8.3 illustrates the propagation radiating from the lexical term *excitement*. The peach colour in the arrow filling is used to show the direction to which the affectual meaning of ‘interest’ radiates, and the blue used on the arrow outline tracks the invitation as the trigger of the affectual meaning. As such, the affectual meaning could spread both retrospectively to *Now, one day, an invitation arrived at the house* and prospectively to *The king’s son, the prince, was holding a ball* and the following extract describing the stepsisters’ reaction to the invitation. However, as signalled by the orange ticks and the black crosses, the affectual propagation instantiated by the storyteller extends to certain extracts but not to all of them when we consider the additional affectual meanings taken up by the storyteller’s vocal and facial resources. These additional affectual meanings are included in **Figure 8.3** in a dark blue box for ‘confidence’ and a purple box for ‘disquiet’.

Figure 8.3 shows how interpreting affectual propagation by drawing on the description of verbiage, vocal qualities and facial expression provides the analyst with further certainty when describing the co-instantiation of affectual meanings that may spread unicolour or multicolour over instances of text. Additionally, this analysis clarifies the boundaries between one affectual meaning and another within and across messages and phases. Further study could investigate the impact of identifying affectual propagation boundaries in texts. This, however, falls outside the scope of this thesis.

8.4 Conclusion

This chapter described the results of the complex multi-semiotic micro-level analysis of two stages, Complication 1 and Evaluation 1, of all the storytelling performances of Cinderella that constitute the data set in this thesis. Inter-semiotic relations across the three semiotic resources explored in this thesis was interrogated drawing on the key notions of commitment and coupling. These concepts were used to organise the results to bring the three resources of verbiage, vocal qualities and facial expression together for a richer understanding of affectual meanings. After describing and comparing the affordances of each semiotic resource, the chapter presented results of the tendencies for each resource to commit different levels of delicacy in the two stages analysed. Verbal, vocal and facial resources showed tendencies for deploying more delicate affectual meanings, ‘full commitment’ in Evaluation 1 but a marked difference was observed for Complication 1 with prevailing occurrence of vocal and facial ‘full commitment’. This

is a key finding for this study because it supports the importance of combining verbal analysis with vocal and facial analysis when exploring emotion in spoken language.

The concept of coupling was used to explore co-selections of two types of affectual resonance in this thesis. First, convergent and divergent resonance was explored in the co-selection of different levels of commitment across the three semiotic resources explored in this thesis. Second, affectual resonance was explored in relation to affectual vibe, type and cause to explain the inter-semiotic relation across verbal, vocal and facial resources in connection with the kinds of affectual meanings expressed in the stages of Complication 1 and Evaluation 1. As such, in this study, convergent affectual resonance implies equal degree of commitment enacted by verbiage, vocal qualities and facial expression and the instantiation of the same affectual vibe, type and cause. Divergent affectual resonance captured both the differences in commitment degrees and in affectual vibe, type or cause. Even though this study discusses these differences in the examples described in this chapter, further research on the impact of these different types of divergent resonance on affectual meanings is intended to be carried out in future studies.

The results of the micro-level analysis presented in this chapter were interpreted as additional understandings gained from multi-semiosis. This multi-semiotic gain can be observed in relation to the exploration and description of affectual meanings, affectual sources and affectual propagation. Describing affectual meanings from a multi-semiotic perspective allowed the analyst not only to interpret the affectual meanings instantiated in the verbiage but also to ‘listen’ to the affectual meanings instantiated in the vocal qualities and to ‘observe’ the affectual meanings instantiated by the facial expressions. This richer description of affectual meanings was further enhanced by an amplified picture of the affectual sources made audible by the analysis of vocal qualities and visible by facial expression. Finally, this comprehensible multi-semiotic description allowed for the identification of propagation boundaries that enable us to perceive the extent to which different extracts of the story are coloured by one affectual meaning or by a combination of affectual meanings that are co-instantiated in the verbiage, vocal qualities and facial expressions.

These newly gained understandings, derived from a multi-semiotic ‘reading’ of co-instantiations of affectual meanings offered a window into:

- the expressive characterisation and identity of the main characters in Cinderella (Bednarek, 2011; Painter, et al., 2013),
- the expected alliance or dissociation of the audience with the characters' feelings, and
- the deeper, higher order themes and values entrenched in this forever alive fairy tale.

It is my hope that the increased visibility and understanding afforded by the analytical toolkit proposed and tested in this thesis will result in a pedagogical tool designed to increase students' and teachers' proficiency in expressing and recognising emotion in English in spoken communication.

The following final chapter presents the discussion of all the findings developed in this thesis, the pedagogical implications intended for this study, the limitations of this study and ideas for future research in this area.

Chapter 9

Discussion and conclusion

9.0 Introduction

This thesis originated in search of an effective method to explore the different semiotic resources that work together to express emotion in spoken communication in English, with a particular focus on the underdeveloped aspect of vocal qualities. Consequently, while this study takes wordings as the point of departure for the interpretation of affectual meanings, I argue that this model can be most useful when considering the multi-stratal and multi-semiotic contributions that take place in the spoken expression of emotion. Therefore, affectual meanings are treated in this study as realised by three strata of spoken language (discourse semantics, lexicogrammar and phonology) as they are instantiated in a specific context and text alongside paralinguistic facial expression. As such, this research not only describes the verbal resources most widely studied in relation to affectual meanings, both within the SFS community and in other linguistic approaches, but it also presents a systematic description and theorisation of the vocal and facial semiotic resources that cooperate in the expression of emotion in spoken English.

Considering the breadth and depth of the study reported in this thesis, in this final chapter, I first reflect on its key findings, organising this discussion in relation to the key SFS concept of stratification. This allows me to show how my results contribute to the development of a comprehensive description and theorisation of multi-stratal and multi-semiotic affectual meanings in the light of previous research ([section 9.1](#)). In doing this, I present the discussion that addresses each of my research questions, which were postulated considering stratification as one of the study's organising principles for the interrogation of the expression of emotion in spoken communication. I then describe key implications of the study ([section 9.2](#)), its limitations ([section 9.3](#)) and future research ([section 9.4](#)). Finally, I summarise my main theoretical and methodological contributions to the multi-stratal and multi-semiotic understanding of affectual meanings in spoken English in my concluding remarks ([section 9.5](#)).

9.1 Key findings

This discussion of findings is organised taking a complementary top-down and bottom-up perspective that pivots on the SFS stratified view of spoken language applied to the realisation and instantiation of affectual meanings in storytelling performances. This principle of complementary allows us to discuss the findings from a top-down view foregrounding the specific context and purpose of the genre investigated, and from a bottom-up view highlighting the affordances of each of the three semiotic resources of verbiage, vocal qualities and facial expression for the construal of affectual meanings in the genre of storytelling performances. It also helps us describe how such affectual meanings, which are expressed by these resources separately are integrated in the discourse semantic system of AFFECT in the specific context of storytelling performances of Cinderella.

As the research questions introduced in Chapter 1 are also organised around stratification in spoken communication, this discussion refers back to each research questions as it argues for the contributions of this thesis in relation to previous research on the verbal, vocal and facial resources considered in this project. Starting from the highest level of context and discourse semantics in spoken language, I first discuss the findings concerning genre and the privileged place given to emotion in storytelling performances, which sets up the key presence of discourse semantic attitudinal meanings realised lexicogrammatically in the corpus ([section 9.2.1](#)). I then move to the expression plane of spoken communication and describe the vocal resource ([section 9.2.2](#)) and then the facial resource ([section 9.2.3](#)). Finally, I take a look at the multi-semiotic instantiation of affectual meanings in the storytelling performances coordinating the top-down and bottom-up approaches to discuss findings addressing the additional understandings gained from exploring how these resources work together to project affectual meanings in a specific context ([section 9.2.4](#)).

9.2.1 The storytelling performance genre and the verbal affordances for expressing affectual meaning

The genre and verbal affordances analyses of the storytelling performances were based on the written transcriptions of the video recordings of eight performances of the story of Cinderella. The abundant presence of attitudinal verbiage was evident in the performances, consisting of a total of 2007 monomodal messages out of which 1109

(55%) were attitudinally charged. This strong tendency for storytelling performances to be coloured by attitudinal meanings was found over the whole storytelling generic structure proposed in this thesis, including the optional stages of Opening and Closing (Opening ^ Orientation ^ Complication 1 ^ Evaluation 1 ^ Temporal Resolution ^ Complication 2 ^ Evaluation 2 ^ Resolution ^ Closing). The attitudinal analysis focused on all the phases for narrative texts established by previous studies: Setting, Description, Event, Result, Reaction, Problem, Solution, Comment and Reflection (Martin & Rose, 2008; Rose, 2006, 2020) and the additional Mediation phase proposed in this study, which accounts for the tellers' intrusions into the story. The findings showed the highest concentration of attitudinal meanings in the Reaction and Reflection phases and thus foreground the importance of the characters' intrusions in the story.

These attitudinal intrusions are essential spaces in the story that project the protagonists' and antagonists' feelings, prompting the audience to align with or distance from their expressive characteristics and the values they stand for. These findings resonate with previous research on written narrative texts that has already explored the key function of foregrounding certain attitudinal meanings for different characters to align readers and their response to narrative texts (Macken-Horarik, 2003; Macken-Horarik & Isaac, 2014), to align children being read to (Painter, 2003) and to connect these reading positions to different phases in the narrative text (Martin & Rose, 2008, Rose, 2006, 2020).

While previous research on narrative texts was considered as a reference point for the analysis and description proposed in this thesis, the present study organised the analysis and results to explore not only the attitudinal meanings realised through lexicogrammatical choices but also the affordances of verbiage to construe affectual sourcing and delimit propagation boundaries. This exploration of the verbal realisation of AFFECT was designed to address my first research question:

RQ1. How are emotional meanings realised through the wordings in recorded storytelling performances?

The findings suggest that the unit of analysis and the method proposed in this thesis could be productive and reliable when considering attitudinal meaning distribution in texts. The results support the use of the monomodal message as unit of analysis and attitudinal saturation (number of appraising items per coloured message) to explore

verbal affordances as the results align with previous research on narrative texts (e.g., Hasan, 1984/1996; Macken-Horarik, 2003; Martin & Rose, 2008; Rose, 2005, 2020; Rothery & Stenglin, 1997; Sano & Thomson, 2008; Thomson, 2017). This approach was adopted as an attempt to address the complex issue of selecting a unit of analysis for discourse semantic meanings and accounting for tendencies in these discourse prosodies. The varied lexicogrammatical realisations of the spoken mode of the storytelling performances favoured the use of monomodal messages as the unit of analysis. It also favoured the use of attitudinal saturation to account for tendencies of occurrence in the text rather than counting the number of appraising items in relation to the overall word count (Page, 2003) or percentages of clauses containing attitudinal meanings in relation to the overall count of clauses (Thomson, 2017). As such, considering the monomodal message as a unit of analysis for attitudinal meanings in spoken language and the attitudinal saturation mean to measure attitudinal frequency of occurrence constitutes a methodological contribution to the study of discourse semantic realisations. The methods followed in this thesis for the verbal analysis offer a replicable strategy that other researchers can use and adapt in order to reliably compare discourse semantic meaning distribution across phases and stages in stories or other genres of interest.

The results of the verbal attitudinal meanings were also interpreted in terms of the ATTITUDE TYPE. While the three ATTITUDE sub-types, AFFECT, APPRECIATION and JUDGEMENT, were observed in the eight performances, seven storytellers used a higher percentage of AFFECT in relation to APPRECIATION and JUDGEMENT. This finding supports the high frequency of emotion terms in fiction compared to conversation, news reportage and academic discourse, as established by Bednarek (2008), and suggests a preference for narrative texts to focus on people's emotions rather than the evaluation of phenomena or behaviours. However, this finding should be further studied in a heterogenous corpus of varied stories by different authors from differing cultures.

The lexicogrammatical realisation of AFFECT observed in the thesis corpus ranged from inscriptions to invocations that rely on the audience's ability to adapt and interpret a great variety of strategies to communicate emotion in the story. In line with difficulties reported by several studies applying attitudinal analysis to written texts or transcriptions of spoken texts of English (e.g., Bednarek, 2009b; Don, 2016; Fuoli, 2018; Hunston, 2000; Macken-Horarik & Isaac, 2014; Martin & White, 2005; Page, 2003; Thompson, 2014), identifying direct and indirect realisations of affectual

meanings challenged the interpretation and resulting coding in this project to different degrees of certainty. These certainty levels depended mainly on my subjective interpretation as analyst of how the cooperation of signals (Don, 2016) presented in the text, co-text, context and culture activated certain affectual meanings.

As stated in Chapter 4, the current study lessened the impact of these analytical difficulties on the coding results by implementing two additional strategies to the established steps of analysis reported in the literature. First, it foregrounded the meaning potential of verbiage to commit affectual meaning at three different levels of delicacy for inscriptions and invocations:

- positive and negative AFFECT as the first level of affectual delicacy,
- differences in types and vibes as the second more committed level that is un/happiness, in/security, dis/satisfaction and dis/inclination,
- options capturing vibes, types and causes (showing differences between moods and directed feelings) as the third and most delicate level represented as fourteen affectual glosses such as misery/cheer, antipathy/affection.

Following this clear and systematic technique accounting for commitment allowed coding for different levels of delicacy as well as for certain flexibility in the coding of affectual meanings.

The second strategy implemented was to conduct an interrater reliability check on the attitudinal analysis of half the data set (four storytelling performances). Two SFL trained appraisal analysts checked my analysis, reaching a 97% agreement. A key point of this strategy is not the high level of agreement per se, which, in itself, strengthens the reliability of the study, but rather the possibility this strategy brings for foregrounding interesting cases where agreement is not so easily achieved. One such case was the crucial moment in the story of Cinderella when the invitation arrives at the house and whether this experiential representation is, in itself, a token of attitude and if so, to which level of delicacy, and how does one argue for coding attitude as present at all, for the delicacy level coded. Even when different interpretations of texts are possible and even welcomed, a clear account of the analysts' coding strategies increases the understanding of their methodological rationale with regard to studying such an elusive phenomenon as emotion.

A further consideration which is worth mentioning is the acknowledgment of the factors that impact the analysis of any social practice. The analysis of the storytelling

performances was based on the interpretative cues projected by the storytellers, which have the potential to activate certain affectual interpretations. These projected meanings, the meanings interpreted by the analyst or/and the potential audience, may match, depending on:

- shared knowledge and familiarity with the meaning-making potential of the English language (especially in EAL contexts),
- the importance of interpreting affectual meanings as prosodies in a certain co-text and context (narrative performances in this case),
- cultural values and
- a conscious acknowledgment that the interpretation of meanings happens from within a certain reading position.

Consideration of and familiarity with these interpretative strategies are particularly relevant for the understanding of more implicit indirectly realised affectual meanings that can be used to access deeper higher order meanings and to naturalise positions in the text such as, for example, the coupling of the behaviour of the king and prince with the AFFECT meaning glossed as ‘confidence’. Understanding these key strategies that unpack and unbury affectual meanings is particularly relevant in EAL contexts, such as Argentina, where most attention is given to the more explicit and direct resources for evaluation in narratives (Boccia, 2021a; Boccia et al., 2013).

Understanding attitudinal meanings depends on identifying the attitudinal sourcing and targeting or triggering of attitudes and feelings. While the affordances of verbiage for identifying and interpreting targets and triggers of attitudinal meanings have been widely interrogated as process that is not always straightforward for the analyst (Bednarek, 2009b; Don, 2016; Hood & Martin, 2007; Macken-Horarik & Isaac, 2014; Thomson, 2014), less attention has been given to the process by which we identify the source of attitudes (Bednarek, 2008; O’Donnell, 2014). This difference might be a consequence of the fact that most analysis has been carried out in written texts where the source of attitude is either explicitly encoded in wordings or assumed as the author or writer of the text (Martin & White, 2005). While Bednarek’s (2008) study describes the lexicogrammatical realisation of emoters in a corpus of written conversation, news, fiction and academic discourse, her description is limited to inscribed instances of AFFECT which tend to represent the emotional experience, including emoter/emotion/trigger in an explicit way. In contrast, the current study

explored both inscriptions and invocations in a corpus of transcriptions of storytelling performances which resulted in several instances where the interpretation of affectual meanings, sources and triggers depended to a greater extent on interpretative cues storytellers afforded with vocal or facial expressions rather than verbiage. As such, even though different lexicogrammatical realisations were observed in the current study as projecting the affectual source in the performances, some additional affectual sources were only accounted for after the vocal and facial affordances were brought into the picture.

Interpreting attitudinal meanings, appraisers and the appraised gains a new perspective when we explore patterns of co-selection. The meaning potential of identifying patterns of co-selection between characters and attitudes and emotions has been explored in a range of ways, including under the notion of ‘affective stance’ in Bednarek’s (2008) work on emotion talk across different registers in corpora and as ‘expressive character identity’ in her work on the television industry (e.g., Bednarek, 2010, 2011). However, in the current study, these co-selections have been conceptualised through the mechanism of coupling (Martin, 2000, 2008). Focusing mainly on how the young female characters of the story, Cinderella and the stepsisters, were coupled with positive and negative attitudinal meanings, the foregrounded characterisations of the protagonist as the beautiful, kind, sensitive young woman and of the antagonists as the ugly, mean, insensitive and judgemental young women were brought to light. This was mainly achieved by a saturating prosody, coupling Cinderella mainly with positive APPRECIATION and JUDGEMENT, as well as her being the emoter of most instances of AFFECT. In contrast, the stepsisters were coupled mainly with negative APPRECIATION and JUDGEMENT and portrayed as appraisers of most instances of JUDGEMENT, both positive and negative. The co-selection of certain attitudinal meanings and characters intentionally foregrounds patterns connected with the deeper themes and values about what is positively evaluated and expected for women and their behaviour. These deeper ideological meanings deployed in the story of Cinderella strengthen a view shared by Thomson (2017) and many others outside SFL (e.g., Zipes, 2016) that stories like Cinderella function to naturalise certain views on the socialising function of stories to share and naturalise views on women.

A final contribution resulting from the findings exploring the lexicogrammatical realisation of affectual meanings is related to the notion of propagation (Hood, 2008; Lemke, 1998). In this study, propagation was explored as a strategy to account for

possible interpretations of how attitudinal meanings might radiate prospectively or retrospectively to spread a certain motif over neutral or experientially focused extracts of text. However, delimiting the extent of propagation or its source in the data set of storytelling performances was challenging when only the verbiage was considered, so this approach would not be recommended. It could be argued that the prosodic nature of discourse semantic meanings discourages our attempts to contain their fluidity in lexicogrammatical units as speakers find “good reason” (Halliday, 1978, p. 133) to realise attitudinal meanings on units that go from colouring a single syllable in a word to whole texts. The benefits of adopting a multi-stratal and multi-semiotic perspective to explore the notion of propagation in spoken texts are highlighted by the difficulties in identifying propagation boundaries when exploring written transcriptions on their own.

9.2.2 The affectual sounding potential of English

The sounding potential of English to express emotion was examined for a sample of eight audio files extracted from the performances of the story of Cinderella (totalling 135.09 minutes) using perceptual analysis. This analysis therefore focused on the phonological stratum of spoken language, providing the means to answer my second research question and the more specific RQ2a and RQ2b:

RQ2. In recorded storytelling performances, what is the association between emotional meanings identified lexicogrammatically in terms of categories of AFFECT and the non-segmental vocal qualities of those stretches of spoken language where such instances of AFFECT were identified?

RQ2a. What is the association between non-segmental vocal qualities and attitudinal meanings coded for inscribed APPRECIATION and JUDGEMENT?

RQ2b. In the Reaction phases of the performances, what is the impact of the affectual sounding potential of extracts considered as neutral in the verbiage, i.e., not identified as coding lexicogrammatically for ATTITUDE?

The findings presented in relation to the stratum of phonology were motivated by the gap in the literature established in Chapter 2: the lack of a clear, systematic methodology and description of the association of affectual meanings realised through verbal and vocal resources on the basis of a clearly defined linguistic framework. The key contributions of this thesis are therefore mainly in the phonological description of

the affectual resources of spoken language from a systemic functional perspective, in terms of:

- a system network representing a set of semogenic vocal qualities demonstrated to be relevant for the description of emotion in speech,
- the development of twelve affectual vocal profiles based on observed tendencies of association between verbiage coded for AFFECT and its unmarked phonological realisation in the storytelling performances,
- a provisional definition of the place of affectual vocal profiles in the inscription and invocation system network for affectual meanings in spoken language and a description of the impact of including affectual vocal profiles as interpretative cues for emotion in speech in relation to the interpretation of affectual types and glosses, affectual sources and affectual propagation delimitation,
- an exploratory interpretation of attitudinal co-instantiation of verbal APPRECIATION and JUDGEMENT with the phonological realisation of AFFECT, and,
- an account of inter-stratal relations between attitudinally uncharged verbiage and affectual sounding potential.

9.2.2.1 A systematic representation of non-segmental vocal qualities

Key to the description of the phonological realisation of affectual meanings is the exploratory SEMOGENIC VOCAL QUALITIES system network proposed in Chapter 6. This novel system includes the non-segmental vocal features identified in this study as relevant for the description of emotion in speech. The system network elaborates on previous work (Abercrombie, 1966; Ariztimuño, 2016; Brown, 1977/1990; Crystal, 1969/1975, 1980; Crystal & Quirk, 1964; Ladefoged, 1975; Roach, 2000, 2009; Roach et al., 1998; van Leeuwen, 1999) by defining and describing non-segmental vocal qualities considered as relevant for the expression of emotion from a perceptual point of view. As such, the SEMOGENIC VOCAL QUALITIES system network constitutes one of the main contributions of this thesis by adding to the resources available within SFL to describe spoken language beyond the well-established descriptions of intonation (e.g., Halliday, 1967, 1970; Halliday & Greaves, 2008; O'Grady, 2010, 2020; Smith, 2008; Tench, 1996) and rhythm (e.g., Halliday, 1967, 1970; van Leeuwen, 1992). This exploratory system network provides a comprehensive account of vocal qualities

typically described as prosodic and paralinguistic features (e.g., Brown 1977/1990; Crystal, 1969/1975; Crystal & Quirk, 1964; Roach, 2000, 2009; Roach et al., 1998) or as voice qualities (e.g., Ngo et al., 2022; van Leeuwen, 1999, 2014/2017) as well as a set of options within the member system RESTS, which describes choices speakers make in the potential final pause of a tone unit (Tench, 1976).

A key feature of all member systems included in PROSODIES is the three-pronged graded cline that allows for descriptions of tendencies that capture the nuanced differences available to speakers when expressing emotion. Further, the system network for SEMOGENIC VOCAL QUALITIES offers clear and explicit labels for describing the non-segmental vocal qualities, based on the perceptual characteristics of the sounding potential feature the label stands for. Moreover, the detailed explanation of the methods and techniques applied to obtain the results presented in this thesis fosters transparency, replicability and validity of the findings for the description of vocal qualities that cluster together to create distinct affectual vocal profiles for inscribing emotion in speech.

9.2.2.2 Twelve affectual vocal profiles

The twelve affectual vocal profiles suggested in this study constitute an important step in the development of phonological SFS-based descriptions of emotion in speech. As reviewed in Chapter 2, most descriptions of emotion in speech are either based on psychological non-verbal classifications (Douglas-Cowie et al., 2003; Johnstone et al., 2001; Juslin & Scherer, 2005; Laukka et al., 2016; Ngo et al., 2022; Roach, 2000; Roach et al., 1998; Schuller et al., 2011; van Leeuwen, 1999) or references to a limited set of vocal features which associate with the SFS-based interpersonal frameworks for ATTITUDE and/or GRADUATION, focusing on a specific attitudinal feature relevant for the point made in each study (Bombelli & Soler, 2001, 2006; Bombelli et al., 2013; Caldwell, 2010, 2014a, 2014b, 2022; Germani & Rivas, 2017; Soler & Bombelli, 2003; Wan, 2010).

The findings of Chapter 6, however, reinforce and expand my previous work (Ariztimuño, 2016). A key enhancement is the current description of 12 affectual profiles which almost doubles the seven phonetic profiles for inscribed AFFECT in Ariztimuño (2016). Further, while Ariztimuño (2016) provided a preliminary description for seven inscribed AFFECT glosses in a sample of 98 tone units described in terms of a taxonomy of seven prosodic features (labelled suprasegmental in that study)

and three groups of paralinguistic features, the findings proposed in the current research are based on the analysis of 834 tone units described in up to 13 delicate choices proposed in the SEMOGENIC VOCAL QUALITIES system network. The increased number of contrasts within each feature yielded unique affectual vocal profiles which resulted from establishing descriptive statistical likelihoods of co-occurrence of individual changes in the options selected for each member system of the SEMOGENIC VOCAL QUALITIES system network across a carefully selected and controlled corpus of storytelling performances.

The reliability of the suggested profiles was strengthened by three methods. An interrater reliability check of ten percent of the sample, which rendered 95% agreement prior to discussion of differences. Acoustic corroboration was used for speakers' norms and challenging cases in the data. Profiles were compared and contrasted with available vocal descriptions of emotions from previous research within the SFS tradition, which was reported in Chapter 2 (e.g., Ariztimuño, 2016; Ngo et al., 2022; van Leeuwen, 1999) and outside SFS (e.g., Brown, 1977/1990; Couper-Kuhlen, 1986; Gross, 2001; Scherer, 2003). As such, the proposed description of vocal qualities fostered the validity of the resulting affectual vocal profiles suggested in this thesis for the specific context of storytelling performances.

9.2.2.3 Affectual vocal profiles as inscription realising emotion in speech

The creation of the affectual vocal profiles resulted in an important resource for the analysis and interpretation of affectual meanings in spoken texts. This thesis considered the affectual vocal profiles as interpretative cues that the storytellers projected in their performances for their audience to pick up and interpret in conjunction with the verbal interpretative cues that may be inscribed or invoked in the wordings. The development of unmarked affectual vocal profiles offers the necessary grounds to suggest a reformulation of the inscription and invocation system network proposed by Martin (2020b) for the specific context of spoken language and affectual meanings. As such, the provisional system network for inscription and invocation resources for AFFECT in spoken language (see Figure 6.19) offers an alternative model which specifies the affordances of the resources available for speech. In particular, it includes 'vocalisation' as an optional simultaneous option in the system capturing the phonological stratum as a realisation strategy for AFFECT. I, therefore, argue for a place for vocal qualities,

systematised in this thesis in the SEMOGENIC VOCAL QUALITIES system network, in the stratum of phonology rather than as part of paralanguage as proposed in other views (Brown, 1977/1990; Crystal & Quirk, 1964; Ngo et al., 2022; Roach et al., 1998). This alternative perspective, which considers choices in bundles of vocal qualities as part as a spoken strategy to realise AFFECT as affectual vocal profiles, enhanced the multi-stratal description of affectual meanings presented in this thesis in relation to three key issues: interpreting affectual types and glosses, identifying the sources of AFFECT (also known as emoters) and delimiting the extent of affectual propagation.

The impact of the findings reported in Chapter 6 have also been considered in relation to the interpretative cues they offer audiences. Vocal affordances provide interpretative cues that project affectual meanings which may match the affectual meanings encoded in the verbiage or realise marked additional affectual charges. This co-articulation of affectual meanings offers an insight for audiences into possible contractions and/combinations of emotions which might be triggered by one event. Furthermore, this single or combined ‘vocalisation’ of AFFECT may or may not be projected by the same affectual source and thus can provide speakers with the affordance to incorporate an additional source to the affectual message. As such, in the data analysed here, storytellers were able to show different affectual positionings towards the same experience, either their own position, the narrator’s or that of a character.

Taking into consideration the co-selection of affectual meanings and the additional affectual sources provides the analyst with further cues to define shifts in attitudinal prosodies and thus delimit the extent to which a certain affectual meaning propagates. I was able to show how this affectual propagation may radiate from a key lexicogrammatical inscription such as *excitement*, and radiate prospectively and retrospectively within, or even across, phases. Including the analysis of affectual vocal profiles allows us to record shifts in the oral realisation of AFFECT, which can be interpreted as signalling boundaries between one affectual meaning and another. Further, as we gain access to describing inscriptions of AFFECT realised through ‘vocalisation’, experiences and behaviours construed in the text without inscription or invocation in the verbiage might be interpreted as realising affectual meanings sourced by the speaker sharing these experiences. In this thesis, the interpretation of affectual meanings realised through ‘vocalisation’ enhanced my analysis and description of the expression of emotion in the performances. It shed further light on the values, attitudes

and feelings which were foregrounded in the story plot and by each storyteller for audiences to interpret. The phonological analysis also showed the power storytellers have to either reinforce culturally naturalised stereotypes, aligning with the characters' expressive identities which endorse traditional views or to challenge these cultural views, offering different perspectives and values.

A comprehensive multi-stratal analysis and description such as the one proposed here can potentially fill a gap in descriptions of cultural or linguistic difference/relativity. Multi-stratal analysis of spoken language may be recontextualised to provide explicit language instruction tools which could be used to design materials that give learners opportunities to encompass linguistic, contextual and cultural factors that they need for receptive and productive fluency in English and its varieties. In the case of the social practice of storytelling performances, such a perspective might create pathways to foster understanding of the deeper meanings within the enacted stories and once they are available for scrutiny, perhaps to challenge them.

9.2.2.4 Interpreting co-instantiation of attitudes in speech

The answer to research question 2a provided a way to make visible the possible connection between attitudinal meanings identified as verbal APPRECIATION and JUDGEMENT (Martin, 2000; Martin & White, 2005) and the emotions triggered by the phenomena or people being appraised. As such, Chapter 6 described key examples where the opposition between the protagonist as beautiful/good and the antagonists as ugly/bad is foregrounded in the Orientation of the story of Cinderella and, in some instances, associated with the teller's choice of positive or negative affectual vocal profiles that are triggered by the different characters. The exploratory qualitative descriptions proposed in Chapter 6 align with Painter's (2003, pp. 187-188) idea that "since moral and aesthetic evaluations will always contain a basic opposition of positive versus negative, good versus bad, there is a sense in which affect is implicated in all kinds of attitudinal appraisal". My findings also favour an argument for flexibility in the type of affectual meaning that speakers may co-instantiate with APPRECIATION and JUDGEMENT which was hinted by Painter (2003). The results presented in the current study need further exploration to describe possible tendencies of association between different attitudinal meanings which may be realised multi-stratally. What this thesis does provide is the analytical tools and methods to do so.

9.2.2.5 Inter-stratal relations between attitudinally uncharged verbiage and affectual sounding potential

The description of the affectual sounding potential provided in Chapter 6 proved useful to account for the inter-stratal relations between instances of attitudinally uncharged verbiage and the ‘vocalisation’ of AFFECT, described as affectual vocal profiles. This association was the focus of RQ 2b whose results were used to assess the descriptive power of the affectual vocal profiles in the absence of verbal inscriptions or invocations of ATTITUDE. The inter-stratal micro-level analysis carried out in the Reactions phases proposed two main distinctions for classifying the relation between lexicogrammatical and phonological realisations: unmarked and marked. The findings suggest that vocal qualities play an essential role in adding affectual meaning, making affectual propagation audible by either radiating affectual meaning from a previous or following verbal inscription or by clarifying affectual delicacy where verbiage presents only positive or negative AFFECT.

The analysis thus highlighted the prolific use speakers make of vocal qualities to provide listeners with further and clearer interpretative cues for showing characters’ expressive characteristics, which in turn, may invite audiences to create alliances with them or to dissociate from them. The value of these phonological insights applied to storytelling indicates a needed shift in practice – investing in resources enabling a move away from the usual analysis of affectual meanings in spoken data from a written transcription with no phonological description, to including a phonological description as part of a multi-stratal approach on other data sets and contexts.

9.2.3 Affectual facial configurations rooted in a discourse semantic account of the expression of emotion

The affordances of facial expression to express emotion in the Reaction phases of the storytelling performances complemented the comprehensive multi-semiotic discourse semantic approach adopted in this thesis by exploring paralanguage as a further expression plane in spoken communication. As such, this exploration of facial expression represents a minor contribution of this thesis (described in detail in Chapter 7) in order to answer my third research question:

RQ3. In the Reaction phases of recorded storytelling performances, what is the

association between emotional meanings identified lexicogrammatically in terms of categories of AFFECT and the facial semiotic resources displayed where such instances of AFFECT were identified?

As stated in Chapter 2, most SFS-based studies of facial expression (Feng & O'Halloran, 2012; Martinec, 2001; Ngo et al., 2022) build descriptions on non-verbal communication findings provided by psychology-oriented studies (e.g., Ekman & Friesen, 1969, 1975/2003). This thesis took one unifying discourse semantic approach to describe the verbal, vocal and facial resources explored for the expression of emotion in spoken communication. This perspective was considered effective for the ultimate EAL pedagogical aim of this thesis as it takes advantage of the higher-level stratum system of AFFECT to anchor and integrate the instantiation of different semiotic resources, prioritising in this way a view of language “not as some discreetly independent entity, but rather as part of complex sets of interconnecting forms of human semiosis” (Christie, 2002, p. 3). Therefore, the findings presented in Chapter 7 depart from previous SFS-based descriptions as I classify affectual facial configurations following the affectual glosses used for verbiage and vocal profiles.

This description facilitated the analysis of co-instantiations of linguistic and paralinguistic resources typical of natural data. The type of data analysed constitutes a key difference from alternative views which modelled semovergent paralanguage as an independent system of FACIAL AFFECT (Ngo et al., 2022). Ngo et al.'s (2022) FACIAL AFFECT was based on instances extracted from a stop-motion puppet film, in which facial expressions were described both in scenes where speech occurred and in scenes where there was no speech. The present thesis, however, describes storytelling performances in which the facial expressions coincided with the articulation of speech sounds or with beats considered as rests and thus part of a tone unit – which is the entry condition for the SEMOGENIC VOCAL QUALITIES system network.

Consequently, the language-based perspective adopted in this thesis focuses on the interpretation of facial expression that actively co-operates with verbiage. As such, 11 affectual facial configurations¹²⁵ were proposed on the bases of verbal affectual glosses and facial expressions interpreted as convergent instantiations, that is, where facial expression was interpreted as enacting the same affectual meaning as that of the

¹²⁵ As stated in Chapter 4, not all affectual glosses occurred in at least tone unit convergently instantiating the same facial affectual meaning.

verbiage. Divergent instantiations where the verbiage and the facial expression instantiated different affectual meanings were also interpreted, considering the verbal co-text and context for the interpretation of the facial semiotic resources. While this thesis recognises the limitations of this approach for the analysis of facial expression only in cases where the resource is used alongside language and interpreted as up anchoring on a unifying linguistic discourse semantic system, the benefits of this approach for English as additional language teaching contexts overrides this drawback.

9.2.4 Additional understandings derived from a multi-semiotic approach

The final multi-semiotic view of the findings proposed in this thesis enabled me to complement the top-down approach from context to expression with a view that ‘up anchored’ the verbal, vocal and facial semiotic resources as instantiations that worked together as an ensemble co-instantiating emotion in storytelling. This cooperation and complementarity orchestrated by storytellers to express emotion were explored in a micro-level analysis of the stages of Complication 1 and Evaluation 1 in the eight storytelling performances of Cinderella so as to answer my fourth and last research question:

RQ4. In the Complication 1 and Evaluation 1 stages of recorded storytelling performances, what additional understandings can be gained from exploring the expression of emotion as a multi-semiotic ensemble?

The integration of the verbal, vocal and facial resources used to express emotion in the specific context of Complication 1 and Evaluation 1 allowed for a description of the affordances of each resource for the expression of emotion and the different levels of delicacy afforded by each resource. This analysis built on the frame proposed by Painter et al. (2013) for the description of the integration of verbal and visual semiotic resources in picture books and on the comprehensive analysis of interpersonal resources instantiated in language and semovergent paralanguage proposed by Ngo et al., (2022) for stop motion films. As such, in this study, I described the commitment (Hood, 2008) instantiated by each semiotic resource and how the possible combinations of choices from these affordances resulted in an effective strategy to explore the complementarity of the verbal, vocal and facial meaning potential for affectual meanings in natural occurring data.

To enable this, I proposed that each semiotic resource may deploy one of three degrees of commitment to express more or less affectual delicacy: full, partial and lack. Describing the different levels of commitment of the storytellers' verbiage, vocal qualities and facial expression facilitated the analysis and description of how the degrees of commitment of each semiotic resource were distributed across Complication 1 and Evaluation 1. The results emphasised the significance of including vocal qualities and facial expression in analyses of affectual meanings because both Complication 1 and Evaluation 1 consistently used the highest level of commitment for vocal and facial resources, even when the verbal resources committed no affectual meanings. This analysis is particularly relevant for researchers and EAL educators who intend to uncover both the affectual meanings instantiated in story plots and those that shed light to "inferred deeper meaning hypotheses about the conditions of human existence" (Hasan, 1984/1996, p. 54). This thesis argues, therefore, for the relevance of multi-semiotic descriptions and teaching frameworks for spoken texts that can pave the way for all speakers of English, those already attuned to affectual meanings and the verbal, vocal and facial resources that instantiate them, and those who are still developing strategies to interpret some of these resources, to gain additional understandings. To critically interrogate the relevance of such frameworks, this thesis has developed descriptive tools that can make these resources more explicit, audible and visible.

A second conceptual mechanism was used to bridge multi-semiotic relations between patterns of co-selection – the notion of coupling (Martin, 2000, 2008). While Painter et al., (2013) and Ngo et al., (2022) explored the effectiveness of coupling across semiotic resources to amplify or enrich meanings across three metafunctions: ideational, interpersonal and textual, the scope of the current study focuses on one aspect of interpersonal meaning: emotion. As such, coupling was applied to understand convergent and divergent resonance across the levels of delicacy committed by each semiotic resource used by storytellers to express emotions and to explore the association of affectual meanings and characters. The results show how storytellers used different verbal, vocal and/or facial resources with varying degrees of commitment, to either foreground convergent meanings through maximal commitment of the same affectual meaning, to background the prominence of an affectual meaning by presenting it with partial or lack of commitment through one or two of the semiotic resources, or by expressing a juxtaposition of affectual meanings in one instance. I argue that these strategies, which layer multiple affectual meanings across modes and manipulate

interpretative cues, may imply a lesser degree of effort of interpretation on the part of the audience for convergent cases, as they are more explicit and direct, and a higher degree of effort of interpretation and reliance on the audience's reading position for divergent instances, which are more implicit and indirect. As such, more effort should be placed on building on existing teaching and learning materials targeting the multi-semiotic expression of emotion, which in turn, will aid the development of multi-semiotic literacy (Lim, 2018; Royce, 2007; Mills & Unsworth, 2016; Ngo et al., 2022; van Leeuwen, 2017).

The choice of convergent or divergent choices gained further relevance for the understanding of emotion in the storytelling performances, once the multi-semiotic strategies used to foreground or background affectual meanings were explored, because they coupled with the protagonists and the antagonists in the Cinderella story. The female protagonist, Cinderella, and the female antagonists, the stepsisters and the stepmother, were coupled with convergently instantiated multi-semiotic affectual meanings. However, a key difference was observed in the vibe and gloss of these convergently foregrounded emotions as socially valued emotions such as 'affection' and 'desire', which tended to be coupled with the female protagonist, and socially dispreferred feelings of 'antipathy' and 'disquiet', which were consistently coupled with the female antagonists. These choices, in turn, help construct the cues about who to align with and who to disaffiliate with: audience members are invited to side with Cinderella and the values that characterise her and to disassociate from the stepsisters and the stepmother and the values they are associated with. As such, the analysis and description of affectual meanings proposed in this thesis open up possible understandings of how stories that are shared across nations and generations have the potential to perpetuate naturalised stereotypes, such as the beautiful/kind/loving Cinderella vs the ugly/mean/hateful stepsisters and stepmother, or to challenge them. One productive context for this potential to develop is the EAL teaching context where multi-semiotic literacy, including the narrative genre and thus storytelling, constitutes a key skill to develop (e.g., ACARA, 2019; NAPS, 2012).

9.2 Implications of the study

The findings presented in this thesis have implications in the way we analyse and describe spoken communication and the models we use to theorise about it and to

inform our teaching practice. The multi-stratal and multi-semiotic description of emotion in speech proposed in this thesis has demonstrated a need to rethink the place given to the expression plane in the analysis of spoken communication, which typically focuses on the content plane of language. As useful and necessary as these descriptions are, the audio-visual technology available to capture and analyse video recordings of spoken texts encourages researchers to take a step further into describing the expression plane of spoken communication with the same level of detail and delicacy as the content plane, to account for the meaning-making potential of sound in speech (e.g., van Leeuwen, 1999) and the paralinguage involved in the creation of meanings (e.g., Martin & Zappavigna, 2019; Ngo et al., 2022), although there are considerable costs to consider in doing so.

Multi-stratal and multi-semiotic descriptions of spoken communication may also imply a need to continue questioning and re-thinking different adaptations of SFS models of language for descriptions that focus on the written mode, the spoken mode or spaces in-between the two. Regardless of the model selected (e.g., Halliday, 1977/2003; Halliday & Matthiessen, 1999; Martin, 1992a; O’Grady, 2020), the findings proposed in this thesis for the oral realisation of AFFECT suggest the need to explore other meanings beyond AFFECT, as also realised by the sounding potential, and to potentially consider the affordances of verbal and vocal resources as equal in the meaning-making process. Even if the facial analysis and description carried out in this thesis was limited, implications regarding the possibility of integrating and coordinating this resource as part of the instantiation of affectual meanings could also be profitable. The instantial minimal level integration for multi-semiotic possibilities (Martin, 2011; Matthiessen, 2007) proposed in this thesis for the understanding and up anchoring of verbal, vocal and facial resources has implications for future research on the integration of affectual language and paralinguage. The frame used in this thesis offers an alternative strategy that unifies affectual meanings realised by different semiotic resources in a single higher-level system for AFFECT rather than proposing different systems for each resource: (verbal) AFFECT, VOICE AFFECT and FACIAL AFFECT (Ngo et al., 2022).

The development of the provisional system network for SEMOGENIC VOCAL QUALITIES has key implications for teaching and learning contexts, in particular for EAL contexts. The choices reflected in this system can be used not only to describe the interpretative cues selected in model texts but they can be very productive for EAL learners “to recreate the mechanics of actual speech production” (Arús-Hita, 2008, p.

374). A comprehensive picture of different system networks describing the sounding potential of language could be implemented in EAL contexts where the system network for SEMOGENIC VOCAL QUALITIES could complement work on the phoneme rank level of choices (Matthiessen, 2021) with activities focusing on system networks representing articulatory options (Arús-Hita et al., 2024) and descriptions of additional language intonation (e.g., Ramírez Verdugo, 2022).

Finally, the findings proposed in this thesis show the importance of exploring the ways both content and expression planes actively participate in the production of interpretative cues for affectual meanings in a clearly described social practice. Consequently, pedagogical materials aimed at developing teachers' and students' understandings and use of affectual meanings in spoken communication may benefit from materials informed by a multi-stratal and multi-semiotic description of emotion in speech. In this respect, the corpus of videos of professional storytelling performances could be seen as model texts to use in the design of EAL teaching materials, adapting the teaching and learning cycle for genre-based pedagogy (Rose & Martin, 2012) to fit the specific characteristics of spoken communication, or in other pedagogical designs that use model texts. In fact, a pilot intervention of such materials has already been successfully run in Argentina in 2022 with a group of EAL teachers and pre-service teachers (initial findings were presented at the 2023 ASFLA Conference, see Ariztimuño, 2023). This was an attempt to strengthen the participants' confidence to perceive, produce and teach the expression of emotion in storytelling performances following the already wide-spread model of genre-based pedagogy (e.g., Boccia et al., 2013, 2019; Ramírez et al., 2021; Rose & Martin, 2012).

Such recontextualization of the analytical frame proposed in this thesis for the exploration of emotion in speech into a teaching toolkit specifically designed for English language teaching contexts could also contribute to a long-standing call for systematic, modelled teaching tools to develop students' oracy, that is the perception and production of spoken texts. Such teaching materials should include descriptions of the content and expression planes of spoken communication focusing on the specific resources of phonology and paralanguage to be applied not only in countries where English is taught at school, such as Argentina, where this study originated, but also to improve EAL practices in places where English is the official language, such as Australia (e.g., Jones & Thomas, 2022; Ngo, 2018; Williams, 2022).

Further, the importance of developing materials aimed at teaching and learning underdeveloped aspects of spoken communication lies on the access speakers gain by being able to understand and use the wide variety of resources that spoken communication in English has to offer. In Halliday and Hasan's words:

Language is a political institution: those who are wise in its ways, capable of using it to shape and serve important personal and social goals will be the ones who are 'empowered' (to use a fashionable word): able, that is, not merely to participate effectively in the work, but able also to act upon it, in the sense that they can strive for significant social change. (Halliday & Hasan, 1989, p. x, as cited in McCabe, 2021, p. 199)

The enabling power of understanding and using multi-stratal and multi-semiotic resources such as the ones deployed in the storytelling performances of Cinderella has offered interpretations of the text that not only reproduced the cultural values foregrounded in the story but also challenged them. This is a powerful insight that calls for teachers to exploit stories as teaching spaces in the classroom where alternative views of naturalised stereotypes can be motivated and discussed "as a basis for hope and a contributor to peaceful human relations" (Zipes, 2016, p. 280).

9.3 Limitations of the study

There are three main limitations identified for this study. The first is related to the size and homogeneity of the data set. The data set only consisted of eight performances of one story, Cinderella, and not all the data was selected to carry out the vocal and facial description due to the time-consuming nature of the analysis, as explained in Chapter 4. The micro-level analysis carried out for the facial expression may restrict the findings for this semiotic resource to a greater extent than those observed for verbiage and vocal qualities. The small data set implies that caution must be used in generalising the results suggested for the affectual vocal profiles and facial configurations. Caution must also be taken when generalising about the verbal analysis, including the stages and phases proposed for the storytelling performances as the sample was homogenous with all storytellers performing the same story, Cinderella.

The second limitation refers to the scope and perspective of analysis carried out for the vocal qualities. The great number of vocal qualities explored, described and theorised from a SFS perspective led to the operationalising decision to limit the description of most features to their occurrence in the tonic segment, which was identified as the most noticeable pitch movement in the tone unit. Further, vocal features such as pitch, tempo and loudness can be studied and described in relation to other discourse meanings (see for example, Lukin & Rivas, 2020) as well as in connection to speech phenomena such as declination, downdrift or gradual descending levels of fundamental frequency, speed of delivery and intensity that takes place in speech (e.g., Clark & Yallop, 1990; Wichmann, 2000). While choices in these vocal features can be interpreted as meaningful from different perspectives, the phonological descriptions proposed in this thesis have been limited to the meaning-making potential of vocal features in relation to emotion in speech. Alternative views and units of analysis such as the foot or features occurring in the pre-tonic element of the tone unit could have been the focus of the description for an even more delicate exploration of vocal qualities.

The third limitation that needs to be mentioned concerns the descriptive statistical analysis used in this investigation. As anticipated in Ariztimuño et al. (2022, p 358), “an ideal model would analyse variance between ensembles of features across different types of AFFECT using an appropriate statistical model”. The present study has focused on descriptive statistics, prioritising qualitative detailed descriptions of examples to explore the affordances of verbal, vocal and facial semiotic resources separately and as an ensemble. However, the most important first step in the broader research agenda motivating this thesis is to explore and propose the features themselves and their internal and external relations.

9.4 Projecting future research

Future research could take a number of different directions. I will share three: further research on the data set used for this thesis, applications of the multi-stratal and multi-semiotic discourse frame to explore affectual meanings in new data sets and research in education.

The recorded storytelling performances of Cinderella could be explored considering other discourse semantic systems such as GRADUATION and ENGAGEMENT taking a multi-semiotic perspective to investigate the division of labour and interplay across spoken language and paralinguistic resources. This could draw on the systems proposed by Martin and White (2005) for the verbiage analysis and those proposed by Ngo et al. (2022) for paralinguistic. Intra and inter-semiotic descriptions such as the ones proposed for interpersonal meanings in stop motion films (Ngo et al., 2022) could shed further light in the study of interpersonal meanings in naturally occurring data. Furthermore, the data set could also be studied in relation to the other two metafunctions of language to describe ideational and textual meanings in storytelling performances and gain a more comprehensive understanding of the multi-semiotic meaning making in stories.

The systematic multi-stratal and multi-semiotic methodological frame proposed in the current study could be applied and assessed in relation to other data sets. These corpora could include a larger and varied selection of stories for different ages and performed by different storytellers in English and Spanish or other spoken genres from the story family such as the anecdote. Comparison between the use of the vocal qualities proposed for English and their use in Spanish could render productive descriptions that could inform bilingual education, EAL teaching in Spanish-speaking contexts and Spanish as an additional teaching in English-speaking contexts, among other applications. Studies describing similarities and differences for the spoken instantiations of the story genre family could expand current descriptions in relation to the use of vocal qualities and facial expression. These, in turn, could be recontextualised to inform English teaching materials for mainstream English and EAL contexts. Further, studies on interaction in different contexts such as higher education (e.g., Hood, 2011; Hood & Hao, 2021; Macnaught, 2018; Martin & Dreyfus, 2015), in clinical healthcare (Butt et al., 2012; Henderson-Brooks, 2006; Moore et al., 2010) and detection and reception of automated multimodal emotion in reading aloud of literary texts (e.g., Montaña & Alías, 2016; Wegener et al., 2017), among others, could also benefit from the framework proposed in this thesis.

Finally, as the development of this thesis came out of the specific context of EAL teaching and learning in Argentina, my nearest-future research project involves the analysis of a sample of pre- and post-intervention recordings and surveys of EAL teachers and pre-service teachers collected there in 2022. The intervention was based on

the multi-stratal and multi-semiotic frame proposed in this thesis and it aimed at building EAL teachers' and pre-service teachers' knowledge and confident to perceive, produce and teach the verbal, vocal and facial expression of emotion through storytelling. The participants' engagement and feedback on the effectiveness of the intervention are encouraging and prompt me to continue developing materials and workshops to share the multi-stratal and multi-semiotic description of emotion proposed in this thesis.

9.5 Concluding remarks

The research reported in this thesis offers an original theoretical and methodological perspective into the expression of emotion in spoken communication in English. It does so mainly by adopting a multi-stratal and multi-semiotic discourse semantic approach that uses the verbiage analysis as the point of departure for describing vocal qualities and facial expression in relation to affectual meanings in a specific context, storytelling performances of Cinderella. As such, the study proposes an approach to understanding and analysing spoken communication that combines and complements top-down and bottom-up views of how meanings are construed and which offers novel theoretical and methodological insights into the elusive area of emotion in speech.

A key theoretical proposal developed in this thesis is the SEMOGENIC VOCAL QUALITIES exploratory system network. This system network offers a thorough delicate systematisation for the under-theorised SFS-based area of phonological vocal qualities beyond intonation, rhythm and salience. The features proposed in the system network build on previous SFS-based system networks for sound qualities (e.g., van Leeuwen, 1999; Ngo et al., 2022), incorporating categories and features developed outside SFS work (e.g., Brown, 1977/1990; Roach et al., 1998). As I apply and test the SEMOGENIC VOCAL QUALITIES exploratory system network to explore the expression of emotion through vocalisation, I argue that a description of affectual meanings realised in spoken language can only be thorough and complete if the phonological realisation of the AFFECT system is considered. Therefore, I argue that the bundles of SEMOGENIC VOCAL QUALITIES described in this thesis as affectual vocal profiles have the potential to co-realise affectual meanings together with wordings and to inscribe AFFECT on their own in spoken language. This affectual 'vocalisation' interacts with 'verbiage' to realise meanings presented in this thesis as part of the inscription and invocation system

network for affectual meanings in spoken language. The fact that this research builds the analysis of affectual vocalisations onto a previous description of the lexicogrammatical realisation of AFFECT and demonstrates useful results proves how much there is to gain when all strata of spoken language are considered. Limiting the description of spoken language to the content plane typically analysed in written transcriptions without exploring the contributions of the expression plane as equally meaningful can only lead to a limited description of spoken language.

Considering all strata of spoken communication is, however, a challenge to operationalise in a systematic, explicit and replicable method. Consequently, a key methodological contribution of this research project refers to the multi-stratal and multi-semiotic discourse semantic frame adopted for the analysis and description of the expression of emotion in a specific context of spoken communication. This approach fosters the understanding of multi-stratal and multi-semiotic choices as an ensemble of features which take their higher-level meaning, what I call ‘up anchor’, as they integrate in one discourse semantic system. The novelty of the minimal instantial inter-semiotic integration (Martin, 2011; Matthiessen, 2007) applied in this thesis lies in the use of wordings as the point of departure to analyse and describe how verbiage, vocal qualities and facial expression instantiate affectual meanings that can be interpreted as working together in the clear-cut context of storytelling performances.

Finally, as developed in the pedagogical implications, the selection of the genre of storytelling to interpret these meanings is also worth highlighting as a productive social practice to share and question culturally accepted attitudes and emotions towards the experiences represented in the story. Anchoring the description and interpretation of emotion in speech on the verbal resource is particularly productive for the main context of application this thesis is designed to contribute to, that is, EAL teaching and learning contexts. Given that language is the main focus of teaching and learning English, the proposed multi-stratal and multi-semiotic methodological framework could be recontextualised as an effective teaching toolkit which will allow teachers to build on students’ knowledge of the varied verbal resources used to express emotion including descriptions of vocal and facial semiotic resources in a systematic and sequential way that would allow for effective scaffolding of multi-semiotic literacy.

List of References

- Abercrombie, D. (1966). *Studies in phonetics and linguistics*. London: Oxford University Press.
- Abercrombie, D. (1968). Paralanguage. *International Journal of Language & Communication Disorders*, 3(1), 55-59.
- ACARA. (2019). *Australian curriculum: English* (online). Retrieved November 08, 2023, from <http://www.australiancurriculum.edu.au/english/Curriculum/F-10?layout=1>
- Arús-Hita, J. (2008) Teaching modality in context: A sample lesson. *Systemic functional linguistics in use: Odense working papers in language and communication*, 29, 365-380.
- Arús-Hita, J., Matthiessen, C. M., & Xuan, W. W. (2024). Learning how to mean in a second language: Uses of system networks in L2 education. *Journal of World Languages*, 0, 1-42.
- Ariztimuño, L. I. (2016). *Emotion in fairy tales: The written and oral expression of affect and graduation* [Unpublished master's thesis]. Universidad Nacional de Río Cuarto, Argentina.
- Ariztimuño, L. I. (2017). The expression of emotion in fairy tales: A multimodal approach to improve EFL students' oral renderings. *Proceedings of the Phonetics Teaching and Learning Conference, UK, PTLTC2017*, 11-15.
- Ariztimuño, L. I. (2023, November 22). *An EAL approach for teaching the interpretation and production of emotion in storytelling performances: an experience with teachers in Argentina*. [Paper presentation]. ASFLA2023. University of Wollongong, Australia.
- Ariztimuño, L. I., Dreyfus, S., & Moore, A. R. (2022). Emotion in speech: A systemic functional semiotic approach to the vocalisation of AFFECT. *Language, Context and Text*, 4(2), 335-373.
- Ariztimuño, L. I., & Germani, M. P. (2013). Emotional speech: Correlation between an analysis of evaluative semantics in a written narrative and its oral realization. *Proceedings of the II Congreso Nacional "El conocimiento como espacio de encuentro"*, Argentina, 40-56.
- Ariztimuño, L. I., & Germani, M. P. (2014). The expression of emotion in stories read aloud: a classroom experience. *Proceedings of the III Jornadas Internacionales de Didáctica de la Fonética de las Lenguas Extranjeras, Argentina*.
- Arnfield, S., Roach, P., Setter, J., Greasley, P., & Horton, D. (1995). Emotional stress and speech tempo variation. *Proceedings of the ESCA — NATO Tutorial and Research Workshop on Speech under Stress. Lisbon*.
- Arvaniti, A. (2009). Rhythm, timing and the timing of rhythm. *Phonetica*, 66, 46-63.
- Baldry, A., & Thibault, P. J. (2006). *Multimodal transcription and text analysis: A multimodal toolkit and coursebook with associated on-line course*. Equinox.
- Barrett, L. F. (2017). *How emotions are made: The secret life of the brain*. New York: Houghton Mifflin Harcourt.
- Barrett, L. F., Adolphs, R., Marsella, S., Martinez, A. M., & Pollak, S. D. (2019). Emotional expressions reconsidered: Challenges to inferring emotion from human facial movements. *Psychological Science in the Public Interest*, 20, 1-68.

- Bateman, J., Wildfeuer, J., & Hiippala, T. (2017). *Multimodality: Foundations, research and analysis—A problem-oriented introduction*. Walter de Gruyter GmbH & Co KG.
- Bednarek, M. (2008). *Emotion Talk in Corpora*. Houndmills, Basingstoke: Palgrave Macmillan.
- Bednarek, M. (2009a). Corpora and discourse: A three-pronged approach to analyzing linguistic data. In M. Haugh, K. Burridge, J. Mulder, & P. Peters (Eds.), *Selected proceedings of the 2008 HCSNet workshop on designing the Australian National Corpus* (pp. 19-24). Somerville, MA: Cascadilla Proceedings Project.
- Bednarek, M. (2009b). Language patterns and ATTITUDE. *Functions of language*, 16(2), 165-192.
- Bednarek, M. (2010). *The Language of Fictional Television. Drama and Identity*. Continuum.
- Bednarek, M. (2011). Expressivity and televisual characterization. *Language and Literature*, 20(1), 3-21.
- Boccia, C. (2021a). Teaching and learning interpersonal meanings in EFL in the school years. *System*, 101, 102571.
- Boccia, C. (2021b, May 7). *Teaching EFL functionally and contextually – a challenge worth taking up* [Powerpoint Slides]. Universidad Nacional de Cuyo, Argentina.
- Boccia, C., Brain, V., Dorado, L., Farías, A., Gauna, B., Hassan, S., & Saravia, G. (2013). *Working with texts in the EFL classroom*. Mendoza: EDIUNC.
- Boccia, C., Hassan, S., Moreschi, E., Salmasso, G., Farías, A., & Romero Day, M. (2019). *Teaching and learning EFL through genres*. Buenos Aires: TeseoPress.
- Boersma, P., & Weenink, D. (2021) Praat: Doing phonetics by computer [computer program]. Version 6.0.38.
- Bolinger, D. (1972). *Intonation*. Harmondsworth, UK: Penguin Books.
- Bombelli, G., & Soler, L. R. (2001). The importance of paralinguistic features. *PG Bulletin N° 9*, 25-28. Santiago: Chile.
- Bombelli, G., & Soler, L. R. (2006). Teaching paralinguistic features as expressing emotions: A phonological approach to Appraisal? *Proceedings of the 33rd International Systemic Functional Congress, Brazil*, 181-189.
- Bombelli, G., Soler, L. R., & Waasaf, M. S. (2013). The language of Evaluation: Paralinguistic features as a phonological domain for Appraisal. *DELTA*, 29 (2), 267-280.
- Bowcher, W. L., & Debashish, M. (2019). Intonation. In G., Thompson, W. L., Bowcher, L. Fontaine, & D. Schöenthal (Eds.), *The Cambridge handbook of systemic functional linguistics* (pp. 171-203). Cambridge University Press.
- Bowcher, W. L., & Smith, B. A. (2014). *Systemic phonology: Recent studies in English*. Equinox.
- Brazil, D., Coulthard, M., & Johns, C. (1980). *Discourse intonation and language teaching*. London: Longman.
- Brazil, D. (1985/1997). *The Communicative value of intonation in English*. University of Birmingham/Cambridge University Press.
- Brown, A. (2014). *Pronunciation and phonetics: A practical guide for English language teachers*. Routledge.
- Brown, G. (1977/1990). *Listening to spoken English*. London: Longman.
- Burns, K. L., & Beier, E. G. (1973). Significance of vocal and visual channels in the decoding of emotional meaning. *The Journal of Communication*, 23, 118-130.
- Butt, D. G., Moore, A. R., & Henderson-Brooks, C. (2012). Discourse correlates of the therapeutic method and patient

- progress. In R. Meares (Ed.), *Borderline personality disorder and the conversational model: A clinician's manual* (pp. 267-290). New York: Norton.
- Caldwell, D. (2010) Making Many meanings in popular rap music. In A. Mahboob, & N. Knight (Eds.), *Applicable Linguistics* (pp. 234-251). London: Continuum.
- Caldwell, D. (2014a). The interpersonal voice: Applying appraisal to the rap and sung voice. *Social Semiotics*, 24(1), 40-55.
- Caldwell, D. (2014b). A comparative analysis of rapping and singing: Perspectives from systemic phonology, social semiotics and music studies. In W. Bowcher, & B. Smith (Eds.), *Recent studies in systemic phonology Volume I: Focus on the English Language* (pp. 235-263). London: Equinox.
- Caldwell, D., & Zappavigna, M. (2011). Visualizing multimodal patterning. In S. Dreyfus, S. Hood, & M. Stenglin (Eds.), *Semiotic margins: Meaning in multimodalities* (pp. 229-242). Continuum.
- Chafe, W. (2002). Prosody and emotion in a sample of real speech. In P. H. Fries, M. Cummings, D. Lockwood, & W. Sprueill (Eds.), *Relations and Functions within and around language* (pp. 277-315). Bloomsbury.
- Chan, E. (2011). Integrating visual and verbal meaning in multimodal text comprehension: Towards a mode of inter-modal relations. In S. Dreyfus, S. Hood, & M. Stenglin (Eds.), *Semiotic margins: Meaning in multimodalities* (pp. 144-166). Continuum.
- Christie, F. (2002). *Classroom Discourse Analysis: a functional perspective*. Continuum.
- Clark, J., & Yallop, C. (1990). *An introduction to phonetics and phonology*. Blackwell.
- Cleirigh, C. (2011). *Gestural and postural semiosis: A Systemic-Functional linguistic approach to "Body Language"* [Unpublished mss].
- Collins, B., & Mees, I. M. (2013). *Practical phonetics and phonology: a resource book for students*. Routledge.
- Couper-Kuhlen, E. (1986). *An introduction to English prosody*. Tübingen: Niemeyer.
- Couper-Kuhlen, E. (2011). Affectivity in cross-linguistic and cross-cultural perspective. *Mobilisierte Kulturen*, (2), 231-257.
- Creswell, J. W., & Creswell, J. D. (2018). *Research design: Qualitative, quantitative, and mixed methods approaches*. Sage publications.
- Cruttenden, A. (2008). *Gimson's pronunciation of English*. London: Hodder Education.
- Crystal, D. (1969/1975). *Prosodic systems and intonation in English*. London: Cambridge University Press Archive.
- Crystal, D. (1980). *A first dictionary of linguistics and phonetics*. André Deutsch. London.
- Crystal, D., & Quirk, R. (1964). *Systems of prosodic and paralinguistic features in English*. De Gruyter Mouton.
- Darwin, C. (1890/2009). *The expression of the emotions in man and animals*. Cambridge.
- Dewaele, J. M., & Moxsom-Turnbull, P. (2019). Visual cues and perception of emotional intensity among L1 and L2 users of English. *International Journal of Multilingualism*, 1-17.
- Derewianka, B., & Jones, P. (2016) *Teaching language in context* (2nd ed.). Oxford.

- Don, A. (2016). "It is hard to mesh all this": Invoking attitude, persona and argument organisation. *Functional Linguistics*, 3(9), 1-26.
- Douglas-Cowie, E., Campbell, N., Cowie R., & Roach, P. (2003). Emotional speech: Towards a new generation of databases. *Speech Communication*, 40(1), 33–60.
- Eggins, S., & Slade, D. (1997). *Analysing casual conversation*. London: Equinox.
- Ekman, P. (1999). Basic emotions. In T. Dalgleish & M. Power (Eds.), *Handbook of Cognition and Emotion* (pp. 45-60). John Wiley & Sons Ltd.
- Ekman, P., & Friesen, W. V. (1969). The repertoire of nonverbal behavioural categories: Origins, usage and coding. *Semiotica*, 1, 49–98.
- Ekman, P., & Friesen, W. V. (1975/2003). *Unmasking the face: A guide to recognizing emotions from facial clues*. Los Altos, CA: Malor Books.
- Feng, D. (2012). Modelling Appraisal in film: a social semiotic approach. [Unpublished doctoral thesis], National University of Singapore.
- Feng, D., & O'Halloran, K. L. (2012). Representing emotive meaning in visual images: A social semiotic approach. *Journal of Pragmatics*, 44(14), 2067-2084.
- Feng, D., & O'Halloran, K. L. (2013). The multimodal representation of emotion in film: Integrating cognitive and semiotic approaches. *Semiotica*, (197), 79-100.
- Firth, J.R. (1948/1970). Sounds and prosodies. In F. R. Palmer (Ed.) *Prosodic analysis* (pp. 127-152). London: Oxford University Press.
- Fonagy, I., & Magdics, K. (1972). Emotional patterns in intonation and music. In D. Bolinger (Ed.), *Intonation* (pp. 286-312). Harmondsworth, UK: Penguin Books.
- Francisco, V., Hervás, R., Peinado, F., & Gervás, P. (2012). EmoTales: creating a corpus of folk tales with emotional annotations. *Language Resources and Evaluation*, 46, 341-381.
- Fuoli, M. (2018). A stepwise method for annotating APPRAISAL. *Functions of Language*, 25(2), 229-258.
- Germani, M. P., & Rivas, L. I. (2017). A genre approach to prosody: Teaching intonation from a discourse perspective. *Proceedings of the Phonetics Teaching and Learning Conference, UK, PTLC2017*, 49-53.
- Greaves, W. S. (2007). Intonation in systemic functional linguistics. In R. Hasan, C. M. I. M. Matthiessen, & J. Webster (Eds.), *Continuing discourse on language: A functional perspective Vol. 2* (pp. 979–1025). London: Equinox.
- Grimm, J., & Grimm, W. (1812). Cinderella. *Kinder-und Hausmärchen*.
- Gross, J. (2001). *Speaking in Other Voices – An ethnography of Walloon puppet theatres*. Amsterdam: John Benjamins.
- Halliday, M. A. K. (1967). *Intonation and Grammar in British English*. The Hague: Mouton de Gruyter.
- Halliday, M. A. K. (1970). *Language structure and language function*. In: J. Lyons (Ed.), *New Horizons in Linguistics*. Harmondsworth: Penguin.
- Halliday, M. A. K. (1971/2016). Linguistic function and literary style: An inquiry into the language of William Golding's

- 'The Inheritors'. In D. Freeman (Ed.), *Essays in modern stylistics* (pp. 325-360). Taylor & Francis Group, 325-360.
- Halliday, M. A. K. (1977/2003). The context of linguistics. In J. Webster (Ed.), *On language and linguistics: Volume 3 in the collected works of M. A. K. Halliday* (pp. 74-91). Continuum.
- Halliday, M. A. K. (1978). *Language as social semiotic*. Edward Arnold.
- Halliday, M. A. K. (1979/2002). Modes of meaning and modes of expression: Types of grammatical structure, and their determination by different semantic functions. In J. Webster (Ed.), *On grammar: Volume 1 in the collected works of M. A. K. Halliday* (pp. 196-218). Continuum.
- Halliday, M.A.K. (1985). *Spoken and written language*. Deakin University Press.
- Halliday, M. A. K. (1992). A systemic interpretation of Peking syllable finals. In P. Tench (Ed.) *Studies in systemic phonology* (pp 98-121). Bloomsbury.
- Halliday, M. A. K. (1994). *An introduction to Functional Grammar*. Edward Arnold.
- Halliday, M. A. K. (2004). Things and relations: Regrammaticizing experience as technical knowledge. In J. J. Webster (Ed.), *Collected works of M. A. K. Halliday, Vol. 5: The Language of Science* (pp. 49-101). Bloomsbury.
- Halliday, M. A. K., & Greaves, W. S. (2008). *Intonation in the Grammar of English*. Equinox Pub.
- Halliday, M. A. K., & Matthiessen, C. M. I. M. (1999). *Construing experience through meaning: A Language-Based Approach to Cognition*. Cassell.
- Halliday, M. A. K., & Matthiessen, C. M. I. M. (2004) *An introduction to functional grammar* (3rd ed.). Routledge.
- Halliday, M. A. K., & Matthiessen, C. (2014). *An introduction to functional grammar* (4th ed.). Routledge.
- Halliday, M. A. K., & Webster, J. J. (2009). *Continuum companion to systemic functional linguistics*. Continuum.
- Hao, J., & Hood, S. (2019). Valuing science: The role of language and body language in a health science lecture. *Journal of Pragmatics*, 139, 200-215.
- Hasan, R. (1984/1996). *The Nursery Tale as Genre*. Cassell.
- Hasan, R. (1985). *Linguistics, language and verbal art*. Deakin University Press.
- Hasan, R. (1996). On teaching literature across cultural distances. In J. E. James (Ed.), *The Language-Culture Connection* (pp. 34-63). SEAMEO Regional Language Centre.
- Hasan, R. (2014). Towards a paradigmatic description of context: Systems, metafunctions, and semantics. *Functional Linguistics*, 1(4), 1-54.
- He, Y. (2020). *Animation as a semiotic mode: construing knowledge in science animated videos*. [Unpublished doctoral thesis], University of Sydney.
- Henderson-Brooks, C. (2006). *What Type of Person am I, Tess?: The complex tale of self in psychotherapy* [Unpublished doctoral dissertation], Macquarie University.
- Hjelmslev, L. (1961). *Prolegomena to a theory of language*. Madison: University of Wisconsin Press.
- Hood, S. (2006). The persuasive power of prosodies: Radiating values in academic writing. *Journal of English for*

- Academic Purpose*, 5(1), 37-49.
- Hood, S. (2008). Summary writing in academic contexts: implicating meaning in processes of change. *Linguistics and Education*, 19, 351–65.
- Hood, S. (2010). *Appraising Research: Evaluation in Academic Writing*. London: Palgrave Macmillan.
- Hood, S. (2011). Body language in face-to-face teaching: A focus on textual and interpersonal meaning. In S. Dreyfus, S. Hood, & M. Stenglin (Eds.), *Semiotic margins: Meaning in multimodalities* (pp. 31-52). Continuum.
- Hood, S. (2019). Appraisal. In G., Thompson, W. L., Bowcher, L. Fontaine, & D. Schönthal (Eds.), *The Cambridge handbook of systemic functional linguistics* (pp. 382-409). Cambridge University Press.
- Hood, S., & Hao, J. (2021). Grounded learning: Telling and showing in the language and paralanguage of a science lecture. In K. Maton, J. R. Martin, & Y. J. Doran (Eds.), *Teaching science: Knowledge, language, pedagogy* (pp. 226-257). Routledge.
- Hood, S., & Martin, J. R. (2007). Invoking attitude: The play of graduation in appraising discourse. In J. J. Webster, C. M. I. M. Matthiessen, & R. Hasan (Eds.), *Continuing Discourse on Language, Volume 2* (pp. 739–764). Sheffield: Equinox.
- Hunston, S. (2000). Evaluation and the planes of discourse: Status and value in persuasive texts. In S. Hunston, & G. Thompson (Eds.), *Evaluation in text: Authorial stance and the construction of discourse* (pp. 176–206). Oxford: Oxford University Press.
- Humphrey, S., & Dreyfus, S. (2012). Exploring the interpretive genre in Applied Linguistics. *Indonesian Journal of SFL*, 1(2), 156-174.
- Hwang, H. C., & Matsumoto, D. (2016). Facial expressions. In D. Matsumoto, H. C. Hwang, & M. G. Frank (Eds.), *APA handbook of nonverbal communication* (257-287). American Psychological Association.
- Izard, C. (1977). *Human Emotions*. Plenum Press, New York.
- Jewitt, C., Bezemer, J., & O'Halloran, K. (2016). *Introducing multimodality*. Routledge.
- Johnstone, T., & Scherer, K. R. (2000). Vocal communication of emotion. In M. Lewis, & J. Haviland (Eds.), *Handbook of emotions*. Vol. 2 (pp. 220-235). Guilford.
- Johnstone, T., Van Reekim, C. M., & Scherer, K. R. (2001). Vocal expression correlates of appraisal processes. In K. R. Scherer, A. Schorr, & T. Johnstone (Eds.), *Appraisal processes in emotion: Theory, methods, research* (pp. 271-284). Oxford University Press.
- Jones, P., & Thomas, D. (2022). Oral language: Learning to speak and listen. In D. Thomas, & A. Thomas, *Teaching and learning primary English* (pp. 40-57). Oxford University Press.
- Juslin, P. N., & Scherer, K. R. (2005). *Vocal expression of affect*. Oxford University Press.
- Keltner, D., Sauter, D., Tracy, J., & Cowen, A. (2019). Emotional expression: Advances in basic emotion theory. *Journal of nonverbal behavior*, 43, 133-160.
- Kendon, A. (1972). Some relationships between body motion and speech: An analysis of an example. In A. W. Siegman, &

- B. Pope (Eds.), *Studies in dyadic communication* (pp. 177–210). New York: Pergamon.
- Kendon, A. (2004). *Gesture: Visible action as utterance*. Cambridge: Cambridge University Press.
- Knight, N. K. (2011). The interpersonal semiotics of having a laugh. In S. Dreyfus, M. Stenglin, & S. Hood (Eds.), *Semiotic margins: Meaning in multimodalities* (pp. 7-30). Bloomsbury Publishing.
- Kress, G.R. (2010). *Multimodality: a social semiotic approach to contemporary communication*. Routledge.
- Kress, G.R., & van Leeuwen, (1996/2001). *Reading images: The grammar of visual design*. Routledge.
- Labov, W. (1972). *Language in the inner city: Studies in the Black English vernacular*. University of Pennsylvania Press.
- Labov, W., & Waletzky, J. (1967). Narrative analysis: Oral versions of personal experience. In J. Helm (Ed.), *Essays on the verbal and visual arts: proceedings of the 1966 Annual Spring Meeting of the American Ethnological Society* (pp. 12-44). Seattle: University of Washington.
- Ladd, D.R. (1980). *The structure of intonation meaning*. Bloomington: Indiana UP.
- Ladd, D.R. (2008). *Intonational phonology*. Cambridge: CUP.
- Ladefoged, P. (1975). *A course in phonetics*. Harcourt Brace Javanovick, Inc.
- Laukka, P., Elfenbein, H. A., Thingujam, N. S., Rockstuhl, T., Iraki, F. K., Chui, W., & Althoff, J. (2016). The expression and recognition of emotions in the voice across five nations: A lens model analysis based on acoustic features. *Journal of personality and social psychology*, 111(5), 686-705.
- Laver, J. (1980). *The phonetic description of voice quality*. Cambridge: Cambridge University Press.
- Lemke, J. L. (1998). Resources for attitudinal meaning; evaluative orientations in text semantics. *Functions of Language*, 5(1), 33–56.
- Levinson, S. C. (1988). Putting linguistics on a proper footing: Explorations in Goffman's participation framework. In P. Drew, & A. Wootton (Eds.), *Goffman: Exploring the interaction order* (pp. 161-227). Polity Press.
- Liang, S., & Fu, Y. (2016). Otter.ai. (Individuals – free version) [Computer software]. Otter ai. <https://otter.ai/>
- Lim, F. V. (2018). Developing a systemic functional approach to teach multimodal literacy. *Functional linguistics*, 5(13), 1-17.
- Logi, L., & Zappavigna, M. (2021). Impersonated personae–paralanguage, dialogism and affiliation in stand-up comedy. *Humor*, 34(3), 339-373.
- Logi, L., Zappavigna, M., & Martin, J. R. (2022). Bodies talk: Modelling paralanguage in systemic functional linguistics. In D. Caldwell, J. S. Knox, & J. R. Martin (Eds.), *Applicable linguistics and social semiotics: Developing theory from practice* (pp.487-506). Bloomsbury.
- Lorette, P., & Dewaele, J. M. (2019). The relationship between bi/multilingualism, nativeness, proficiency and multimodal emotion recognition ability. *International Journal of Bilingualism*, 23(6), 1502-1516.
- Lwin, S. M. (2010). Capturing the dynamics of narrative development in an oral storytelling performance: A multimodal perspective. *Language and Literature*, 19(4), 357-377.
- Lwin, S. M. (2019). *A multimodal perspective on applied storytelling performances: Narrativity in context*. Routledge.

- Lwin, S. M., & Teo, P. (2015). Crossing borders: A multimodal perspective on storytelling. *Storytelling, Self, Society*, 11(2), 211-245.
- Lukin, A., & Rivas, L. I. (2020). Prosody and ideology: A case study of one news report on the 2003 invasion of Iraq. *Language, context and text*, 3(2), 302-334.
- Macken-Horarik, M., & Martin, J. R. (2003). *Negotiating heteroglossia: Social perspectives on evaluation*. Special Issue. *Text* 23 (2).
- Macken-Horarik, M. (2003). Appraisal and the special instructiveness of narrative. *Text*, 32(2), 285–312.
- Macken-Horarik, M., & Isaac, A. (2014). Appraising Appraisal. In G. Thompson, & L. Alba-Juez (Eds.), *Evaluation in context* (pp. 67-92). John Benjamins Publishing Company.
- Mackenzie, J. L., & Alba-Juez, L. (2019). *Emotion in discourse*. John Benjamins.
- Macnaught, L. (2018). Multimodal Metalanguage. In H. de Silva Joyce & S. Feez (Eds.), *Multimodality across classrooms: Learning about and through different modalities* (pp. 144–160). NY: Routledge.
- Macquarie Dictionary. (n.d.). Cry. In Macquarie Dictionary.com. Retrieved January 3, 2024, from https://www.macquariedictionary.com.au/features/word/search/?search_word_type=Dictionary&word=cry
- Macquarie Dictionary. (n.d.). Wow. In Macquarie Dictionary.com. Retrieved January 3, 2024, from https://www.macquariedictionary.com.au/features/word/search/?search_word_type=Dictionary&word=wow
- Martin, J. R. (1992a). *English text: System and structure*. Benjamins, Amsterdam.
- Martin, J. R. (1992b). Macro-proposals: meaning by degree. In W. C. Mann, & S. A. Thompson (Eds.), *Discourse description: Diverse linguistic analyses of a fund-raising text* (pp. 359-395). John Benjamins Publishing.
- Martin, J. R. (1996). Evaluating disruption: Symbolising theme in junior secondary narrative. In R. Hasan, & G. Williams (Eds.), *Literacy in society* (pp. 124-171). Longman.
- Martin, J. R. (1999). Modelling context: A crooked path of progress in contextual linguistics. In M. Ghadessy (Ed.), *Text and Context in Functional Linguistics* (pp. 25–61). Amsterdam: John Benjamins Publishing.
- Martin, J. R. (2000) Beyond exchange: appraisal systems in English. In S. Hunston, & G. Thompson (Eds.), *Evaluation in text: Authorial stance and the construction of discourse* (pp. 142-175). Oxford University Press.
- Martin, J. R. (2004). Sense and sensibility: Texturing evaluation. In J. A. Foley, *Language, education and discourse: Functional approaches* (pp. 270-304). Continuum.
- Martin, J. R. (2008). Tenderness: Realisation and instantiation in a Botswanan town. *Systemic functional linguistics in use: Odense working papers in language and communication*, 29, 30-58.
- Martin, J. R. (2009). Genre and language learning: a social semiotic perspective. *Linguistics and Education*, 20, 10-21.
- Martin, J.R. (2010). Semantic variation: Modelling realisation, instantiation and individuation in social semiosis. In M. Bednarek, & J.R. Martin (Eds.), *New Discourse on Language: Functional Perspectives on Multimodality, Identity, and Affiliation* (pp. 1-34). London: Continuum.
- Martin, J. R. (2011). Multimodal Semiotics: Theoretical Challenges. In S. Dreyfus, S. Hood, & M. Stenglin (Eds.), *Semiotic*

- Margins: Meaning in Multimodalities* (pp. 243–270). London/New York: Continuum International Publishing Group.
- Martin, J. R. (2013). *Interviews with Michael Halliday: Language Turned Back on Himself*. London: Bloomsbury.
- Martin, J. R. (2014). Evolving Systemic Functional Linguistics: beyond the clause. *Functional Linguistics*, 1(3).
- Martin, J. R. (2017). The discourse semantics of attitudinal relations: Continuing the study of lexis. *Russian Journal of Linguistics*, 21(1), 22-47.
- Martin, J. R. (2018). Meaning beyond the clause: Co-textual relations. *Linguistics and the Human Sciences*, 11(2-3), 203-235.
- Martin, J. R. (2020a). The effability of semantic relations: Describing attitude. *Journal of Foreign Languages*, 43(6), 2-20.
- Martin, J. R. (2020b). Metaphors we feel by: Stratal tension. *Journal of World Languages*, 6(1-2), 8-26.
- Martin, J. R. (2021, December 18). *Mapping Feeling: Attitudinal Relations*. [Paper presentation]. International Conference on Applicable Linguistics and appraisal Studies, Martin Centre, Shanghai Jiao Tong University, China.
- Martin, J. R., & Dreyfus, S. (2015). Scaffolding semogenesis: Designing teacher/student interactions for face-to-face and online learning. In S. Starc, C. Jones, & A. Maiorani (Eds.). *Meaning making in text: Multimodal and multilingual functional perspectives* (pp. 265-298). London: Palgrave Macmillan UK.
- Martin, J. R., & Plum, G. (1997). Construing experience: Some story genres. *Journal of Narrative and Life History*, 7 (1), 299-308.
- Martin, J. R., & Rose, D. (2003). *Working with discourse: Meaning beyond the clause*. London: Continuum.
- Martin, J. R., & Rose, D. (2008). *Genre relations: Mapping culture*. Equinox.
- Martin, J. R., & Rose, D. (2012). Genres and texts: Living in the real world. *Indonesian Journal of Systemic Functional Linguistics*, 1(1), 1-21.
- Martin, J.R. & White, P. R. R. (2005). *The language of Evaluation. Appraisal in English*. Hampshire & New York: Palgrave Macmillan.
- Martin, J.R. & Zappavigna, M. (2016). The rites of passion: Remorse, apology and forgiveness in Youth Justice Conferencing. *Linguistics and the Human Sciences*, 12(2-3), 101-121.
- Martin, J. R., & Zappavigna, M. (2018). Embodied meaning: A systemic functional perspective on body language', *Contemporary Rhetoric*, 1: 2–29.
- Martin, J. R., & Zappavigna, M. (2019). Embodied meaning: A systemic functional perspective on paralanguage. *Functional Linguistics*, 6(1), 1-33.
- Martin, J. R., Zappavigna, M., Dwyer, P., & Cleirigh, C. (2013), Users in uses of language: Embodied identity in Youth Justice Conferencing', *Text and Talk*, 33(4-5), 467-496.
- Martinec, R. (2001). Interpersonal resources in action. *Semiotica*, 135 (1/4), 117-145.
- Matthiessen, C.M.I.M. (2007). The multimodal page. In T. Royce, & W. L. Bowcher (Eds.), *New directions in the analysis of multimodal discourse* (pp. 1-62). Mahway, NJ: Lawrence Erlbaum.

- Matthiessen, C.M.I.M. (2009). Multisemiosis and context-based register typology. In E. Ventola, & M. Guijarro (Eds.), *The world told and the world shown: Multisemiotic issues* (pp. 11-38). London: Palgrave Macmillan.
- Matthiessen, C.M.I.M. (2021). The architecture of phonology according to Systemic Functional Linguistics. In T. Kazuhiro, W. Canzhong, & D. Slade (Eds.), *Systemic functional linguistics, part I: Vol. 1 in the collected works of Christian M.I.M. Matthiessen* (pp. 288-338). Sheffield: Equinox.
- Matthiessen, C. M.I.M., Lukin, A., Butt, D. G., Cleirigh, C., & Nesbitt, C. (2005). A case study of multi-stratal analysis. *Australian Review of Applied Linguistics. Supplement Series*, 19(1), 123-150.
- McCabe, A. (2021). *A functional linguistic perspective on developing language*. Routledge.
- McDonald, E. (2021). The signifying voice: Materiality and sociality in language and music. *Language, context and text*, 3(1), 1-32.
- McNeill, D. (1992). *Hand and mind: What gestures reveal about thought*. Chicago: University of Chicago Press.
- McNeill, D. (2000). *Language and gesture*. Chicago: University of Chicago Press.
- McNeill, D. (2012). *How language began: Gesture and speech in human evolution*. Cambridge: Cambridge University Press.
- Mehrabian, A. (1972). *Nonverbal communication*. Transaction Publishers.
- Meyer-Eppler, W. (1957). Realization of prosodic features in whispered speech. *Journal of the Acoustical Society of America*, 29, 104-106.
- Mills, K. A., & Unsworth, L. (2016). Multimodal Literacy: Oxford Research Encyclopedia of Education.
- Mills, K. A., & Unsworth, L. (2017). iPad animations: Powerful multimodal practices for adolescent literacy and emotional language. *Journal of Adolescent & Adult Literacy* 61(6), 609-620.
- Montaño, R., & Alías, F. (2016). The role of prosody and voice quality in indirect storytelling speech: Annotation methodology and expressive categories. *Speech Communication*, 85, 8-18.
- Moore, A. R. (2017). Register analysis in systemic functional linguistics. In R. Bartlett, & G. O'Grady (Eds.), *The Routledge handbook of systemic functional linguistics* (pp. 418-456). Routledge.
- Moore, A. R., Butt, D., Ellis-Clarke, J., & Cartmill, J. (2010). Linguistic analysis of verbal and non-verbal communication in the operating room. *ANZ journal of surgery*, 80(12), 925-929.
- NAPS (2012) Núcleos de Aprendizajes Prioritarios: Lenguas Extranjeras. Ministerio de Educación – Presidencia de la Nación Argentina. Consejo Federal de Educación.
- Ngo, T. (2018). Gestures as transduction of characterisation in children's literature animation adaptation. *Australian Journal of Language and Literacy*, 41, 30-43.
- Ngo, T., Hood, S., Martin, J. R., Painter, C., Smith, B. A., & Zappavigna, M. (2022). *Modelling Paralanguage Using Systemic Functional Semiotics*. London: Bloomsbury.
- Ngo, T., & Spreadborough, K., (2021) Exploring a systemic functional semiotics approach to understanding emotional expression in singing performance: Implications for music education. *Research studies in music education*, 1-24.

- Noad, B. (2016). Emotions in Film trailers: A social semiotic analysis of wordings, intonation and music. [Unpublished doctoral thesis], University of New England.
- Noad, B., & Barton, G. (2018). Emotion Resonance and Divergence: a semiotic analysis of music and sound in “The Lost Thing” an animated short film and “Elizabeth” a film trailer. *Social Semiotics*, 30(2), 206-224.
- Noad, B., & Unsworth, L. (2007). Aural perspective and social distance in ‘The Queen’ film trailer. *Literacy learning: the middle years*, 15(3), 8-19.
- O’Connor, J. D. & Arnorld, G. F. (1973). *Intonation of Colloquial English* (2nd ed.). London: Longman.
- O'Donnell, M. (2014). Exploring identity through Appraisal Analysis: A corpus annotation methodology. *Linguistics and the Human Sciences*, 9(1), 95-116.
- O’Grady, G. (2010). *A grammar of spoken English: The intonation of increments*. London: Continuum.
- O’Grady, G. (2020). Is there a role for prosody within register studies: And if so what and how? *Language, Context and Text: The social semiotic Forum* 2 (1), 59-90.
- O’Halloran, K. (2008). Systemic functional-multimodal discourse analysis (SD-MDA): Constructing ideational meaning using language and visual imagery. *Visual communication* 7, 443-475.
- O’Toole, M. (1994). *The language of displayed art*. London: Leicester University Press.
- Page, R. (2003). An analysis of APPRAISAL in childbirth narratives with special consideration of gender and storytelling style. *Text* 23(2), 211-237.
- Painter, C. (2003). Developing attitude: An ontogenetic perspective on APPRAISAL. *Text & Talk*, 23(2), 183-209.
- Painter, C., & Martin, J. R. (2011). Intermodal complementarity: Modelling affordances across image and verbiage in children’s picture books. *Studies in functional linguistics and discourse*, 132-158.
- Painter, C., Martin, J. R., & Unsworth, L. (2013). *Reading visual narratives: Image analysis of children’s picture books*. London: Equinox.
- Pascual, G., Germani, M. P., Rivas, L. I., Ariztimuño, L. I., & Cóccaro, M. (2010). La Unidad Tonal: aplicación y comparación de tres puntos de vista fonológicos a conversaciones en inglés. *Proceedings of the I Congreso Nacional “El Conocimiento como Espacio de Encuentro”*.
- Pavlenko, A. (2007). *Emotions and multilingualism*. Cambridge University Press.
- Pellowsky, A. (1977). *The world of storytelling*. New York: R.R. Bowker.
- Perrault, C. (1967). *Cinderella/The little glass slipper*. Scarsdale, N.Y.: Bradbury Press.
- Pike, K. L. (1945). *The intonation of American English*. Ann Arbor: University of Michigan Press.
- Pike, K. L. (1967). *Language in relation to a unified theory of the structure of human behavior*. The Hague: Mouton & Co.
- Pike, K. L. (1982). *Linguistic concepts: An introduction to Tagmemics*. Lincoln; London: University of Nebraska Press.
- Plum, G. (1988). *Text and contextual conditioning in spoken English: A genre-based approach*. [Unpublished doctoral thesis]. University of Sydney.
- Poyatos, F. (1993). *Paralanguage: A linguistic and interdisciplinary approach to interactive speech and sound*. John

Benjamins Publishing Company.

- Poynton, C. (1990). *Address and the semiotics of social relations: a systemic-functional account of address forms and practices in Australian English*. [Unpublished doctoral thesis]. University of Sydney.
- Poynton, C. (1996). Amplification as a grammatical prosody: Attitudinal modification in the nominal group. In M. Berry, C. Butler, R. Fawcett, & G. Huang (Eds.), *Meaning and form: Systemic functional interpretations* (pp. 211-227). Norwood, N.J.: Ablex.
- Ramírez Verdugo, M. D. (2021). *L2 Intonation Discourse. Research Insights*. Routledge.
- Ramírez, A., Moyano, E. I., & Martin, J. R. (2021). A language-based theory of learning in the disciplines and for acting in social life. *Íkala, Revista de Lenguaje y Cultura*, 26(1), 11-17.
- Rintell, E. M. (1984). But how did you feel about that? The learner's perception of emotion in speech. *Applied linguistics*, 5(3), 255-264.
- Rivas, L. I. (2017). Looking at genres from a phonological perspective. *Transforming Contexts*, 12.
- Roach, P. (1992). *Introducing phonetics*. Penguin Group.
- Roach, P. (2000). Techniques for the phonetic description of emotional speech. In R. Cowie, E. Douglas-Cowie & M. Schroeder (Eds.), *Proceedings of the ISCA Workshop on Speech and Emotion* (pp. 53-59).
- Roach, P. (2009). *English phonetics and phonology fourth edition: A practical course*. Cambridge University Press.
- Roach, P., Stibbard, R., Osborne, J., Arnfield, S., & Setter, J. (1998). Transcription of Prosodic and Paralinguistic Features of Emotional Speech, *Journal of the International Phonetic Association*, 28 (1-2), 83-94.
- Rose, D. (2005). Narrative and the origins of discourse: Construing experience in stories around the world. *Australian Review of Applied Linguistics. Supplement Series*, 19(1), 151-173.
- Rose, D. (2006). Reading genre: A new wave of analysis. *Linguistics and the human sciences*, 2(2), 185.
- Rose, D. (2019). Building a pedagogic Metalanguage I: Curriculum Genres. In Martin, J. R., Maton, K., & Y. J. Doran (Eds.), *Accessing academic discourse: Systemic functional linguistics and legitimation code theory* (pp. 236-267). Routledge.
- Rose, D. (2020). The Baboon and the Bee: exploring register patterns across languages. In J. R., Martin, Y. J., Doran, & G. Figueredo (Eds.), *Systemic Functional Language Description: Making Meaning Matter* (pp. 273-306). London: Routledge.
- Rose, D., & Martin, J. R. (2012). *Learning to write, reading to learn: Genre, knowledge and pedagogy in the Sydney School*. London: Equinox.
- Rothery, J., & Stenglin, M. (1997). *Entertaining and instructing: Exploring experience through story*. In F., Christie, & J. R., Martin (Eds.), *Genre and institutions. Social processes in the workplace and school* (pp. 231-263). London: Cassell.
- Rothery, J., & Stenglin, M. (2000). Interpreting literature: The role of appraisal. In L. Unsworth (Ed.), *Researching language in schools and communities: Functional linguistic perspectives* (pp. 222-244). London: Cassell.

- Royce, T. (1998). Synergy on the page: Exploring intersemiotic complementarity in page-based multimodal text. In *JASFL Occasional Papers 1* (pp. 25-49). Tokyo: Japan Association of Systemic Functional Linguistics (JASFL).
- Royce, T. D. (2007). Multimodal communicative competence in second language contexts. In T. D. Royce & W. L. Bowcher (Eds.), *New directions in the analysis of multimodal discourse* (pp. 361-390). Routledge.
- Sano, M., & Thomson, E. A. (2008). Japanese Folk Tales: text structure and evaluative expressions. In C. B. Cloran & M. Zappavigna (Eds.), *Bridging Discourses: ASFLA 2007 Online Proceedings* (pp. 1-17). South Australia: Australian of Systemic Functional Linguistics Association.
- Scherer, K. R. (1986). Vocal affect expression: a review and a model for future research. *Psychological bulletin*, 99(2), 143-165.
- Scherer, K. R. (2003). Vocal communication of emotion: A review of research paradigms. *Speech communication*, 40(1-2), 227-256.
- Scherer, K. R. (2019). Acoustic Patterning of Emotion Vocalizations. In S. Frühholz, & P. Belin (Eds.), *The Oxford Handbook of Voice Perception* (pp. 61-92). Oxford.
- Scherer, K. R., Dieckmann, A., Unfried, M., Ellgring, H., & Mortillaro, M. (2021). Investigating appraisal-driven facial expression and inference in emotion communication. *Emotion*, 21(1), 73-95.
- Scherer, K. R., & Ellgring, H. (2007). Multimodal expression of emotion: Affect programs or componential appraisal patterns? *Emotion* 7(1), 158-171.
- Scherer, K. R., Ladd, D. R., & Silverman, K. E. (1984). Vocal cues to speaker affect: Testing two models. *The Journal of the Acoustical Society of America*, 76(5), 1346-1356.
- Schuller, B., Batliner, A., Steidl, S., & Seppi, D. (2011). Recognising realistic emotions and affect in speech: State of the art and lessons learnt from the first challenge. *Speech communication* 53(9-10), 1062-1087.
- Sinclair, J. (2004). *Trust the Text: Language, Corpus and Discourse*. Edited with Ronald Carter. Routledge.
- Smith, B. A. (2008) *Intonation systems and register: a multidimensional exploration*. [Unpublished doctoral dissertation], Macquarie University.
- Smith, B. A. (2012). Speech and writing: Intonation within multimodal studies. In *Multimodal Studies* (pp. 59-74). Routledge.
- Smith, B. A., & Greaves, W.S. (2015). Intonation. In J. J., Webster (Ed.), *The Bloomsbury Companion to MAK Halliday* (pp. 291-313). Bloomsbury Publishing.
- Soler, L. R., & Bombelli, G. (2003). *A step towards humanizing reading aloud*. Humanizing our teaching practice: Minding the whole person. *FAAPI 2003 conference proceedings*, (pp. 168-173).
- Stibbard, R.M. (2001). Vocal expressions of emotions in non-laboratory speech: an investigation of the Reading/Leeds Emotion in Speech Project annotation data. [Unpublished doctoral dissertation]. University of Reading.
- Styler, W. (2015). Using Praat for linguistic research. *University of Colorado at Boulder Phonetics Lab*. (version 1.6). Retrieved from: <http://savethevowels.org/praat>

- Swann, J. (2002). A man amongst men: The intersection of verbal, visual, and vocal elements in an oral narrative. In I. Blayer, & M. Sanchez (Eds.), *Storytelling: interdisciplinary and intercultural perspectives* (pp. 145-161). New York: Peter Lang.
- Swann, J. (2006). Text and performance. In S. Goodman, & K. O'Halloran (Eds.), *The art of English: Literary creativity* (pp. 145– 194). Basingstoke: Palgrave Macmillan and the Open University.
- Tench, P. (1976). Double ranks in a phonological hierarchy. *Journal of Linguistics*, 12, 1- 20.
- Tench, P. (1981). *Pronunciation skills*. London: Macmillan.
- Tench, P. (1996). *The intonation systems of English*. Cassell.
- Tench, P. (2020). Intonation in semantic system networks. In G., Tucker, G., Huang, L., Fontaine, & E., McDonald, *Approaches to systemic functional grammar: Convergence and divergence* (pp. 248-268). Equinox.
- Thibault, P. 1987/2013. An interview with Michael Halliday. In J. R., Martin (Ed.), *Interviews with M.A.K. Halliday: Language Turned Back on Himself* (pp. 73-94). Bloomsbury Academic: London and New York.
- Thomson, E. (2017). Once upon a time: Grammar, structure and meaning in Japanese folktales. In E. A. Thomson, M. Sano, & H. de Silva Joyce (Eds.), *Mapping genres, mapping culture: Japanese texts in context* (pp. 191-211). John Benjamins Publishing Company.
- Thompson, G. (1998). Resonance in text. In A. Sanchez-Mararro, & R. Carter (Eds.), *Linguistic choice across genres: Variation in spoken and written English* (pp. 29–46). Amsterdam: John Benjamins.
- Thompson, G. (2014). affect and emotion, target-value mismatches, and Russian dolls: Refining the APPRAISAL model. In G. Thompson, & L. Alba-Juez (Eds.), *Evaluation in context* (pp. 47-66). John Benjamins Publishing Company.
- Tian, P. (2011). *Multimodal evaluation: Sense and sensibility in Anthony Browne's picture books*. [Unpublished doctoral thesis]. University of Sydney.
- Trubetskoy, N. S. (1939/1969). *Principles of phonology*. Berkeley: University of California Press.
- Unsworth, L. (2015). Persuasive narratives: Evaluative images in picture books and animated movies. *Visual communication*, 14(1), 73-96.
- Unsworth, L., & Mills, K. A. (2020). English language teaching of attitude and emotion in digital multimodal composition. *Journal of Second Language Writing*, (47), 100712.
- van Leeuwen, T. (1985). Rhythmic structure of the film text. In T.A. van Dijk (Ed.), *Discourse and communication – new approaches to the analysis of mass media discourse and communication* (pp. 216-232). Berlin, de Gruyter.
- van Leeuwen, T. (1992). Rhythm and social context: Accent and juncture in the speech of professional radio announcers. In P., Tench (Ed). *Studies in systemic phonology* (pp. 231-262). London: Frances Pinter.
- van Leeuwen, T. (1999). *Speech, Music, Sound*. London: Macmillan Press Ltd.
- van Leeuwen, T. (2005). *Introducing Social Semiotics*, Routledge, Abingdon.
- van Leeuwen, T. (2014/2017). Parametric systems: the case of voice quality. In C. Jewitt (Ed.), *The Routledge Handbook of Multimodal Analysis* (pp. 76-85). London/New York: Routledge.

- van Leeuwen, T. (2017). Multimodal literacy. *Metaphor*, (4), 17-23.
- van Leeuwen, T. (2021, August 24). *Emotion and multimodality: a social semiotic approach*. [Paper presentation]. International Conference on Multimodality: multimodality for transformation, Pontifical Catholic University of Valparaíso, Chile.
- van Leeuwen, T. (2022). *Multimodality and Identity*. Routledge.
- Wallbott, H. G. (1998). Bodily expression of emotion. *European Journal of Social Psychology*, 28, 879-896.
- Wan, J. Y. N. (2010). Call Centre Discourse: Graduation in Relation to Voice Quality and Attitudinal Prole. In G. Forey, & J. Lockwood (Eds.), *Globalization, communication and the workplace: Talking across the world*. (106-124). A&C Black.
- Webster, J. J. (2009). *Continuum Companion to Systemic Functional Linguistics*. Continuum.
- Wegener, R., Kohlschein, C., Jeschke, S., & Neumann, S. (2017, October). EmoLiTe—A database for emotion detection during literary text reading. In *2017 Seventh International Conference on Affective Computing and Intelligent Interaction Workshops and Demos (ACIIW)* (pp. 62-67). IEEE.
- Welch, G. F. (2005). Singing as communication. *Musical Communication*, 1, 239–259.
- White, P. R. (2003). Beyond modality and hedging: A dialogic view of the language of intersubjective stance. *Text & Talk*, 23(2), 259-284.
- Wichmann, A. (2000) *Intonation in text and discourse: Beginnings, middles and ends*. Longman.
- Williams, L. Oral language in the secondary school. *mETaphor*, 1, 7-13.
- Zappavigna, M., Dwyer, P., & Martin, J. (2008). Syndromes of meaning: exploring patterned coupling in a NSW Youth Justice Conference. In A. Mahboob & N. Knight (Eds.), *Questioning Linguistics* (pp. 103–117). Newcastle: Cambridge Scholars Publishing.
- Zappavigna, M., Cleirigh, C., Dwyer, P., & Martin, J. R. (2010). The coupling of gesture and phonology. In M. Bednarek, & J. R., Martin (Eds.), *New Discourse on Language: Functional Perspectives on Multimodality, Identity, and Affiliation*, 219–236. London: Continuum.
- Zipes, J. (2016). Once upon a time: Changing the world through storytelling. *Common knowledge*, 22(2), 277-283.

Appendices

Appendix A – Genre and attitudinal analyses of four storytelling performances.

Storyteller 1: Christine

Christine Stages & Phases ¹²⁶	Transcription in monomodal messages	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
	(inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Opening							
Mediation	1- Hello.						
	2- I'm here to tell you a story of a beautiful young girl called Cinderella.		+quality			Cinderella	Teller
Orientation							
Setting Cinderella, her father, mean stepmother and two stepsisters	3- Now, Cinderella lived with her father and her stepmother and two stepsisters.						
	4- Now her stepmother and stepsisters were very mean to Cinderella.	-propriety			upscaled	Stepmother & stepsisters	Narrator
	5- <i>They would make her sweep the house.</i>	t, -propriety				Stepmother & stepsisters	Narrator
	6- <i>They would make her give them cups of tea.</i>	t, -propriety				Stepmother & stepsisters	Narrator
	7- <i>All the time say, 'Cinderella. Cinderella. Please, come here! Come here! Clean my house! Make the bed! Yes, indeed.'</i>	t, -propriety			upscaled	Stepmother & stepsisters	Narrator
Beautifully natured Cinderella	8- And Cinderella was <u>such</u> a beautifully natured (1) girl that she would do it willingly (2) and with a smile (3)	+propriety (1 & 2)		+AFFECT (3)	upscaled (1)	Cinderella (1 & 2)	Narrator (1 & 2) Cinderella (3)
Complication 1: the invitation							
Problem The Prince announcing the ball	9- When it came one day that the prince of the township had said, 'I want to give the people of the town a ball, <u>not for one day, but for two days.</u> '			desire	upscaled	A ball	The prince

¹²⁶ The key identities, qualities and happenings are included in this column for each phase.

Christine Stages & Phases ¹²⁶	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources underlined)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Reaction Excited township	10- The <u>whole</u> township was so excited			interest	upscaled		The whole township
Cinderella's father, stepmother and two stepsisters - invited	11- and, of course, Cinderella's father and Cinderella's stepmother and Cinderella's two stepsisters were invited.						
Reflection Wonderful invitation	12- 'Oh Cinderella, look. 13- We've got an invitation. 14- Oh, how wonderful! 15- <i>I can't wait to meet the prince.</i> '			t, +AFFECT		invitation	Cinderella's father, and/or stepmother and/or stepsisters
Family's interest			+quality	t, +AFFECT	upscaled	invitation	Cinderella's father, and/or stepmother and/or stepsisters
Reflection Cinderella's desire	16- And Cinderella thought ' I'd like to meet the prince too. <i>I don't suppose I could <u>ever</u> meet the prince.</i> Look at me.			desire		Meeting the prince	Cinderella
dirty appearance	I'm full of ash and my clothes are so dirty and raggedy. ' 17- 'Oh,' said Cinderella.	-propriety			upscaled	Cinderella's appearance	Cinderella
			- quality		upscaled	Her clothes	Cinderella
				t, -AFFECT			Cinderella
Event Ball day Stepsisters' beautiful clothes	18- Well, it so happened that that day came, 19- and the ball was that night. 20- And the stepsisters got the most beautiful clothes 21- and they got all their face made up.		+quality		upscaled	Stepsisters' clothes	Narrator
Stepsisters' request for Cinderella to do their hair	22- 'Oh, Cinderella, <i>do my hair,</i> 23- <i>do my hair.</i> 24- <i>You're the <u>only</u> person that could (2) do it!</i> (1) 25- <i>Do it! Do- oh, don't-</i> '			t, desire			Stepsisters
				t, desire			Stepsisters
		+capacity (2)		t, desire (1)	upscaled	Cinderella (2)	Stepsisters (1 & 2)
Cinderella complying	26- And so Cinderella brushed <u>all their hair</u> , the stepmother and the two step sisters.	t, +capacity t, +tenacity		t, desire	upscaled	Cinderella	Narrator

Christine Stages & Phases ¹²⁶	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Evaluation 1							
Reaction Cinderella’s desire	27- ‘Ah, dear’ said Cinderella.			-AFFECT			Cinderella
	28- ‘I wish I could go to the ball.			desire		Going to the ball	Cinderella
Reaction Stepsisters’ negative feelings towards Cinderella	29- ‘Oh, don’t be silly , Cinderella’ said one of the stepsisters.	-capacity		t, -AFFECT		Cinderella	One of the stepsisters
	30- ‘ <i>You can’t go to the ball.</i>	t, -capacity				Cinderella	One of the stepsisters
	31- Look at you.						
	32- You are <u>so</u> dirty	-propriety			upscaled	Cinderella’s appearance	One of the stepsisters
	33- and look at those clothes, <u>all</u> raggedy .		-quality		upscaled	Cinderella’s clothes	One of the stepsisters
	34- The very idea.’						
Resolution – magical fix							
Event Cinderella’s family Going to the ball	35- Well, the night came						
	36- and Cinderella’s father and stepmother and two stepsisters went to the ball.						
Result Cinderella staying	37- And <i>Cinderella stayed in the kitchen and sat in the corner.</i>			t, -AFFECT			Cinderella
Reaction Cinderella’s wish	38- ‘Oh, dear, I wish I could go to the ball.’			desire		Going to the ball	Cinderella
Reflection Godmother’s thoughts	39- ‘And well, so you should.’						
Reaction Cinderella’s fright	40- Cinderella got such a- <u>such</u> a fright .			disquiet	upscaled	Godmother’s sudden appearance	Cinderella
	41- Who was that?						
Description Godmother – old portly woman	42- ‘I am your fairy stepmother.’						
	43- And before her was this rather old, portly, young- no, not young but old, portly woman.						
Reaction Cinderella’s fright	44- ‘ <i>Who <u>on earth</u> are you, ’ said Cinderella.</i>			t, disquiet	upscaled	Godmother	Cinderella
Solution	45- ‘I’m your fairy stepmother- your fairy godmother.						

Christine Stages & Phases ¹²⁶	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources underlined)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Godmother's promise	46- And you should go to the ball.'						
Problem Cinderella's appearance	47- 'But how can I get into the ball?' said Cinderella,						
	48- 'look at me.						
	49- I- I- I'm so dirty	-propriety			upscaled	Cinderella	Cinderella
	50- and my clothes are so raggedy .'		-quality		upscaled	Her clothes	Cinderella
Solution pumpkin	51- 'Well, never you mind.						
	52- What you should do, Cinderella, is go out into the garden and get the biggest pumpkin you can find .'		+valuation		upscaled	Pumpkin	godmother
Event Cinderella finding the biggest pumpkin Godmother's magic changing it into a beautiful coach	53- Well, Cinderella did.						
	54- She went out to the garden, found the biggest, biggest pumpkin she could find.		+valuation		upscaled	Pumpkin	godmother
	55- And the fairy godmother took all the insides of the pumpkin out.						
	56- And then, with her magic wand, went 'Abracadabra Kazam Kazam, Bibbidi-Bobbidi- Boo!'		+valuation			wand	narrator
	57- And that pumpkin just grew and grew into the most beautiful coach you had ever seen .		+quality		upscaled	coach	narrator
Reaction Cinderella's surprise	58- 'Ah,' said Cinderella, ' <i>oh, my goodness.</i> '			t, perturbance		coach	Cinderella
Problem Getting horses Godmother anxious	59- ' <i>Now,</i> ' <i>said the fairy godmother, 'we've got to get some horses.</i>			t, disquiet	upscaled	Getting horses	Godmother
	60- <i>We've got to get some horses.</i>			t, disquiet	upscaled	Getting horses	Godmother
	61- <i>What can we do?</i>			t, disquiet	upscaled	Getting horses	Godmother
	62- <i>We must get some horses.</i>			t, disquiet	upscaled	Getting horses	Godmother
Solution mice	63- <i>Oh, I know.</i>			t, +AFFECT			
	64- I just saw a lot of mice running around.						
	65- So, where are they?						
	66- Come here!						
	67- Come here, little mice.'						
	68- And all the mice came down.						
	69- There were six of them.						

Christine Stages & Phases ¹²⁶	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources underlined)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Mice coming Godmother's magic turning mice into beautiful horses	70- And so the fairy godmother went 'Abracadabra Kazam Kazam, Bibbidi-Bobbidi- Boo!' with her magic wand,		+valuation			wand	narrator
	71- and those mice turned into the <u>most</u> beautiful big horses.		+quality		upscaled	Horses	narrator
	72- All grey, just like the mice were in colour.						
	73- So they hitched the horses up to the carriage.						
Problem Driver missing	74- 'Now <u>we need we need</u> someone to- to drive <i>these horses.</i>			t, disquiet	upscaled	Getting driver	Godmother
	75- <i>What could we do?</i>			t, disquiet			godmother
Solution rat magically changed into a coachman Lizards magically changed into footmen	76- <i>Oh</i> , I know.' said the fairy godmother,			t, +AFFECT			
	77- 'I did see a rat the other day.						
	78- Where are you?						
	79- Come here, come here,' said [to] the rat,						
	80- 'Come here! Come-'						
	81- Well, the rat came,						
	82- and the fairy godmother went 'Abracadabra Kazam Kazam, Bibbidi-Bobbidi-Boo!' with a magic wand,		+valuation			wand	narrator
	83- and there was the coachman.						
	84- And she got two lizards, and went with her wand 'Abracadabra Kazam Kazam, Bibbidi- Bobbidi-Boo!'						
	85- And there were some footmen.						
Reflection Godmother's thoughts	86- 'Now you're ready to go to the ball.'	+capacity				Cinderella	Godmother
Problem Cinderella's clothes raggedy and dirty	87- And Cinderella said, 'But what about my clothes?						
	88- They are <u>so</u> raggedy and dirty !'		-quality -quality		upscaled	Her clothes	Cinderella
Reflection Godmother forgetting	89- ' <i>Oh</i> ' said the fairy godmother, 'Yes.			t, -AFFECT			
	90- Well, I forgot all about that.						
Solution	91- Never mind, never mind.						

Christine Stages & Phases ¹²⁶	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources underlined)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Magic fix	92- Abracadabra Kazam Kazam, Bibbidi-Bobbidi-Boo!'						
Description Beautiful gown	93- And there, Cinderella was in the <u>most beautiful</u> gown that <u>she had ever seen her whole life.</u>		+quality		upscaled	gown	narrator
	94- She had a little tiara that just sat on her head.						
	95- She wore the <u>most beautiful</u> gloves		+quality		upscaled	gloves	narrator
	96- and her dress was <u>pure white.</u>		+quality		upscaled	Gown	narrator
	97- It was <u>divine.</u>		+quality		upscaled	gown	narrator
Event Cinderella going to the ball	98- 'Off you go! Off you go!' said the fairy godmother,						
	99- and so Cinderella went off to the ball.						
Event Prince told about Cinderella	100- <u>And very soon</u> , the prince was told that there was the <u>most beautiful</u> princess that <u>could ever be seen in the whole wide world</u> , in a coach, waiting to come up to be presented.		+quality		upscaled	Cinderella's appearance	narrator
Reaction Prince curious	101- Well, the prince was <u>very curious.</u>			interest	upscaled		prince
Result Prince receiving Cinderella	102 - So he went down and opened the carriage						
Reaction prince's surprise beautiful girl prince falling in love dancing	103- and there, to his <u>surprise</u> , (1) was the <u>most beautiful</u> (2) young girl he had <u>ever seen in his whole life.</u>		+quality (2)	perturbance (1)	upscaled (2)	Beautiful girl (1 & 2)	Prince (1) Narrator (2)
	104- He <u>fell in love</u> with her <u>immediately.</u>			affection	upscaled	Cinderella	prince
	105- He took her up the stairs						
	106- and they <u>danced</u> <u>all night, all night.</u>			+ AFFECT	upscaled		Cinderella & prince
Complication 2 – true love search							
Problem Cinderella forgetting godmother's warning	107- But the one thing that Cinderella had forgotten was the fairy godmother had said to her that when the clock starts to strike twelve, 'You must be home before the clock strikes the last ding of twelve.'						

Christine Stages & Phases ¹²⁶	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Reaction Cinderella having a wonderful time	108- Well, <i>Cinderella was having <u>such</u> a wonderful (1)time, <u>such</u> a wonderful (1) time.</i> (2)		+quality (1) +quality (1)	t, satisfaction (2)	upscaled (1)	Time (1)	Narrator (1) Cinderella (2)
	109- <i>She had <u>never</u> had <u>such</u> a wonderful (1) time in her whole life.</i> (2)		+quality (1)	t, satisfaction (2)	upscaled (1)	Time (1)	Narrator (1) Cinderella (2)
Problem Cinderella realising she had to go home	110- She didn't hear the clock go... [onomatopoeia clock: Bong, bong, bong]						
	111- And after it had struck eleven times, she suddenly realised what the fairy godmother had said.						
	112- ' <i>Oh</i> , I've gotta be home before it strikes twelve.'			t, -AFFECT			
Reaction Cinderella running home and dropping a slipper	113- So <i>she ran down the stairs.</i>			t, fear		The magic disappearing	Cinderella
	114- And as <i>she ran</i> , one of her glass slippers fell [off her shoes] off her feet.			t, fear		The magic disappearing	Cinderella
	115- And <i>down she ran.</i>			t, fear		The magic disappearing	Cinderella
	116- <i>She couldn't stop.</i>			t, fear		The magic disappearing	Cinderella
	117- <i>She could not stop to pick it up.</i>			t, fear		The magic disappearing	Cinderella
	118- She got into the carriage and away they went.						
	119- Bong.						
Event Cinderella getting home Magic disappearing	120- She just got home in time.						
	121- The carriage turned into a pumpkin.						
	122- The horses turned into mice.						
	123- The coachman turned into a rat						
	124- and the- and the others were just lizards.						
Resolution – new order							
Event	125- Well the prince chased her down the stairs						
	126- and he suddenly saw the slipper.						

Christine Stages & Phases ¹²⁶	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources underlined)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Prince chasing Cinderella & finding slipper							
Reflection Prince not knowing who she is Being in love wishing to marry her	127- <i>'Oh! What can I do?</i>			t, disquiet			prince
	128- <i>Who is she?</i>			t, disquiet			prince
	129- <i>No one knows who she is.</i>			t, disquiet		upscaled	prince
	130- I'm in love with her.			affection		Cinderella	prince
	131- I want to marry her.'			desire		Marrying Cinderella	prince
	132- So, he said, 'Anyone who fits this slipper will be my wife and I will love her <u>forever</u> .'			affection	upscaled	Future wife	prince
Event Courtiers knocking Everyone trying the slipper	133- So, <u>all the courtiers went knocking on everybody's door</u>	t, +tenacity			upscaled	courtiers	narrator
	134- and <u>everybody had to try on the slipper</u> .	t, +tenacity			upscaled	everybody	narrator
	135- Well, very soon came to Cinderella's house with her stepmother and two stepsisters.						
	136- And they said, 'Anybody whose foot can fit into this glass slipper will be the prince's wife.'						
Reaction Stepsisters wanting to be the prince's wife	137- Well, the stepsisters wanted it to be them.			desire		Being the prince's wife	stepsisters
Result Stepsisters trying the shoe	138- So they tried <u>very hard</u> , but no!	+tenacity			upscaled	stepsisters	narrator
	139- <i>One foot was <u>too long</u></i>		t, -balance		upscaled	Stepsister's foot	narrator
	140- and <i>the other one was <u>too fat</u></i> .		t, -balance		upscaled	Stepsister's foot	narrator
Event Courtier asking for other girls in the house Father saying Cinderella was downstairs	141- 'Are there any other young girls here?' said the courtier.						
	142- 'No, we don't have anyone.'						
	143- <i>Oh</i> , but Cinderella's father said, 'Well, yes, my daughter is downstairs in the kitchen.'			t, -AFFECT			
Result Courtiers going to find Cinderella	144- So down to the kitchen they went						
	145- and they explained to Cinderella that the courtier was here to try the slipper on her foot.						
Reflection							

Christine Stages & Phases ¹²⁶	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources underlined)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Cinderella knowing	146- And she knew it was her slipper.						
Solution The glass slipper fitting	147- So she put her foot into that glass slipper						
	148- and it fitted like a glove .		+balance			Slipper fitting	narrator
	149- And Cinderella had to keep the other slipper,						
	150- so she put it on the other foot.						
Reaction Courtier's good feelings about finding Cinderella	151- The courtier [says], ' <i>We have found you.</i> '			t, + AFFECT	upscaled		Courtier
	152- <i>We have found you.</i>			t, + AFFECT	upscaled		Courtier
	153- Oh, my dear!			+ AFFECT	upscaled		Courtier
	154- <i>Wait till the prince hears.</i>			t, + AFFECT	upscaled		Courtier
Reaction Prince positive feelings about finding Cinderella	155- So when the prince heard it, <i>he came pounding down</i>			t, interest	upscaled	Cinderella's fitting	Prince
	156- and <i>he ran into the kitchen</i>			t, interest	upscaled	Cinderella's fitting	Prince
Reflection Prince recognising Cinderella	157- and he recognised Cinderella, even though she was dirty (1), with no makeup and all her clothes were raggedy (2).	-propriety (1)	-quality (2)		upscaled (2)	Cinderella (1)Her clothes (2)	Narrator (1 & 2)
	158- He knelt down beside her and said, 'I have fallen in love with you, Cinderella. Would you please be my wife?'			affection		Cinderella	prince
Reaction Cinderella accepting	159- And Cinderella said, ' I would love to. I would love to. '			desire		To marry to the prince	Cinderella
Mediation/ Event	160- And do you know that they were married within the month.						
Event Marrying Beautiful wedding	161- They had the most beautiful wedding		+quality		upscaled	wedding	narrator
Reaction happiness	162- and they lived happily ever after .			cheer	upscaled		Cinderella & prince
Closing							
Mediation	163- Thank you for listening to my story.			pleasure			teller
	164- And I hope (1) you like (2) that story of Cinderella.			desire (1) pleasure (2)		Audience liking the story (1) That story (2)	teller (1) audience (2)
	165- Thank you			pleasure			teller

Storyteller 2: Lindy

Lindy Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Orientation							
Setting Widower remarrying mean new wife mean stepdaughters sweet good daughter Good first wife stepmother's true nature dislike Cinderella – kind stepsisters – mean ugly	1- There once was a widower who married for the second time.						
	2- His new wife was proud and haughty ,	-propriety -propriety				stepmother	narrator
	3- and she brought to the marriage two daughters, who were very much like her, in <u>all the most unpleasant</u> ways.	-propriety			upscaled	stepsisters	narrator
	4- Now <u>the</u> widower he too had a daughter						
	5- but in contrast, she was sweet and lovely <u>and full of goodness</u> , <i>as indeed his first wife had been.</i>	+propriety +propriety +propriety			upscaled	Cinderella & her mother	narrator
	6- Well, the marriage ceremony was hardly over before the new wife began to show her true colours.						
	7- She <u>really</u> did not like Cinderella			antipathy	upscaled	Cinderella	stepmother
	8- because well, the young girl was <u>so good</u> <u>and pure</u> <u>and kind</u> that she showed up her daughters	+propriety +propriety +propriety			upscaled	Cinderella	narrator
	9- and they were mean (1) and ugly (2) in comparison.	-propriety (1)	-quality (2)			stepsisters	narrator
Result Cinderella - ordered around cleaning	10- So, <i>every day she made Cinderella do <u>all the most menial</u> (2) tasks around the house, (1)</i>	t, -propriety (1)	-complexity (2)		upscaled (1 & 2)	Stepmother (1) Tasks (2)	narrator
	11- <i>'Cinderella scour the dishes, Cinderella wash the floor, Cinderella do the laundry, Cinderella clean the boots, <u>Cinderella</u>, <u>Cinderella</u>, <u>Cinderella</u>.'</i>	t, -propriety			upscaled	Stepmother	narrator
Comment / Mediation	12- Poor Cinderella.	-normality				Cinderella	narrator
Description	13- And while those sisters were indulged (1) with buying clothes and good (2) food and why the finest (3) rooms, where they had	-propriety (1)				Stepsisters (1 & 5) Food (2)	Narrator (1, 2, 3 & 4)

Lindy Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Stepsisters - indulged	huge (4) glass mirrors where they could stand and admire (5) themselves <u>all day</u> .		+quality (2, 3 & 4)	pleasure (5)	upscaled (3, 4 & 5)	Rooms (3) Glass mirrors (4)	Stepsisters (5)
Cinderella- constrained/ mistreated	14- Cinderella slept in the corner on a pile of straw.						
	15- And if she was cold, then she would even sit among the ashes and cinders of the fireplace.						
Youngest stepsister – less mean	16- And that is why her stepmother and step sister called her cinder-wench .	-propriety				Cinderella	steps
	17- The younger stepsister not <u>quite</u> as mean as the others she called her Cinderella.	-propriety			downscaled	Younger stepsister	narrator
Reflection Cinderella's self- restrain	18- Now, Cinderella didn't think to complain to her father	+propriety				Cinderella	narrator
Comment narrator commenting on futility of Cinderella's behaviour	19- Not that it would have done <u>any</u> good .	-JUDGMENT			upscaled	father	narrator
Description father's dependency on new wife Cinderella - good	20- <u>So</u> ruled by his new wife was he.	-tenacity			upscaled	Father	narrator
	21- <u>So</u> <u>quite</u> good naturedly, she did <u>all</u> that her stepmother asked of her.	+propriety			upscaled	Cinderella	narrator
Complication 1 – the invitation							
Problem invitation	22- Now, one day, an invitation arrived at the house,						
Reaction excitement	23- <i>it caused</i> <u>great</u> excitement .		+impact (1)	t, interest (2)	upscaled	Invitation (1 & 2)	Narrator (1) Whole household (2)
Event Prince - ball	24- The King's son, the prince, was holding a ball.						

Lindy Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Reaction stepsisters interest	25- Well, <i>the two stepsisters immediately went to their cupboards and began, pulling everything out just looking for the perfect (2) dress to catch the prince's eye. (1)</i>		+quality (2)	t, interest (1)	upscaled (1 & 2)	Prince's eye (1) dress (2)	Stepsisters (1) Narrator (2)
Comment Cinderella overworked	26- Well, as if Cinderella didn't have enough work all right, already.						
Description Stepsisters bossy/mean	27- They were like: 'Cinderella wash this, Cinderella iron that, Cinderella mend this, Cinderella mend that.'	t, - propriety			upscaled	steps	narrator
Comment/ Mediation Pity for Cinderella	28- Poor Cinderella.	-normality				Cinderella	Narrator/ teller
Event	29- Well at last the day of the ball arrived						
Cinderella - overworking	30- and <i>Cinderella worked from dawn till dusk, preparing her two sisters for the ball.</i>	t, +tenacity			upscaled	Cinderella	narrator
Reaction Stepsisters – mocking - Cinderella	31- And as she was buttoning them up and doing their laces they said, 'Cinderella, wouldn't you like to go to the ball?'			desire		ball	Cinderella
	32- They teased .	-propriety				stepsisters	narrator
Reflection Cinderella – low self-esteem	33- 'Oh the ball is not for one such as I .'	-normality		t, -AFFECT		Cinderella	Cinderella
Reaction	34- 'As if you could go to the ball			t, antipathy		Cinderella	Stepsisters
Stepsisters – mocking - Cinderella	35- you and your dirty clothes and your dirty face.		-quality			Cinderella's clothes & face	Stepsisters
	36- <u>Everybody</u> 'd just laugh , Cinderella, laugh .			antipathy	upscaled	Cinderella	Stepsisters
Reflection Stepsisters – definite opinion	37- No, you could <u>never</u> go to a ball.			t, antipathy	upscaled	Cinderella	Stepsisters
Event Cinderella – good deeds	38- Well, even after they treated her so meanly (1), she did their hair in beautiful (2) Bouffants.	-propriety (1)	+quality (2)		upscaled (1)	Stepsisters (1) Bouffants (2)	Narrator (1 & 2)

Lindy Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Mediation	39- But <i>perhaps you and I might have been tempted to put bugs in their hair.</i>			t, antipathy		stepsisters	Teller & audience
Description Steps - ready	40- Well at last, the sisters were ready .	+capacity				Stepsisters	narrator
Event Cinderella - staying	41- And Cinderella stood on the step and waved goodbye.	t, +propriety				Cinderella	narrator
Evaluation 1							
Reaction Cinderella - crying	42- And then <i>she sat down</i> and cried .			t, misery misery			Cinderella
Resolution – magic fix							
Solution Godmother appearing Sensing – Cinderella - sadness	43- All of a sudden her godmother appeared.						
	44- Her godmother was a fairy.						
	45- ‘What is the matter Cinderella?’, she said.						
	46- For she had seen <u>all</u> her tears .			misery	upscaled		Cinderella
	47- ‘Would you like (1) to go to the ball, my dear (2)?’			desire (1) affection (2)		Going to the ball (1) Cinderella (2)	Cinderella (1) Godmother (2)
Reflection Cinderella – gratitude	48- ‘Yes, <i>please. Please.</i> ’			t, desire		Going to the ball	Cinderella
Problem Unexpected request – fetching pumpkin	49- All right then, run to the garden and fetch a pumpkin.						
Reflection Cinderella - puzzled	50- Well Cinderella didn’t understand why she would need a pumpkin to go to the ball,			disquiet		Need - pumpkin	Cinderella
Result Cinderella – good bringing pumpkin	51- but she was a good girl	+propriety				Cinderella	narrator
	52- so she ran to the garden						
	53- and brought back the biggest, most orange pumpkin <u>she could find</u> .		+valuation		upscaled	Pumpkin	narrator

Lindy Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Solution Godmother – magic pumpkin transformation into coach	54- And Fairy Godmother, she, she scooped out the insides						
	55- and then she tapped it with her magic wand		+valuation			wand	narrator
	56- and there appeared a golden coach.		+valuation			coach	narrator
Event Cinderella bringing mousetrap, rat and lizards – Godmother transforming mice into horses, coachman and footmen.	57- ‘Cinderella, bring me the mousetrap.’						
	58- Cinderella ran, fetched the mousetrap.						
	59- She <u>opened the door</u>						
	60- and one by one out ran the mice,						
	61- and <i>the Fairy Godmother went, <u>tap, tap, tap, tap, tap</u>, and turned those six mice into <u>dappled grey horses for the carriage</u>.</i>	t, +capacity			upscaled	Godmother	Narrator
	62- ‘Fetch me the rat trap.’						
	63- Cinderella fetched the rat trap which contained one old grey fat rat with a long gray beard.						
	64- And with a flourish of her fairy wand she turned him into a jolly coachman.			cheer			coachman
	65- And then she sent Cinderella to fetch six green lizards from the garden						
	66- and with a <u>tap tap tap tap tap</u> , she turned <i>them into six footmen dressed in splendid (1) green suits with silver (2) buttons to run behind the carriage. (3)</i>	t, +capacity (3)	+quality (1) +valuation (2)		upscaled	Suits (1) Buttons (2) Godmother (3)	Narrator (1 2 & 3)
Problem godmother – asking Cinderella if she is pleased Cinderella grateful but not pleased with rags	67- Are you not pleased Cinderella?			displeasure		Magic fix	Cinderella
	68- ‘Uhm, yes, thank you.’			pleasure		Magic fix	Cinderella
	69- But what about these rags ?		-quality			clothes	Cinderella

Lindy Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Solution Godmother's magic fix Ball gown, hair, slippers	70- And then with another grand (1) flourish of that fairy wand, Cinderella was dressed in a magnificent (2) ball gown of gold and silver , (3)		+valuation (1, 3 & 4) +quality (2)		upscaled (1 & 2)	Flourish of the wand (1) Gown (2 & 3)	Narrator (1, 2, 3 & 4)
	71- and her hair was piled in beautiful (1) loose curls that cascaded around her beautiful (2) face.		+quality (1 & 2)			Curls (1) Face (2)	Narrator (1 & 2)
	72- And on her feet were two delicate glass slippers.		+balance			slippers	narrator
Reflection Cinderella ready	73- There, now you are ready for the ball.	+capacity				Cinderella	Godmother
Problem magic's end	74- But you must promise one thing Cinderella.						
	75- You must leave the ball before midnight.						
	76- For at the strike at of the clock at 12, then your carriage will be a pumpkin.						
	77- Your horses will be mice,						
	78- the coach driver a rat,						
	79- the footman lizards,						
Solution Cinderella's promise	80- and your dress will be rags .		-quality			clothes	Godmother
	81- <i>Oh</i> , yes, I promise fairy godmother.			t, +AFFECT			
Reaction Cinderella - gratitude	82- Thank you.			pleasure			Cinderella
	83- Thank you <u>so much for everything</u> .			pleasure	upscaled	Everything	Cinderella
Solution going to the ball	84- She climbed into that golden carriage and went to the ball.		+valuation			carriage	narrator
Event prince hearing Cinderella – arriving meeting	85- Well, the Prince heard that a magnificent (1) golden (2) coach had turned up with some visiting princess		+quality (1) +valuation (2)		upscaled (1)	Coach (1 & 2)	Narrator (1 & 2)
	86- and <i>he ran to the courtyard <u>just in time to</u></i> <i>take her hand</i>			t, interest	upscaled	Visiting princess	Prince
	87- and she alighted.						
Reaction prince	88- <i>He had <u>never</u> seen a woman <u>so</u> beautiful</i> (1). (2)		+quality (1)	t, interest (2)	upscaled (1 & 2)	Cinderella (1 & 2)	Narrator (1) Prince (2)

Lindy Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
escorting Cinderella everybody – silent and still – in awe	89- He escorted her into the grand (1) Ballroom where <i>everybody fell silent</i> (2).		+valuation (1)	t, perturbation (2)	upscaled (1)	Ballroom (1) Cinderella (2)	Narrator (1) Everybody (2)
	90- <i>The orchestra stopped playing</i>			t, perturbation		Cinderella	orchestra
	91- and <u>all</u> <i>ceased their dancing</i>			t, perturbation	upscaled	Cinderella	everybody
	92- and they turned to look at this magnificent (1) <i>princess</i> .		+quality (1)	t, interest	upscaled (1)	Cinderella (1)	Narrator everybody
Event Prince showing power	93- <i>He took her to the centre of the ball room and bid the orchestra play</i>			t, confidence			Prince
Result Cinderella & Prince dancing	94- and then they danced .			+AFFECT	upscaled		Cinderella & prince
	95- And they danced .			+AFFECT	upscaled		Cinderella & prince
	96- and they danced .			+AFFECT	upscaled		Cinderella & prince
Description Cinderella graceful	97- and she was <u>so</u> graceful , <u>so</u> light on her feet .	+capacity +capacity			upscaled upscaled	Cinderella	narrator
Event Prince showing positive feelings towards Cinderella	98- And then when the dancing ceased, he took her to the main table where the old king and queen sat,		+valuation		upscaled	table	narrator
	99- and <i>he sat her next to him</i>			t, +AFFECT		Cinderella	prince
	100- and <i>he fed her from his own plate</i>			t, +AFFECT		Cinderella	prince
	101- and <i>he did not stop looking at her <u>all night</u></i> .			t, +AFFECT	upscaled	Cinderella	prince
Event Cinderella taking sweets to Steps	102- Well at one point the princess took some of those sweet treats that the prince had given her						
	103- and she made her way through the boardroom to where her stepsisters sat						
	104- and she gifted them the sweet treats	+propriety				Cinderella	narrator
Reaction Steps disbelieving their fortune	105- and they could not believe (1) their good fortune (2) that this mysterious (3) princess had favoured (4) them with her presence.	-normality (3) +propriety (4)	+quality (2)	perturbation (1)		Fortune (2) Princess (3 & 4)	Stepsisters (1) Narrator (2, 3 & 4)

Lindy Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Event Cinderella looking 11.30	106- Cinderella looked at the clock on the wall						
	107- and she saw that it was 11:30						
Result Cinderella leaving / arriving home Stepsisters too	108- so <i>she bid farewell to the prince and to all</i>	t, +propriety			upscaled	Cinderella	narrator
	109- and <i>she made her way out of the ball room and climbed into her golden coach and came home.</i>	t, +propriety				Cinderella	narrator
	110- It was not long before the stepsisters arrived.						
Event Cinderella asking about the ball	111- When they came to the door, Cinderella pretended to wipe the sleep from her eyes and yawn.	t, -veracity				Cinderella	narrator
	112- 'How was the ball?'						
Reaction Stepsisters retelling	113- And <i>they told her all about (3) the mysterious (1) princess and how the mysterious (1) princess had favoured (2) them with her presence and how much the prince seemed to admire (4) her.</i>	-normality (1) -normality (1) +propriety (2)		t, interest (3) affection (4)		Princess (1, 2 & 4) All (3)	Stepsisters (1, 2 & 3) Prince (4)
Event Second ball – stepsisters ordering Cinderella's help Stepsisters ready leaving – godmother appearing and helping Cinderella	114- Well, the next day, there was to be a second ball.						
	115- And again the step sisters were getting ready,						
	116- <u>'Cinderella, wash this,</u>	t, -propriety			upscaled	Stepsisters	narrator
	117- <u>Cinderella, iron that,</u>	t, -propriety			upscaled	Stepsisters	narrator
	118- <u>Cinderella, mend this,</u>	t, -propriety			upscaled	Stepsisters	narrator
	119- <u>Cinderella, fix that,</u>	t, -propriety			upscaled	Stepsisters	narrator
	120- <u>Cinderella, Cinderella, Cinderella.'</u>	t, -propriety			upscaled	stepsisters	narrator
	121- And when the stepsisters had finally left for the ball, the fairy godmother appeared and waved her wand						
	122- and Cinderella was dressed <u>even more magnificently</u> than the night before.	+normality			upscaled	Cinderella	Narrator
	123- She rode in that carriage to the ball,						
	124- and when she arrived, <i>the prince was waiting, waiting in the courtyard for her.</i>	t, +propriety			upscaled	prince	narrator

Lindy Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
	125- <i>He took her hand,</i>	t, +propriety				prince	narrator
	126- <i>he led her in</i>	t, +propriety				prince	narrator
	127- and they danced ,			+AFFECT	upscaled		Cinderella & prince
	128- and they danced ,			+AFFECT	upscaled		Cinderella & prince
	129- and they danced .			+AFFECT	upscaled		Cinderella & prince
Reaction King and queen entranced	130- <u>Even</u> the old king and queen was so entranced (1) by this beautiful (2), mysterious (3) woman.	-normality (3)	+quality (2)	interest (1)		Cinderella (1, 2 & 3)	King & Queen (1) narrator (2 & 3)
Complication 2 – true love search							
Problem Cinderella having a good time – failing to notice the time	131- While <i>Cinderella was having <u>such a fine</u></i> (1) time (2), <i>she failed (3) to notice</i> the clock on the wall, as the time ticked by.	t, -capacity (3)	+quality (1)	t, cheer (2)	upscaled (1)	Time at the ball (1) Cinderella (3)	Narrator (1 & 3)/ Cinderella (2)
	132- <i>It was <u>only</u> when the clang of midnight</i> <i>struck that she realised</i>	t, +capacity			downscaled	Cinderella	narrator
Reaction Cinderella running away	133- and <i>she ran out to the ballroom and</i> <i>down the stairs</i>			t, fear		The magic ending	Cinderella
	134- and <i>in her haste she dropped one of</i> <i>those slippers off her foot.</i>			t, fear		The magic ending	Cinderella
	135- And <i>she kept on running <u>all the way</u></i> <i>home.</i>			t, fear	upscaled	The magic ending	Cinderella
Result Prince trying to follow – finding the slipper – asking the guards about a princess – guards’ answering about a beggar farm girl	136- Well the prince tried to follow.	+tenacity			downscaled	Prince	narrator
	137- <i>He ran outside</i>			t, interest			Prince
	138- and there on the stairs he found that <u>glass slipper</u>						
	139- and he made his way to where the <u>guards stood.</u>						
	140- He said ‘did you see a princess running by?’						
	141- And they said ‘no’, the only person that’s been by was some odd , a little umm, <u>beggar farm girl.</u>	-normality				Cinderella	The palace guards

Lindy Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Evaluation 2							
Reaction Prince heartbroken	142- The prince was heartbroken			misery	upscaled		Prince
Reflection Stepsisters retelling about the prince in love and sad	143- Well, such a tale did the stepsisters tell Cinderella when they arrived home.						
	144- <i>Oh</i> , there was this mysterious princess <u>again</u>	-normality		t, -AFFECT	upscaled	Cinderella	stepsisters
	145- And oh, the prince seemed <u>very much</u> in love with her			affection	upscaled	Cinderella	Prince
	146- because she just disappeared at the stroke of midnight						
	147- and then he was holding her glass slipper and just looking at it and						
	148- weeping for the rest of the <u>night</u> .			misery	upscaled		Prince
Resolution – new order of affairs							
Event Royal proclamation – prince decree – marrying woman fitting slipper	149- Well, the next day, there was a grand royal (1) proclamation (2) [<i>onomatopoeia trumpet: Tooroo, tooroo</i> ']		+valuation (1)	confidence (2)	upscaled	Proclamation (1)	Narrator (1) Prince (2)
	150- And the prince decreed that whose foot should <u>ever</u> fit the glass slipper, well, he would marry that woman.			confidence	upscaled		Prince
Result all ladies trying the slipper on and failing	151- Well, <u>everybody</u> in the palace tried the shoe on.	+tenacity			upscaled	Everybody	narrator
	152- They tried forcing their feet in.	+tenacity			upscaled	Everybody	narrator
	153- The visiting princesses, ladies, duchesses, ladies in weightings, they <u>all</u> tried their luck	+tenacity			upscaled	All the ladies	narrator
	154- but alas			-AFFECT		Ladies' bad luck	Narrator
	155- <u>none</u> could put their foot in the in the shoe.	-capacity			upscaled	Ladies	narrator
Event slipper arriving at steps' house	156- At last the slipper made its way to where the stepsisters and their mother lived,						
	157- and they <u>all</u> tried in vain to force their foot into that slipper	+tenacity			upscaled	steps	narrator

Lindy Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
steps trying slipper and failing	158- but it did not fit.						
Event Cinderella requesting to try the slipper	159- Then Cinderella stepped forward and said, 'May I try the slipper?'						
Reaction Steps laughing and mocking Cinderella	160- And her stepmother and stepsisters they laughed			antipathy	upscaled	Cinderella	Stepsisters
	161- and they laughed			antipathy	upscaled	Cinderella	Stepsisters
	162- and they laughed			antipathy	upscaled	Cinderella	Stepsisters
	163- and said 'you, you in your rag s and cinders , you!'	-propriety -propriety		t, antipathy	upscaled	Cinderella	Stepsisters
Reflection Gentleman seeing Cinderella's beauty and asking Cinderella to try the slipper	164- But the gentleman that held the slipper he saw through the grime and the rag s	-propriety -propriety				Cinderella	gentleman
	165- and he saw that she was a beautiful young woman.		+quality			Cinderella	gentleman
	166- And he said no, the prince has said that all must try it.						
Solution slipper fitting Cinderella	167- So Cinderella sat,						
	168- he knelt before her						
	169- and the slipper fit.						
Reaction Cinderella laughing putting the other slipper on	170- And then laughing Cinderella reached into her pocket, took out the other slipper and placed it on the other foot.			cheer		Having the other slipper	Cinderella
Event godmother dressing up Cinderella	171- And then the fairy godmother appeared						
	172- and with a flourish of her wand, Cinderella was dressed in the <u>most</u> magnificent gown any had ever seen.		+quality		upscaled	Cinderella's gown	narrator
Reaction stepsisters recognising	173- Well. her stepsisters <u>immediately</u> recognised Cinderella as the mysterious (1) princess from the balls and the one that had treated them <u>so well</u> (2),	-normality (1) +propriety (2)			upscaled (1 & 2)	Cinderella (1 & 2)	Stepsisters (1 & 2)

Lindy Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Cinderella and begging forgiveness	174- and they fell to the floor at her knees (1) and begged her forgiveness (2). (3)	+propriety (1 & 2)		t, misery	upscaled (1 & 2)	Stepsisters (1 & 2)	Narrator (1 & 2) Stepsisters (3)
Reaction Cinderella – sweet nature – forgiving stepsisters	175- And Cinderella being the sweet (1) natured girl that she forgave (2) them <u>immediately</u> .	+propriety (1)		affection (2)	upscaled (2)	Cinderella (1) Stepsisters (2)	Narrator (1) Cinderella (2)
Solution Cinderella and the prince marrying	176- Well, the gentleman whisked Cinderella off to the palace,						
	177- and the prince married her three days later.						
Reaction kingdom rejoicing	178- Oh, the kingdom rejoiced .			cheer	upscaled		the kingdom
Event Cinderella inviting the stepsisters to live at the palace and finding gentlemen for them	179- And Cinderella, well, <i>she invited her two stepsisters to come and live in the palace with her and her prince.</i>	t, +propriety				Cinderella	narrator
	180- She even found them two fine gentlemen to marry.	+propriety				Gentlemen	narrator
Closing							
Mediation/ Reaction storyteller inviting the audience to believe their happy ending	181- And my friends, would you believe that they <u>all</u> lived happily <u>ever</u> after.			cheer	upscaled		Cinderella, the prince and the stepsisters

Storyteller 3: Jill

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Opening							
Mediation	1- Are you ready for the story?						
	2- I hope so.			desire		Audience ready	Teller
	3- Now let's start.						
Orientation							
Setting father remarrying mean wife kind first wife mean stepdaughters Miserable Cinderella	4- Once upon a time, there was a young woman whose father remarried.						
	5- But his new wife was as vain and nasty ,	-propriety -propriety				Stepmother	Narrator
	6- as her mother had been kind and gentle .	+propriety +propriety				Cinderella's mother	Narrator
	7- And she brought two of her own daughters with her,						
	8- and they were <u>just as</u> vain and nasty as their mother.	-propriety -propriety				Stepsisters	Narrator
	9- And <i>they made her life</i> <u>miserable</u> .	t, -propriety (1)		misery (2)	upscaled (2)	Stepsisters (1)	Narrator (1) Cinderella (2)
Comment/ Mediation Cinderella's bad situation	10- <i>Oh</i> , the poor child.	-normality		t, -AFFECT		Cinderella	Narrator
Setting Cinderella's obligations	11- <i>She had to do <u>all</u> the work in the house.</i>	t, -propriety			upscaled	Stepmother	narrator
	12- <i>She had to do tidying up their bedrooms, and then <u>sweep, sweep, sweeping</u> the floor, and <u>scrubbing, and rubbing, and washing</u> the pots.</i>	t, -propriety			upscaled	Stepmother	narrator
	13- <i><u>Every single day</u>, tidy up, <u>sweep, sweep, sweep, scrub, and rub, and wash</u> the pots.</i>	t, -propriety			upscaled	Stepmother	narrator
	14- <i>Tidy up, <u>sweep, sweep, sweep, scrub, and rub, and wash</u> the pots.</i>	t, -propriety			upscaled	Stepmother	narrator

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Mediation Invitation to the audience	15- You can do it too if you like .			desire			audience
Setting Cinderella's obligations and exhaustion	16- <i>Tidy up, sweep, sweep, sweep, scrub, and rub, and wash the pots until she was exhausted.</i>	t, -normality			upscaled	Cinderella	Narrator
	17- <i>But they kicked her out of her own little bedroom and made her sleep in the attic; up all those stairs where it was cold, and it was dark, and the wind whistled in through the holes and gaps in the eaves.</i>	t, -propriety				Steps	Narrator
	18- So <i><u>most nights</u>, she simply curled up on the stones in front of the fireplace in the kitchen, and went to sleep <u>as best she could there</u>.</i>			t, misery	upscaled		Cinderella
	19- When she woke in the morning, she was covered in soot and cinders from the fireplace.		-quality		upscaled	Cinderella's appearance	Narrator
Reflection Stepsisters' coming up with Cinderella's name	20- " <i>Oh</i> , look at you!" said the stepsisters.			t, -AFFECT			
	21- " <i>Oh</i> , you're so filthy !"		-quality	t, -AFFECT	upscaled	Cinderella	Stepsisters
	22- Well, I think we should get a new name for you: filthy kitchen witch ."		-composition			Cinderella's name	Stepsisters
	23- "No, I know!"						
	24- I know one.						
	25- I know one.						
	26- I think we should call you: sooty breeches . Sooty breeches , yeah."		-composition		upscaled	Cinderella's name	Stepsisters
	27- " <i>Oh! Oh, oh, oh, even better</i> : Cinderella!"		+impact	t, -AFFECT	upscaled	Cinderella's name	Stepsisters
	28- It's <u>kind of</u> dirty		-composition		downscaled	Cinderella's name	Stepsisters
	29- and it's <u>kind of</u> (1) posh , <u>all at once</u> (2): Cinderella."		+composition		downscaled (1) upscaled (2)	Cinderella's name	Stepsisters
	30- "That is fantastic !"		+quality		upscaled	Cinderella's name	Stepsisters
	31- Alright, Cinderella, back to work!"						

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Description Terrible stepsisters Patient, hard- working, but grubby Cinderella	32- Well, what those terrible (1) sisters did not realise (2) was that as <u>day after day</u> passed by, Cinderella, well, she practiced being patient .	-propriety (1) -capacity (2) +propriety (3)			upscaled	Stepsisters (1 & 2) Cinderella (3)	Narrator (1, 2 & 3)
	33- And she learned (1) how to work <u>really hard</u> (2).	+capacity (1) +propriety (2)			upscaled (2)	Cinderella (1 & 2)	Narrator (1 & 2)
	34- And she grew, well, grubbier ,		-quality		upscaled	Cinderella's appearance	narrator
Comment	64- it's true ,		+valuation			it	narrator
Description Beautiful Cinderella Bossy, lazy, selfish, ugly stepsisters	65- but also <u>more beautiful every day</u> .		+quality		upscaled	Cinderella's appearance	Narrator
	66- Whereas the sisters, they <u>just practiced being bossy</u> .	-propriety			upscaled	Stepsisters	Narrator
	67- And they, they learnt (1) how to be lazy (2).	+capacity (1) -propriety (2)				Stepsisters (1 & 2)	Narrator (1 & 2)
	68- And they grew <u>more and more ugly</u> (1) and selfish (2) <u>every day</u> .	-propriety (2)	-quality (1)		upscaled (1 & 2)	Stepsisters (1 & 2)	Narrator (1 & 2)
Reflection Cinderella's thoughts on her father	69- Cinderella didn't <u>even bother</u> telling her father what was happening,			ennui	upscaled	telling her father	Cinderella
	70- because she knew in her heart (1) that he would just scold (2) her for making a fuss (3).	-propriety (3)		confidence (1) displeasure (2)		Cinderella (3)	Cinderella (1) Father (2 & 3)
Complication 1 – the invitation							
Problem Grand ball announcement Prince inviting all ladies	71- But one day, an announcement came. <u>[onomatopoeia of a trumpet: Tooroo, tooroo.]</u>			confidence	upscaled		the crown
	72- “The son of the king is going to have a grand ball		+valuation			Ball	announcer
	73- and <u>all the fine</u> ladies of the land are invited.”	+propriety			upscaled	Ladies of the land	announcer
Reflection The stepsisters thoughts and feelings about	74- “ <i>Oh, all the fine ladies?</i>	+propriety		t, +AFFECT	upscaled	Stepsisters	Stepsisters
	75- <i>That means me!</i> ”	t, +propriety				Stepsisters	Stepsisters
	76- “ <i>Or it means me!</i>	t, +propriety				Stepsisters	Stepsisters
	77- <i>Well it means us.</i>	t, +propriety				Stepsisters	Stepsisters
	78- <i>It doesn't mean you, Cinderella.</i>	t, -propriety				Cinderella	Stepsisters

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
what it means to be a ‘fine lady’.	79- <i>It means us, though.</i>	t, +propriety				Stepsisters	Stepsisters
	80- <i>Oh, what am I gonna wear?</i>			t, disquiet			Stepsisters
	81- <i>How am I gonna do my hair?</i>			t, disquiet			Stepsisters
	82- I know, I know.						
	83- <i>I'm gonna have a purple dress.</i>			t, desire	upscaled		stepsisters
	84- <i>I'm gonna have a purple dress, yes.</i>			t, desire	upscaled		stepsisters
	85- <i>A purple dress with uh... orange on it.</i>			t, desire	upscaled		stepsisters
Event Stepsisters ordering Cinderella to go to the dressmaker's	86- <u><i>Cinderella! Cinderella! Cinderella,</i></u> <u><i>go to the dressmaker right away</i></u> <u><i>and put our order in.</i></u>	t, -propriety			upscaled	Steps	narrator
	87- Quick!						
	88- Everyone's gonna be going to the dressmaker.						
	89- Hurry, hurry, hurry!"			t, -AFFECT			
	90- " <i>Oh, yeah, yeah. Put my order in too.</i>						
	91- Yellow and blue.						
	92- Yellow and blue!"						
Mediation Storyteller inviting the audience to think about a ball outfit	93- Hmm, I wonder what colours you would have in your ball outfit.						
Description Cinderella working hard	94- Well, Cinderella, where she was working hard before,	+tenacity				Cinderella	Narrator
	95- now she was working twice as hard .	+tenacity			upscaled	Cinderella	Narrator
Event Cinderella working hard	96- <i>Not only doing her own ordinary jobs, but now, she <u>also</u> had to pin up their dresses as they made their adjustments (2).</i>	t, +tenacity (2)	-impact (1)		upscaled (2)	Jobs (1) Cinderella (2)	Narrator (1 & 2)
	97- And <u><i>brush, brush, brush</i></u> their hair and <u><i>tie a ribbon round this, and tie a ribbon round that.</i></u>	t, -normality			upscaled	Cinderella	Narrator
	98- <i>as they practiced their looks and tried on new outfits for the ball.</i>	t, -propriety				Stepsisters	Narrator
Event	99- Finally, the day of the ball arrived.						

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Ball arriving							
Reaction Stepsisters admiring their hair and arguing about it	100- "My hair is taller than your hair." (2)	t, -propriety (2)	+quality (1)		upscaled	Stepsisters' hair (1) Stepsisters (2)	Stepsisters (1) Narrator (2)
	101- "Well, my hair is wider than your hair, (2)	t, -propriety (2)	+quality (1)		upscaled	Stepsisters' hair (1) Stepsisters (2)	Stepsisters (1) Narrator (2)
	102- and wide hair is good hair." (2)	t, -propriety (2)	+quality (1)			Stepsisters' hair (1) Stepsisters (2)	Stepsisters (1) Narrator (2)
	103- "Tall hair is good hair."	t, -propriety (2)	+quality (1)			Stepsisters' hair (1) Stepsisters (2)	Stepsisters (1) Narrator (2)
Event Stepsister going to the ball	104- They squeezed their way into their little carriage and gabbed off to the ball.						
Evaluation 1							
Result Cinderella staying and waving while the rest go to the ball	105- And <i>Cinderella stood at the gate waving goodbye</i> , and watching them as they disappeared into the distance.	t, +propriety				Cinderella	narrator
Reaction Cinderella sad, longing to go the ball and to meet the prince	106- It was only then that she had a moment to stop.						
	107- And it was then that she realised she was so sad (1) and so alone (2)			misery (1 & 2)	upscaled		Cinderella
	108- How she longed to go to that ball!			desire	upscaled		Cinderella
	109- How she wondered what the inside of a palace might be like!			interest		the palace	Cinderella
	110- How she- how she was curious and dying to know !			interest interest	upscaled		Cinderella

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
	111- <i>Wouldn't it be wonderful (1) to go to the ball and maybe <u>even</u> meet a real (3) life prince?(2)</i>		+impact (1) +valuation (3)	t, desire (2)	upscaled (1 & 3)	Going to the ball meeting the prince (1 & 2) prince (3)	Cinderella (1, 2 & 3)
Reaction Cinderella's sad situation making her cry	112- But instead, <i>she had to stay at home and do work, and sleep on the stones.</i>			t, misery			Cinderella
	113- She started to cry .			misery	upscaled		Cinderella
	114- <u>And she cried.</u>			misery	upscaled		Cinderella
	115- and she cried .			misery	upscaled		Cinderella
Resolution – magic fix							
Event Cinderella surprised by Godmother's appearance	116- She cried so hard			misery	upscaled		Cinderella
	117- <i>she didn't even notice when, suddenly, her fairy godmother appeared right next to her.</i>						
	118- "Fairy godmother!"						
Reflection Godmother acknowledging Cinderella's sadness	119- "You look sad !"			misery			Cinderella
Reaction Cinderella sad wishing to go to the ball	120- "Yes, well, I am sad ."			misery			Cinderella
	121- You see, I, I wish , I wish that I could go to the ball."			desire		Go to the ball	Cinderella
Reflection Godmother understanding	122- " <i>Oh</i> , you do, do you?"			t, +AFFECT			
	123- <i>Oh, oh</i> , yes!			t, +AFFECT			
	124- I can see why you would.						
Problem Godmother requesting a pumpkin	125- Well, fetch me a pumpkin!"						
	126- "A, a Pumpkin?"						
	127- "Yes, come on!"						
	128- If you want to go to the ball, you'll need to fetch me a pumpkin."			desire		Go to the ball	Cinderella
Reflection	129- " <i>Al- Al- all right</i> ," said Cinderella.			t, disquiet			Cinderella
	130- She was confused			disquiet			Cinderella

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Cinderella confused							
Result Cinderella getting the pumpkin	131- but she did as her fairy godmother bid, and brought a great big pumpkin from the kitchen garden.		+valuation		upscaled	pumpkin	narrator
Solution Godmother appreciating the pumpkin and magically changing it into a golden coach	132- “ <i>Oh</i> , there!			t, +AFFECT			
	133- That's <u>just</u> perfect .		+valuation		upscaled	pumpkin	Godmother
	134- All right, now.”						
	135- The fairy godmother stuck her hand into the pumpkin and scooped out the seeds.						
	136- And she scooped out the goo.						
	137- And then she scraped away at that insides of the pumpkins.						
	138- Until, finally, it was nothing but a hollow rind.						
	139- “All right! Here we go!”						
	140- She put it down, waved her wand, and then... Ping!						
	141- There appeared before them a coach –a golden (1) coach – with great gold (2) wheels and fine gold (3) filigree, like the tendrils on a pumpkin vine.		+valuation (1, 2 & 3)		upscaled (2 & 3)	Coach (1) Wheels (2) Filigree (3)	Narrator (1, 2 & 3)
Comment Amazing coach.	142- <i>It was</i> amazing .		+ quality	t, perturbation	upscaled	coach	narrator
Problem No power source to carriage	143- “Yes, but no good unless we've got some mice.		-valuation			coach	narrator
	144- Go and check the mousetrap.”						
Solution Cinderella bringing the mice and the Godmother magically turning them	145- Cinderella brought the mousetrap from in the kitchen,						
	146- she lifted the gate,						
	147- and as each of the six mice scurried out,						
	148- well, her fairy godmother... <i>Ping! Ping! Ping! Ping! Ping! Ping!</i> (1) transformed them all from little, tiny, squeaky mice to fine , dappled, grey (2) horses.		t, +valuation (1) +valuation (2)		upscaled (1)	Magic (1) Horses (2)	Narrator (1& 2)

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
into patient horses	149- Well, they clipped and clopped to the place in front of the carriage where they waited patiently .	+propriety				horses	narrator
Problem Coachman needed	150- "They are waiting patiently for a coachman, you know?"	+propriety				horses	godmother
	151- Hmm, the coachman. Hmmm.						
	152- Where might we get a coachman from, I wonder."						
Solution Cinderella suggesting the rat trap and the Godmother accepting the solution	153- "Well, there's the rat trap as well.						
	154- I, I, I thought I saw some rats in there."						
	155- "Oh, yes!			t, +AFFECT			
	156- <u>Very good</u> .		+valuation		upscaled	Cinderella's idea	godmother
	157- Good idea, Cinderella!"		+valuation			Cinderella's idea	godmother
Mediation Storyteller suggesting the audience has good ideas	158- I bet you were thinking of that too.						
Solution Cinderella bringing the rat and the Godmother magically turning him into a proud coachman	159- "All right, fetch the rats."						
	160- So Cinderella brought them out.						
	161- The fairy godmother chose the fattest rat (1) with the longest whiskers (2) and... Ping!		+quality (1 & 2)		upscaled (1 & 2)	Rat (1) Whiskers (2)	Narrator (1 & 2)
	162- He transformed into a proud (3) coachman with fine moustache (4) and made his way to the front of the coach – ready (5) to drive away at a moment's notice.	+propriety (3) +capacity (5)	+ quality (4)			Coachman (3 & 5) moustache (4)	Narrator (3, 4 & 5)
Problem	163- "Oh, no good !"		-valuation	t, -AFFECT		Coach, coachman	Godmother
Footmen needed	164- We are gonna be <u>very, very posh</u> tonight.	+normality			upscaled	Cinderella	Godmother
	165- I think we are going to need footmen.						
Solution	166- Go!						

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Cinderella bringing lizards and the Godmother magically turning them him into footmen	167- I can sense that there are some lizards scurrying around near the watering cans.						
	168- Six will do.						
	169- Off you go!"						
	170- And so Cinderella gathered up six lizards						
	171- and then... <i>Ping! Ping! Ping! Ping!</i> <i>Ping! Ping!</i>		t, +valuation		upscaled	Magic	narrator
	172- They transformed into footmen in fine uniforms.		+quality			Footmen's uniforms	narrator
	173- And they helped Cinderella into the coach.	+propriety				Footmen	narrator
Problem Nothing to wear	174- "But fairy godmother," she said "Am I to go in, in these rags ?"		- quality			Cinderella's clothes	Cinderella
	175- <u>So dirty</u> ?"		-quality		upscaled	Cinderella's clothes	Cinderella
Reflection Godmother's thoughts	176- " <i>Oh</i> , no, no, no, no, little one.			t, -AFFECT			
	177- Of course not.						
	178- There's one final spell to do.						
Problem Magic ending at midnight	179- But at this point, I must warn you, that there's a catch.						
	180- You see, the magic will run out at the stroke of midnight.						
	181- So make sure you are at home before the final sound disappears.						
	182- All right?						
	183- Midnight it is."						
Solution Cinderella promising to be home by midnight and the Godmother magically cleaning	184- "All right, fairy godmother.						
	185- Midnight.						
	186- I promise. I promise						
	187- I'll be home by midnight."						
	188- "Very well.						
	190- And now for the last bit of magic for the evening.						
	190- Here we go."						
	191- Ping!						

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Cinderella and turning her clothes into beautiful things.	192- Cinderella felt the magic coursing through her.						
Glass slippers	193- She realised she was clean for the first <u>time in such a long time</u> .	+propriety			upscaled	Cinderella	narrator
	194- And her dress was now a fine (1)ball gown of gold and silver (2) <u>but decked in jewels</u> . (3)		+quality (1) +valuation (2 & 3)		upscaled (3)	Ball gown (1, 2 & 3)	Narrator (1, 2 & 3)
	195- And on her feet... <i>Ping! Ping!</i> were two glass slippers, delicate (1) and glistening . (2)		+ balance (1) + impact (2)		upscaled	Glass slippers (1 & 2)	Narrator (1 & 2)
Reaction Cinderella's gratitude	196- " Thank you so much! " she said as she peered out the coach window.			pleasure	upscaled		Cinderella
	197- " Thank you, fairy godmother!"			pleasure	upscaled		Cinderella
	198- Thank you!			pleasure	upscaled		Cinderella
	198- Goodbye!"						
Event Cinderella going to the ball	200- And off she <u>galloped</u> to the ball, in her fine golden coach.		+quality +valuation		upscaled	coach	narrator
Problem Ball guests' rumours about Cinderella	201- Now, at the ball, rumour had it that a princess from 'who knows where' had just arrived in a golden coach.		+valuation			Coach	narrator
	202- <i>Nobody knew who she was.</i>			t, disquiet		unknown princess	guests
Reaction Ball guests' whispering and Prince's surprise in Cinderella	203- <i>There were whispers here and there,</i>			t, disquiet		unknown princess	Guests
	204- but when she walked into the ball room, <i>there was silence</i>			t, perturbation		unknown princess	guests
	205- <i>the violinists stopped mid bow</i>			t, perturbation		unknown princess	Violinists
	206- <i>and <u>all</u> turned to see her.</i>			t, perturbation	upscaled	unknown princess	& guests
	207- The prince was awestruck .			perturbation	upscaled	unknown princess	Prince
Event The Prince taking Cinderella in	208- <i>And he came, and took her hand, and led her to a seat of honour by his side.</i> (1)	t, +propriety (1)	+valuation (2)			Cinderella (1) Seat (2)	Prince (1) Narrator (2)

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Reaction Ball guests’ whispering about Cinderella and her dress	208- The music started back up again,						
	210- <i>as did the whispers.</i>	t, -propriety				Guests	Narrator
	211- “Who is she?”						
	212- “I don't know!”						
	213- Who do you think she is?”						
	214- “She must be a princess of some faraway country,						
	215- or else we’d know of her.”						
	216- “Who made her dress?						
	217- That's fantastic! ”		+quality		upscaled	Cinderella’s dress	Guests
	218- “Yes, quickly, take notes!						
	219- I wanna get my dress maker to make something just like that.			desire		Cinderella’s dress	Guests
	220- <i>It’s amazing!</i> ”		+quality	t, perturbation	upscaled	Cinderella’s dress	Guests
Event Cinderella being fully present, admiring the beauty of the flowers and candlelight patterns Cinderella dancing with the Prince.	221- Well, <i>she spent the evening <u>looking, and feeling, seeing, and smelling everything she could</u>; (2)</i>			t, satisfaction	upscaled	everything	Cinderella
	222- <i>taking in <u>every</u> detail: from the scent of the beautiful (1) flowers and the centres of the table, to the pictures, and <u>even</u> what beautiful (2) patterns the candlelight made in the glinting frames. (2)</i>		+ quality (1 & 2)	t, satisfaction (3)	upscaled (3)	Flowers (1) candlelight patterns (2)	Narrator (1 & 2) Cinderella(3)
	223- <i>The music washed through her</i>			t, satisfaction		music	Cinderella
	224- and she danced with the prince.			+AFFECT			Cinderella & prince
	Comment 225- <i>Ah, it was a magical night.</i>		+ impact	t, +AFFECT		The night	Narrator
Problem Cinderella fearing being recognized by the stepsisters and what might happen	226- <i>For a moment</i> , she was worried that her stepsisters, who were there, would recognise her.			fear	downscaled	Stepsisters’ recognising her	Cinderella
	227- <i>Perhaps she’d get in trouble when she got back home, maybe <u>even</u> beaten.</i>			t, fear	upscaled	punishment	Cinderella

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Reflection Cinderella realizing the steps couldn't recognize her	228- <i>But she realised that they didn't seem to know who she was.</i>			t, trust		Stepsisters' not recognising Cinderella	Cinderella
Event Prince offering oranges and citrons to Cinderella and her sharing with her sisters	229- <i>Oh, when the prince brought her a whole tray of oranges and citrons, she went over to her sisters and offered some to them as well.</i>	t, +propriety		t, +AFFECT		Cinderella	Narrator
Reaction Stepsisters' gratitude & ignorance	230- "Thanks.			pleasure		Cinderella's offering	Stepsisters
	231- <i>Oh, what is this?</i>			t, -AFFECT			
	232- <i>I don't know."</i>						
	233- <i>"It's a citron."</i>						
	234- <i>"It's a cit-</i>						
	235- <i>Oh, thank you.</i>			pleasure		Citron	Stepsisters
	236- <i>Citron.</i>						
	237- Lovely.		+ quality			Citron	Stepsisters
	238- Thanks.			pleasure		Citron	Stepsisters
	239- <i>The fancy princess just gave me a citron.</i>	+normality				Cinderella	Stepsisters
Solution Cinderella free to enjoy	240- <i>I don't even know what that is!"</i>	t, -capacity				Stepsisters	Stepsisters
	241- <i>Well, they didn't notice her,</i>			t, trust			Cinderella
	242- and so she was free (1) to enjoy (2) her evening: the sounds, the tastes, the dances with the prince.			trust (1) cheer (2)			Cinderella
Reflection Cinderella knowing it's time to go	243- <i>But when the clock struck eleven and three quarters, she knew it was time for her to go.</i>						
Event	244- <i>She paid her prince farewell and left.</i>	t, +propriety				Cinderella	Narrator

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Cinderella leaving on time	245- And <i>that coach galloped</i> and made it <u>all the way back to her house by the very stroke of midnight.</u>			t, fear	upscaled	The magic ending	Cinderella
Description Cinderella in rags but happy	246- Her dress was rags once more,		-quality			Cinderella's dress	narrator
	247- but she was happy .			cheer			Cinderella
Event Godmother and Cinderella talking about the amazing ball.	248- "How did it go, dear ?" said her fairy godmother.			affection		Cinderella	Godmother
	249- " <i>It was amazing.</i> "		+impact	t, perturbation	upscaled	The ball	Cinderella
	250- <i>You should have seen the <u>thousands of candles they had.</u></i>		t, +impact		upscaled	candles	Cinderella
	251- You should have heard the sweet, sweet sounds of the music.		+quality		upscaled	music	Cinderella
	252- <i>I could feel it in my bones, fairy godmother!</i>			t, pleasure		music	Cinderella
Problem Stepsisters arriving	253- <i>Oh</i> , here are my sisters.			t, -AFFECT			
	254- Quick!						
	255- You must disappear."						
Solution Cinderella pretending to have been sleeping	256- And as her sisters walked in the door, she yawned and stretched <i>as if she'd been sleeping in the fireplace all that time.</i>	t, -veracity			upscaled	Cinderella	narrator
Reaction Stepsisters self- centered recount of the ball – glorious nice princess	257- "How was the ball?"						
	258- "Oh, it was amazing !"		+impact	t, perturbation	upscaled	The ball	Stepsisters
	259- <i>Oh</i> , you should have seen it.			t, +AFFECT			
	260- There was a glorious princess there.	+normality			upscaled	princess	Stepsisters
	261- She was really nice to us, wasn't she?"	+propriety			upscaled	princess	Stepsisters
	262- " <i>Oh</i> , yes. She was.			t, +AFFECT			
	263- She thought we were fantastic .	+normality			upscaled	Stepsisters	Cinderella
	264- She- It must've been my hair.						

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
	265- She liked my hair,			pleasure		Stepsister's hair	Cinderella
	266- I'm sure !			confidence			Stepsister
	267- Oh, I'm so excited !			interest	upscaled		Stepsister
Problem Second ball	268- But what am I gonna wear tomorrow?"						
	269- "Tomorrow?"						
	270- "Yes, tomorrow!						
	271- The prince is calling for another ball.						
	272- Apparently, he wants to see the princess <u>again</u> .			desire	upscaled	To see Cinderella	Prince
Reaction Stepsisters telling Cinderella another ball Beauty sleep	273- But tomorrow I'm gonna have <u>even bigger</u> (1) hair and <u>even better</u> (2) dress.		+ quality (1 & 2)		upscaled (1 & 2)	Hair (1) Dress (2)	Stepsister (1 & 2)
	274- He's gonna notice me tomorrow.						
	275- <i>Oh</i> , there's gonna be another ball!			t, +AFFECT			
	276- Quick! Quick!						
	277- Take these pins out!						
	278- Take this thing off me, Cinderella!						
	279- Hurry up!						
	280- I've got to get my beauty sleep."						
Event Cinderella helping stepsisters Cinderella's smile.	281- Well, Cinderella helped them out of their fancy things and helped them off to bed.						
	282- And she slept, that night, with a smile .			+AFFECT			Cinderella
Description Busy day	283- The next day was a blur of business.						
Event Stepsisters & Cinderella going to the second ball	284- And <i>they scurried around, getting their new finery ready</i> ,	t, -propriety				Stepsisters	narrator
	285- and the sisters disappeared.						
	286- And the fairy godmother returned.						
	287- And Cinderella was dressed <u>even more beautifully than before</u> .		+quality		upscaled	Cinderella's dress	Narrator
	288- And off she went.						

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Reflection Cinderella noticing only the prince	289- The strange thing was though, that this time when she was at the ball, she didn't notice (1) <u>so much</u> the sweet (2), sweet music or the glint of a thousand <u>candles</u> .		+quality (2)	ennui (1)	upscaled (1, 2)	Music (1, 2)	Cinderella (1) Narrator (2)
	290- She didn't notice the food or the flowers.			ennui		The food, flowers	Cinderella
	291- It was the prince who took her hand that she noticed this time.			interest		The Prince	Cinderella
Description Cinderella and the Prince interest in each other	292- But tonight, she was as besotted with him as he was with her.			affection	upscaled	The Prince Cinderella	Cinderella The Prince
	293- And they danced ,			+AFFECT			Cinderella & Prince
	294- And <i>they talked</i> .			t, +AFFECT	upscaled		Cinderella & Prince
	295- And <i>they talked</i> ,			t, +AFFECT	upscaled		Cinderella & Prince
	296- And they danced .			+AFFECT			Cinderella & Prince
Complication 2							
Problem Clock striking 12 times	297- And the night whirled passed them, until she heard the clock chime.			t, +AFFECT	upscaled		Cinderella & Prince
	298- Once, twice, three times.						
	299- Four times.						
	300- Surely, it was 11 o'clock.						
	301- Five, six, seven times.						
	302- It must be eleven.						
	303- Eight, nine, ten, eleven.						
	304- And twelve times.						
Reaction Cinderella shocked and scared running away	305- She gasped .			perturbance		12 th clock strike	Cinderella
	306- And she fled .			fear		Magic ends	Cinderella
	307- <i>She raced so fast</i> out of that ballroom that the sound of the final <u>'clang'</u> was still <u>ringing</u> ,			t, fear	upscaled	Magic ends	Cinderella

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
	308 - still ringing as she fled .			fear	upscaled	Magic ends	Cinderella
	309- still ringing as she <i>raced down</i> the steps.			t, fear	upscaled	Magic ends	Cinderella
Problem Cinderella losing her shoe and not coming back for it for fear of being seen in her rags	310- She lost one of her shoes and <i>quickly grabbed the other one</i> .			t, fear	upscaled	Magic ends	Cinderella
	311- She didn't have time to reach back for the first.						
	312- <i>She raced and raced</i> .			t, fear	upscaled	Magic ends	Cinderella
	313- She didn't make it to her pumpkin coach before it turned back into a pumpkin, or horses were mice and scurrying away with the lizards into the darkness.					Being seen in her rags,	
	314- And she fled (1) in the darkness in her own raggedy (2) dress.		-quality (2)	fear (1)		Magic ends (1) Dress (2)	Cinderella (1) Narrator (2)
	315- <i>She ran, and she ran, and she ran all the way home</i> .			t, fear	upscaled	Being seen in rags	Cinderella
Solution Cinderella arriving home unseen	316- The only thing left of her finery was the one glass slipper, which she slipped into her pocket for safekeeping.						
	317- With all that running, she made it home only seconds before the stepsisters in their coach.						
Reaction The stepsisters' opinion on the Prince's and Cinderella's behaviour	318- " Oh , what a fuss!"	-propriety		t, -AFFECT	upscaled	The Prince	stepsisters
	319- What a fuss he made	-propriety			upscaled	The Prince	stepsisters
	320- over one lousy princess!	-normality				Cinderella	Stepsisters
	321- <i>Argh, I don't believe he's <u>still</u> out looking for her</i> .			t, displeasure	upscaled		Stepsisters
	322- And how rude to flee!	-propriety				Cinderella	Stepsisters
	323- <i>I don't know that she's a princess <u>at all</u></i> .	t, -propriety			upscaled	Cinderella	Stepsisters
	324- Who runs off like that?						
	325- So rude .	-propriety			upscaled	Cinderella	Stepsisters
	326- Cinderella!						
	327- Help me out of my pins!"						

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Event Cinderella helping them to go to bed	328- Well, Cinderella helped them up to bed.						
Reaction Cinderella excited and happy	329-And she laid that night in the fireplace, hardly able to sleep a wink.			interest	upscaled		Cinderella
	330- She could feel that delicate smooth glass slipper in one pocket.		+balance			Glass slipper	Narrator
	331- <i>Her mind was a whirl</i> (1) with glittering (2) candles and her beautiful (3) prince.		+impact (2) +quality (3)	t, + AFFECT (1)		Candles (2) Prince (3)	Narrator (2 & 3) Cinderella (1)
	332- Her heart was full.			happiness			Cinderella
Description Cinderella's life back to normal but loving the prince	333- And in the days that followed, life returned, almost, to normal.						
	334- But she knew, and she did <u>all</u> her jobs, that she had a glass slipper in her pocket and <i>a prince in her heart.</i>			t, happiness	upscaled	The prince	Cinderella
Problem The prince's search for Cinderella Guards seeing Cinderella in rags and calling her a dirty thing.	335- <i>And the prince didn't rest either.</i>	t, +tenacity				The prince	Narrator
	336- Well, he didn't sleep a wink for looking (1) for his beautiful (2) princess,		+ quality (2)	interest (1)		Cinderella (1 & 2)	Prince (1) Narrator (2)
	337- but the only clue he had was the glass slipper that had been left in the grand stairwell.						
	338- Nobody had seen her.						
	339- Even the guards, "No, no. <u>All</u> we saw was some peasant girl.		- quality		upscaled	A girl	The guards
	340- <u>Certainly</u> no princess.	t, -propriety			upscaled	Cinderella	The guards
	341- <u>Just some</u> dirty <i>thing</i> off in the darkness.		-quality		upscaled	thing	The guards
	342- No, no. Didn't see which direction the princess went.						
	343- Sorry , your Majesty.			misery			The guards
	344- Sorry."			misery			The guards

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
	345- Well, <i>he searched <u>high and low</u></i> .	t, +tenacity			upscaled	The prince	narrator
Resolution – new order of affairs							
Event Proclamation whoever fit the slipper would marry the prince	346- And <i>soon</i> a <u>proclamation</u> rang out [onomatopoeia trumpet: <i>Tooroo, tooroo</i> '] that <u>whosoever</u> fit the glass slipper would become his bride.			t, desire	upscaled	Finding his bride	The prince
	347- And all the ladies of the kingdom were invited to try it on for size.						
	348- And <u>all</u> the ladies came and tried to <i>squeeze and push their feet in</i> .	t, +tenacity			upscaled	All the ladies	narrator
	349- A chamberlain was sent around from <i>house to house, to house</i> to try the foot and- the shoe on the feet of the ladies of the town.	t, +tenacity			upscaled	chamberlain	narrator
	350- Well, <u>eventually</u> they got to Cinderella's house, but <u>of course</u> the stepsisters were there <i>first</i> .	t, -propriety			upscaled	Stepsisters	Narrator
Result Stepsisters trying and failing to put their feet into the slipper	351- “[Get] me have a try.	t, -propriety			upscaled	Stepsisters	Narrator
	352- I'm gonna put my foot in.	t, -propriety			upscaled	Stepsisters	Narrator
	353- I don't have to- I don't care if I have to <i>crack every toe</i> .			t, desire	upscaled	Fitting the shoe	Stepsister
	354- Let me try right now!”	t, -propriety			upscaled	Other Stepsister	Narrator
	355- And they <u>squeezed and squashed as hard as they could</u> ,	t, +tenacity			upscaled	stepsisters	narrator
	356- but they could not put their feet into the <i>glass slipper</i> .	t, -capacity				stepsisters	narrator
	357- “ Argh , alright, off you go!”			displeasure		Not fitting the shoe	stepsister
Event	358- “Wait!” said Cinderella.						
	359- She came out of the kitchens.						
	360- She was still wearing her rags .		-quality			Cinderella's clothes	Narrator

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Cinderella requesting to try the slipper	359- But she said, “ <i>Please, may I try on the slipper?</i> ”	t, +propriety				Cinderella	narrator
Reaction Stepsisters undermining Cinderella Stepsisters undermining Cinderella	362- “You?						
	363- Cinderella?						
	364- Sooty breeches?		-quality			Cinderella’s name	Stepsisters
	365- Kitchen [wench]?		-quality			Cinderella’s name	Stepsisters
	366- No.						
	367- This is for the ladies – the fine ladies.	+propriety				ladies	Stepsisters
	368- Not for the likes of you. Back to the kitchens!						
	369- I’m so sorry.			misery	upscaled		Stepsisters
	370- She’s so, so dirty.		- quality		upscaled	Cinderella	Stepsisters
	371- It’s embarrassing. (1 & 2)”		-quality	t, -AFFECT		Cinderella’s state	Stepsisters
Result The chamberlain insisting on everyone trying the slipper	372- “No,” said the chamberlain.						
	373- “ <i>The prince said <u>all the ladies of the land should be able to try on the slipper.</u></i> ”	t, +tenacity			upscaled	Chamberlain	narrator
Mediation	374- You see,						
Reflection chamberlain seeing Cinderella’s beauty behind the soot	375- <i>the chamberlain could see that behind the soot, there was a beautiful (1) young woman in his presence (2).</i>	t,+ capacity (2)	+ quality (1)			Cinderella (1) Chamberlain (2)	Narrator (1 & 2)
Solution Cinderella trying on the slipper	376- Cinderella walked forward.						
	377- She took the slipper and slid her foot right in.						

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Description Perfect fit	378- The fit was <u>so true</u> .		+valuation		upscaled	Cinderella foot fit	narrator
	379- <i>it was like the slipper was made of smooth wax that shaped her foot.</i>		t, +valuation			Cinderella foot fit	narrator
Solution Cinderella putting the other slipper on	380- And then she took the other slipper from her pocket.						
	381- And she put on a pair.						
Reaction Stepsisters shocked and sorry for bossing Cinderella Stepsisters sorry about calling her names Cinderella forgiving them	382- “Cinderella”						
	383- “Cinderella.						
	384- You were the- you were the- you were not!						
	385- You were!”						
	386- The stepsisters were shocked .			perturbance	upscaled	Cinderella being the princess	Stepsisters
	387- “ Argh , you are gonna be a <i>princess</i> ?”	t, +propriety		displeasure		Cinderella	stepsisters
	388- You are gonna marry the-						
	389- Oh. Oh. Ah, sorry about the- <u>all</u> the- I’m sorry about the bossing (2) about and stuff.”	-propriety (2)		misery (1)	upscaled (1)	Stepsisters (2)	Stepsisters (1 & 2)
	390- “Yes. Me too!						
	391- Sorry (1 & 2) about the <u>whole</u> sooty breeches thing (2).	-propriety (2)		misery (1)	upscaled (2)	Cinderella’s name (2)	Stepsisters (1 & 2)
Event Cinderella and the prince reuniting	392- You know, family.”						
	393- Well, Cinderella forgave her stepsisters.	t, +propriety (2)		affection (1)		Stepsisters (1) Cinderella (2)	Cinderella (1) Narrator (2)
	394- And she went with the chamberlain to the palace, <i>where she reunited with her prince.</i>			t, affection			Cinderella and the prince
	395- The fairy godmother had tapped her... Ping! one last time as she left her old gate.						

Jill Stages & Phases	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Fairy godmother giving Cinderella an exquisite gown	396- And she was wearing a gown <u>more exquisite than any other.</u>		+quality		upscaled	Cinderella's gown	narrator
Solution The prince and Cinderella finding love	397- The prince had found his love and Cinderella had found hers.			affection		Cinderella and the prince	Cinderella and the prince
Comment/ Mediation	398- And so, as is the way with these stories,						
Reaction Cinderella and the prince happy	399- they lived happily <u>ever after.</u>			cheer	upscaled		Cinderella and the prince
Closing							
Mediation	400- Thank you.			pleasure			Teller
	401- Bye-bye.						

Storyteller 4: Richard

Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Opening							
Mediation	1- The story of Cinderella						
Orientation							
Setting Busy Cinderella Post arrival	2- Now, it was a very busy (1) day, as it <u>always</u> was for Cinderella, when the post arrived, a very important (2) post.		+quality (1) +valuation (2)		upscaled (1 & 2)	Cinderella’s day (1) Post (2)	Narrator (1 & 2)
Mean, lazy, ugly stepdaughters	3- <u>Ever since she was young</u> , she'd been picked on by her stepmother and her two step sisters.	-propriety			upscaled	Stepmother and Stepsisters	Narrator
	4- Now, <u>a lot of</u> people in the village called them the ugly sisters.		-quality		upscaled	Stepsisters	Narrator
	5- Not because they were particularly ugly (1), but they were lazy (2) and mean (3)to Cinderella.	-propriety (2 & 3)	-quality (1)		downscaled (1)	Stepsisters (1, 2 & 3)	Narrator (1, 2 & 3)
Mediation	6- You know,						
Description Cinderella’s father nice	7- the <u>only</u> person that was nice to Cinderella in that house was her father.	+propriety			upscaled	Cinderella’s father	narrator
thoughts	8- And he <u>only</u> married her new stepmom because he didn't want (1) <i>Cinderella to be <u>all on her own</u> (2).</i>			desire (1) t, misery (2)	downscaled (1) upscaled (2)		Father (1) Cinderella (2)
Mediation	9- Hmm...						
Complication 1 – the invitation							
Problem Post arrival	10- Anyway, the post arrived.						
	11- Ding dong!						
	12- And Cinderella went to answer the door.						
	13- ‘Well, hello, Cinderella.						
	14- I have some posts here for you and your, um... sisters.						

¹²⁷ The key identities, qualities and happenings are included in this column for each phase.

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
	15- <i>Oh</i> , and your step mother and father, <u>of course</u> .'			t, -AFFECT	upscaled		
	16- And he handed the post to Cinderella.						
Description Beautiful invitations	17- There, in her hands now, were some beautiful (1) invitations, in beautiful (2) golden (3) envelopes.		+quality (1 & 2) +valuation (3)			Invitations (1) & envelopes (2 & 3)	Narrator (1, 2 & 3)
Event Cinderella invited to the ball	18- <i>She opened up her envelope quickly</i>			t, interest		Invitation to the ball	Cinderella
	19- as she pulled it out and saw that it was from the palace and that she was invited to the ball.						
Reaction Cinderella calling her family Family running to the kitchen.	20- 'Sisters! [Mom!] Stepmom! Dad!'						
	21- <i>Everybody came running into the kitchen.</i>			t, interest	upscaled	Invitation to the ball	Family
	22- 'What is it, Cinderella?' said c- said the stepmom.						
	23- ' <i>Oh!</i> I was doing my beauty sleep.'			t, -AFFECT			
	24- ' <i>Oh</i> , and I was just about to have a bath.'			t, -AFFECT			
Event Cinderella giving the stepsisters the envelopes	25- ' <i>Oh</i> , but sisters, look at this.'			t, +AFFECT			
	26- And -sister handed- to her sisters, Cinderella handed the golden envelopes to each one.		+valuation			envelopes	narrator
Reaction Pretty invitations	27- ' <i>Oh!</i> This is pretty ,' said the two sisters.		+ quality	t, +AFFECT		invitation	stepsisters
	28- ' <i>Oh</i> , yes,' said the stepmom.			t, +AFFECT			
Event Opening the envelopes	29- They opened up the envelopes.						
	30- ' <i>Oh</i> , we are invited to the royal ball, girls.		+valuation	t, +AFFECT	upscaled	ball	stepmother
Reaction Stepmother & sisters liking the invitation	31- Isn't that lovely ?'		+quality		upscaled	ball	stepmother
	32- 'Oh, yes, I like that.'			pleasure		Invitation to the ball	Stepsisters
	33- 'Oh, yeah, me too .'			pleasure		Invitation to the ball	Stepsisters
Reflection Cinderella suggesting she is	34- What we gonna wear?						
	35- How should we do our hair?'						

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
going to the ball and the stepsisters questioning her.	36- 'I'm going too,' said Cinderella.						
	37- 'You're what?' said the stepmother.						
	38- 'Yeah. You're what?' said the two ugly sisters.		-quality			Stepsisters	narrator
	39- 'I- I've got an invitation too.'						
Reaction Stepsister mocking Cinderella	40- 'Oh, goody!' said the oldest sister.		+quality	t, +AFFECT		Cinderella's invitation	Stepsisters
	41- 'Let's have a look.'						
Event Stepsister opening the invitation Problem Cinderella not having what is necessary to go to the ball	42- And she took the t- the envelope						
	43- and she opened up the invitation.						
	44- 'Oh, yes, you are.			t, +AFFECT			
	45- Look at that, sister.						
	46- She's got an invitation too.'						
	47- 'Oh, ain't she nice ?	+propriety		t, +AFFECT		Cinderella	Stepsisters
	48- Ain't she lucky ?'	+normality				Cinderella	Stepsisters
	49- ' Shame she hasn't got a <u>thing</u> to wear.	-propriety			upscaled	Cinderella	Stepsisters
	50- <i>Oh, and what can you do with that hair?</i> '		t, -quality	t, -AFFECT		Cinderella's hair	stepsisters
	51- 'Oh, good (1) <u>point</u> , good (1) <u>point</u> . (2)	t, +capacity (2)	+valuation (1)	t, +AFFECT	upscaled (1 & 2)	Stepsister's point (1) Stepsister (2)	Stepsister (1 & 2)
Result Youngest step giving the invitation back	52- Now, give it back to Cinderella, sister.'						
	53- And so the youngest sister handed back the invitation.						
Reaction Cinderella and stepsisters - surprised	54- Cinderella looked at it.						
	55- ' <i>I can't believe I've been invited.</i> '			t, perturbation		Cinderella's invitation	Cinderella
	56- ' <i>Neither can we.</i>			t, perturbation		Cinderella's invitation	Stepsisters
	57- I think you should rip it up.'						

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
	58- 'Girls!' said the stepmother.						
	59- 'Oh, that's delightful (1) ! (2)		+quality (1)	t, pleasure (2)	upscaled (1 & 2)	Ripping the invitation (1)	Stepmother (1 & 2)
	60- Yes, Cinderella.						
	61- Rip up your ticket!'						
	62- 'What?'						
	63- 'Rip up your ticket!'						
Event Steps watching Cinderella ripping her invitation	64- The three girls- the stepmom and the two sisters watched as Cinderella was forced to rip up the tiny ticket into lots and lots of little pieces of paper.	-propriety				Stepsisters	narrator
	65- 'Cinderella, throw it into the fire.'						
	66- 'What?'						
	67- 'Throw your invitation into the fire!'						
Result Invitation gone	68- And so she did. 69- Cinderella's invitation to the ball was now gone.						
Reaction Cinderella sad	70- Cinderella was so sad .			misery	upscaled		Cinderella
Reflection Stepmother planning for the ball	71- 'We've only got a week to get ready, girls,' said the step mum.						
	72- 'I think we should go and make ourselves look beautiful .'			t, desire		Make themselves beautiful	Steps
Description Stepsisters and stepmother talking about the ball Cinderella doing all the chores	73- <u>All that week</u> , the ugly (1) sisters and the stepmom didn't talk about <u>anything else</u> .		-quality (1)		upscaled	Stepsisters & stepmother	Narrator
	74- <i>Cinderella still had to cook, clean, do the dishes, make everybody's meals.</i>	t, -propriety				Stepsisters & stepmother	Narrator
	75- And <u>as well as this</u> , she would spent <u>all night sewing the sisters' dresses</u>	t, +tenacity			upscaled	Cinderella	narrator
	76- and then <i>she made them hats</i>	t, +capacity				Cinderella	narrator
	77- and <i>she sort of made wigs</i> .	t, +capacity			downscaled	Cinderella	narrator
Reaction Cinderella – sad	78- She was <u>very, very sad</u> .			misery	upscaled		Cinderella

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Description Cinderella working hard to help the stepsisters look beautiful.	79- On the day of the big ball, <i>Cinderella spent most the day trying to squeeze one of the ugly (1) sisters into the dress (2).</i>	t, +capacity (2)	- quality (1)			Cinderella (2) Stepsisters (1)	Narrator (1 & 2)
	80- They were fat and occasionally, the straps on the back of the dress snapped.						
	81- <i>So she had to buy another strap, loosen up and tighten them up <u>again</u>.</i>	t, +tenacity				Cinderella	narrator
	82- Well, <i>eventually</i> , both girls looked very pretty (1). (2)	t, +tenacity (2)	+ quality (1)		upscaled (1 & 2)	Girls - stepsisters	narrator
	83- They had beautiful makeup, their lashes were done.		+ quality			Make-up	Narrator
	84- They <u>all</u> looked gorgeous .		+quality		upscaled	Stepsisters	narrator
Event The steps going to the ball and Cinderella sitting down inside the kitchen	85- 'Right, we're off,' said the stepmom.						
	86- 'Come on girls, <i>let's go and introduce you to your future husband.</i> '			t, desire		One of her daughters marrying the prince	stepmother
	87- With that, the girls went out the door, got into a coach and rode off to the palace.						
Evaluation 1							
Reaction	88- Cinderella sat down at the kitchen table and sighed .			misery			Cinderella
Resolution – temporary - magical fix							
Event Cinderella crying Godmother appearing	89- <u>All</u> of a sudden, a tear rolled down and hit the table.			misery			Cinderella
	90- And then... Ping!						
	91- Right in front of Cinderella, on the other side of the table was a fairy godmother.						
	92- 'Hello, Cinderella.'						
	93- 'Who are you?'						
	94- 'I'm your fairy godmother.'						

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Reflection Godmother praising Cinderella	95- 'But <i>I didn't know I had a fairy godmother.</i> '			t, disquiet			Cinderella
	96- ' <i>Of course</i> you do.'			t, confidence	upscaled		Godmother
	97- Why wouldn't you have a fairy godmother?						
	98- You're kind (1); you're generous (2); you look after (3) your <u>whole</u> family.	+propriety (1, 2 & 3)			upscaled (3)	Cinderella (1, 2 & 3)	Godmother (1, 2 & 3)
	99- You deserve a fairy godmother.	+normality				Cinderella	Godmother
Event	100- Now, tell me, why are you so upset ?"			misery	upscaled		Cinderella
Reaction	101- ' <i>Oh</i> , fairy godmother.			t, -AFFECT			
	102- I wanted to go to the ball.			desire		Going to the ball	Cinderella
Problem	103- But I'm afraid (1) <i>I haven't got a thing to wear</i> (2)	t, -propriety (2)		misery (1)		Cinderella (2)	Cinderella (1 & 2)
	104- and look at my hair						
	105- and I'm <u>all mucky</u> and covered in soot.	-propriety			upscaled	Cinderella's appearance	Cinderella
	106- 'Yes, that could prove a bit of a problem.						
	107- But <i>I think I've got the answer.</i>	t, +capacity				Godmother	narrator
Problem Godmother asking about the invitation Stepsisters – ugly making Cinderella rip it	108- Now, where was that invitation you had?						
	109- 'Oh, my ugly (1) <i>sisters made me rip it up and throw it into the fire</i> (2)	t, -propriety (2)	- quality (1)	t, -AFFECT		Stepsisters (1 & 2)	Cinderella (1 & 2)
	110- and it disappeared.'						
	111- ' <i>Oh</i> , is it?			t, -AFFECT			
	112- <i>Oh</i> , it should be there.			t, +AFFECT			
Solution	113- Only a week old.'						
	114- And she drew out a magic wand		+valuation			wand	narrator
	115- and she waved it.						
	116- And then suddenly, <u>all the ashes turned into little bits of ripped up paper.</u>	t, +capacity			upscaled	Godmother	Narrator

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Godmother magically fixing the invitation	117- And <u><i>all the ripped-up paper managed to stick together and form the beautiful</i></u> (1) <i>invitation</i> (2).	t, +capacity (2)	+quality (1)		upscaled	Invitation (1) Godmother (2)	Narrator (1 & 2)
	118- 'Right!						
	119- We better put that back in an envelope.' 120- And there, she put the invitation back into the envelope, licked it and sealed it and placed it on the kitchen table.						
	121- 'Right!						
Problem No horses	122- You're going to need to be able to get to the palace somehow,' said the fairy godmother.						
	123- 'I know.						
	124- We'll need some horses...'						
	125- ' <i>I haven't got any horses</i> ,' said Cinderella.			t, disquiet			Cinderella
	126- 'No, no, don't worry (1) about it yet, dear .(2)			disquiet (1) affection (2)		Cinderella (2)	Cinderella (1) Godmother (2)
Problem No coach	127- We're going to need a coach, yes.'						
	128- ' <i>I haven't got a coach</i> .'			t, disquiet			Cinderella
Reflection Godmother calming Cinderella	129- 'Yes, dear .			affection		Cinderella	Godmother
	130- We know you haven't got a coach.						
Problem No footman	131- And you're gonna need a coachman and a footman.'						
	132- ' <i>But I haven't got-</i> '			t, disquiet			Cinderella
Reaction Godmother running out of patience	133- 'Hmm... Cinderella.						
	134- <i>You are trying my patience awfully</i> .	-tenacity			upscaled	Cinderella	Godmother
Solution Mice	135- Now, what I do need from you is some mice.'						

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
	136- So, Cinderella looked around the kitchen floor						
	137- and there was a mouse hole.						
	138- And suddenly... Pop! Pop! Pop! Pop, six white mice appeared.				\		
Reaction Godmother delighted	139- 'Oh, dear . Oh, yes.			affection		Cinderella	godmother
	140- There they are.						
	141- They'll do delightfully .			pleasure	upscaled	mice	Godmother
Solution A rat for a footman	142- Now, take them outside and put them on the step.'						
	143- So Cinderella scooped up the mice as she put them outside on the step.						
Problem footman	144- 'Mmm... a footman.						
	145- Yes, we'll need a rat.'						
Solution rat	146- And then suddenly, there was this-coming from the back of the cupboard.						
	147- And there, eating a biscuit was a big rat.						
Reaction Cinderella - shocked	148- Cinderella was a <u>little bit</u> shocked .			perturbance	downscaled	The rat	Cinderella
Event A rat	149- But she picked him up						
	150- and she took him outside next to the mice.						
Reflection Godmother asking about a pumpkin	151- 'Mmm... Cinderella?'						
	152- 'Uh, yes, fairy godmother?'						
	153- 'I was wondering...						
	154- Do you have a p- such a thing as a pumpkin?'						
Solution A pumpkin	155- 'Yes, there's one in the garden.'						
	156- So Cinderella went and got the pumpkin						
	157- and she placed it on the step next to the mice and the rat.						
Description A lizard on top of the pumpkin	158- And on top of the pumpkin, something was staring at her.						
	159- It was a lizard.						
Comment	160- Yes, a lizard.						
Reaction	161- 'I'm sorry about the lizard.'			misery		lizard	Cinderella

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Cinderella – sorry Lizard – perfect for the Godmother	162- ‘No, no, no, that’s perfect ,’ said the fairy godmother.		+valuation		upscaled	lizard	Godmother
	163- ‘That can be the footman.						
Solution Horses, coachman, footman	164- So we’ve got the horses.						
	165- Uh, we’ve got a coachman.						
	166- We’ve got a carriage.						
	167- And, of course, we’ve got a footman; a little lizard.						
Reaction that – delightful Godmother – pleased	168- <i>Isn’t that delightful (1)?</i> ’		+quality (1)	t, pleasure (2)		That (1) = Horses, coachman, footman	Godmother (1 & 2)
Reflection Cinderella not seeing the magic yet	169- ‘ <i>But it’s only [horses-] there’s no horses, it’s mice.</i>			t, disquiet			Cinderella
	170- And <i>there’s no footman, it’s a rat.</i> ’			t, disquiet			Cinderella
Reaction Godmother calming Cinderella	171- ‘Don’t worry (1) about that, dear (2).			disquiet (1) affection (2)		Cinderella (2)	Cinderella (1) Godmother (2)
	172- I’m the fairy godmother.’						
Solution Magic transformation	173- And she took out her wand and... Zap!						
	174- Suddenly, horses appeared in the garden.						
	175- The mice had changed into horses,						
	176- the rat had turned into a coachman.						
	177- And the pumpkin turned into a coach						
	178- and the lizard was standing there, opening the door, ready to welcome	+capacity				lizard	narrator
	179- Cinderella on board the coach.						
Reaction Cinderella – surprised	180- ‘ Wow! ’ said Cinderella.			perturbance		Godmother’s magic	Cinderella
	181- ‘ <i>That’s amazing (1)!</i> ’ (2)		+ impact (1)	t, perturbation (2)		Godmother’s magic (1)	Cinderella (1 & 2)

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Godmother's magic – amazing Godmother – good	182- 'I know.						
	183- I'm rather good ,' said the fairy godmother.	+capacity			upscaled	Godmother	Godmother
	184- 'Aren't I?'						
	185- ' Yes, you are! ' said Cinderella.	+capacity				godmother	Cinderella
Problem Cinderella dirty	186- 'Now, um, if you don't mind me saying,						
	187- I don't think you can go to the ball like that,' said the fairy godmother.						
	188- Cinderella looked down.						
	189- 'No, you're right.						
	190- I'm <u>all</u> covered in rags		-quality		upscaled	Cinderella	Cinderella
	191- and I've got dirt on.		-quality			Cinderella	Cinderella
	192- I've just been cleaning the fireplace, and spitting behind my fingernails.'						
Solution Magic transformation for Cinderella	193- And while Cinderella was speaking, the fairy godmother went... Zap!						
	194- And suddenly, she was in the <u>most</u> beautiful dress <u>you'd ever seen</u> .		+ quality		upscaled	Cinderella's dress	Narrator
	195- <u>All</u> her nails were perfect ,		+ quality		upscaled	Cinderella's nails	Narrator
	196- her hair was <u>all</u> done up		+quality		upscaled	Cinderella's hair	narrator
	197- and on her head was a beautiful (1) tiara, glinting with crystals (2).		+quality (1) +valuation (2)		upscaled (2)	Tiara (1 & 2)	Narrator (1 & 2)
	198- Her <u>whole</u> dress glittered like crystal jewels .		+valuation		upscaled	Cinderella's dress	Narrator
	199- And on her feet, as she lifted up her skirt,						
	200- she could see two glass little [slitters] slippers <u>just gleaming</u> in the light.		+impact		upscaled	Glass slippers	Narrator
Reaction Cinderella – surprised and beautiful	201- ' Wow! ' said Cinderella.			perturbance			Cinderella
	202- 'I feel beautiful .'		+ quality			Cinderella	Cinderella
	203- 'You are beautiful ,' said the fairy godmother.		+ quality			Cinderella	Godmother

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Reflection Godmother sending her off	204- 'Now, come on, come on!						
	205- Off you go.'						
Event Cinderella leaving	206- And off she went.						
	207- She got into the coach.						
Problem Magic disappearing at midnight	208- 'Now, um, Cinderella?'						
	209- 'Uh, yes, fairy godmother?'						
	210- 'Before you sort of ride off in your new coach and [horse- on your horse] with the horses and the coachman and the, um, footman, there's something very important .		+valuation		upscaled	Warning magic ends	Godmother
	211- <i>You <u>must</u> be back before midnight</i>			t, fear		Warning magic ends	Godmother
	212- <i>or it <u>all</u> disappears.</i>			t, fear		Warning magic ends	Godmother
	213- 'What?' said Cinderella.						
	214- <i>'It'll <u>all</u> just vanish.</i>			t, fear		Warning magic ends	Godmother
	215- <i>My magic <u>only</u> works for <u>a few</u> hours,' she said.</i>			t, fear	downscaled	Warning magic ends	Godmother
Reflection Cinderella suggesting to be back at midnight	216- 'Oh, right.			t, -AFFECT			
	217- Be back before twelve o'clock.						
	218- Yes, so if I left about half past eleven, that should do it, shouldn't it?'						
Reaction Godmother agreeing	219- 'Yes, that'll be fine , (1) dear . (2)		+quality (1)	affection (2)		Cinderella back at 12am (1) Cinderella (2)	Godmother (1 & 2)
	220- That'll be fine .'		+quality			back at 12am	Godmother
Event Cinderella going to and entering the ball Guests talking	221- So off Cinderella went to the ball.						
	222- <i><u>As soon as</u> the coach pulled up in front of the palace, people were starting to talk.</i>	t, -propriety			upscaled	Guests	Narrator
	223- As Cinderella stepped out of the coach, the footman helped her down,						

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
	224- and she went up the stairs, walked into the palace						
	225- and the man at the door said, 'Ladies and gentlemen, Princess Cinderella.'						
Reaction Guests – interest Prince – captivated Cinderella – embarrassed Guests - affection	226- And as she walked into the ballroom, <i>everybody stopped</i> .			t, perturbation	upscaled	Cinderella	Guests
	227- 'Oh, she's beautiful !'		+ quality	t, +AFFECT		Cinderella	Guests
	228- 'Oh, yes.'			t, +AFFECT			
	229- <u>Even</u> the two ugly sisters,		-quality		upscaled	Stepsisters	Narrator
	230- 'Oh, she is beautiful , isn't she?'		+quality	t, +AFFECT		Cinderella	stepsisters
	231- But <i>the person that had <u>the most effect</u> on was the prince</i> .			t, interest	upscaled	Cinderella	Prince
	232- He just stared at her.			interest	upscaled	Cinderella	Prince
	233- ' Wow! ' came from his lips.			perturbation	upscaled	Cinderella	Prince
	234- <i>Cinderella didn't expect to have <u>such a big impact</u> as she walked into the ballroom,</i>			t, disquiet	upscaled		Cinderella
	235- so was a <u>little bit embarrassed</u> .	-propriety		disquiet	downscaled	Cinderella	Cinderella
	236- 'Hello. Hello.'						
	237- <i>Everybody wanted to talk to this Princess Cinderella</i> .			t, interest	upscaled	Cinderella	Guests
	238- <i>They <u>all came up</u></i>			t, interest	upscaled	Cinderella	Guests
	239- <i>and they talked to her and said hello</i>			t, interest	upscaled	Cinderella	Guests
	240- and they <u>sort of welcomed</u> her down.			affection	downscaled	Cinderella	Guests
Comment Magic spell on Cinderella's name	241- Now, although everybody heard the name Cinderella, it was the princess that even made the sisters not realize who she was.						
	242- There was a magical spell on the name that night		+valuation			Cinderella's name	Narrator
	243- and, you see, everybody heard the name Princess Crystal.						
Description Stepsisters talking to	244- So, the two ugly sisters spent the night talking to the princess, Crystal.		- quality			Stepsisters	Narrator
	245- 'Oh, hello there.			t, +AFFECT			
	246 How are you?'						

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
princess Crystal kindly	247- And they were so polite (1), so neat (2) and nice , (3) so proper , (4)	+propriety (1, 2, 3 & 4)			upscaled (1, 2, 3 & 4)	stepsisters (1, 2, 3 & 4)	Narrator (1, 2, 3 & 4)
Event Prince inviting Cinderella to have dinner with him Magnificent feast	248- Then, the prince came over and said, <i>‘Excuse me, it's time for dinner. Would you come and sit next to me?’</i>	t, +propriety				Prince	narrator
	249- And Cinderella sat down at the dinner table						
	250- and they had a magnificent feast ,		+quality		upscaled	The food	narrator
Mediation Inviting the audience to agree that jelly and ice cream are the best.	250- Everything you could imagine was there.						
	251- It all finished with jelly and ice cream, which is the best thing, really , isn't it?		+quality			Jelly and ice cream	teller
Event Cinderella and the prince dancing	252- Now, at ten o'clock there was a little bit of time for dancing,						
	253- so the prince took Cinderella and he led her to the dance floor.						
	254- And they danced <u>the night away</u> .			+AFFECT	upscaled		Cinderella & Prince
Reaction Prince –amazed	255- And the prince was amazed (1) <i>with Cinderella</i> (2).		t, +quality (2)	perturbance (1)		Cinderella (1 & 2)	The prince (1 & 2)
Mediation Prince - in love	256- I think we can say he had fallen in love .			affection			The Prince
Event Cinderella apologising and leaving before 12	257- Now, it was eleven thirty						
	258- and Cinderella looked at the clock in the hall.						
	259- <i>‘Oh, oh, um, excuse me, Your Highness.</i>	t, +propriety		t, +AFFECT		Cinderella	Narrator
	260- <i>I'm afraid I have to go.</i>	t, +propriety				Cinderella	Narrator
	261- Um, I must be back before, um, twelve.						
	262- It's very important I go.’		+valuation		upscaled	Going home	Cinderella
	263- ‘Yes, certainly,’ said the prince.						
	264- And off Cinderella went.						

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
	265- <i>She rushed down the stairs, got into her coach and got home <u>as quickly as she could</u>.</i>			t, disquiet	upscaled		Cinderella
Description Godmother waiting	265- Back in the kitchen, the fairy godmother was waiting for Cinderella.						
Reflection	266- ‘Well, what was it like?’						
Reaction Cinderella’s night at the ball - wonderful	267- ‘ <i>Oh!</i> It was wonderful! ’		+quality	t, +AFFECT	upscaled	The ball	Cinderella
	268- It was <u>the best night of my life,</u> ’ said Cinderella.		+quality		upscaled	The ball	Cinderella
Reflection Prince not knowing how to see Cinderella again	269- Now, the prince back at the palace, <i>he didn't <u>even</u> know where Cinderella, or Princess Crystal, had come from.</i>			t, disquiet		Where Cinderella was from	Prince
	270- ‘ <i>Oh, dear.</i> ’			t, disquiet			Prince
	271- <i>How will I see her again?</i>						
	272- <i>Hmm, this is <u>very, very</u> confusing.</i>		-complexity	t, disquiet	upscaled	Cinderella’s disappearance	Prince
Event Another ball	273- Um, I know.						
	274- We'll have another ball tomorrow.’						
	275- ‘What?’ said the king.						
	276- ‘Father,’ said Prince Charming.						
	277- ‘I, I would like to have another ball tomorrow.’			desire		Another ball	Prince
Reaction King and Queen loving the idea	278- ‘ <i>Oh</i> , a party!’ said the king.			t, +AFFECT			
	279- ‘ <i>Oh</i> , yes, sounds wonderful .’		+quality	t, +AFFECT		party	King
	280- Yes, let's do that.						
	281- What do you think, [princey-] Queenie?						
	282- Queenie, what do you think?’						
	283- ‘Oh, yes, I love a party.			pleasure	upscaled	party	Queen
Event Party announcement	284- Let's have another one!’						
	285- And so, they told everybody at the party that there was gonna be <u>another</u> party tomorrow.						

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
	286- And then, they sent out more invitations.						
Reaction Cinderella - surprise	287- Cinderella couldn't believe her eyes when the invitation arrived the next day, <u>for the same night</u> .			perturbance	upscaled	Second invitation	Cinderella
Reflection Cinderella realising Godmother is gone	288- <i>'Oh, but my fairy godmother's gone, isn't she?'</i>			t, -AFFECT			Cinderella
	289- <i>Oh, well.'</i>			t, -AFFECT			Cinderella
Comment/Mediation	290- Poor Cinderella.	-normality				Cinderella	Narrator
Mediation	291- But, do you know, <u>as soon as</u> the ugly sisters and the stepmother had gone to the ball, who should reappear?		- quality		upscaled	Stepsisters	Teller
	292- Yes, the fairy godmother.						
Solution Godmother's appearance and magically helping Cinderella	293- <u>And again, she</u> turned the mice into horses,						
	294- she turned the rat into a coachman,						
	295- she turned the pumpkin into a beautiful coach ¹²⁸ .		+quality			Coach	Narrator
	296- And she turned the lizard into a footman.						
	297- And Cinderella's dress this time, well, it shone (1) and sparkled (2) <u>even more than before; beautifully silver</u> (3), little bits of glass twinkling (4) <u>everywhere</u> .		+quality (1 & 2) +valuation (3)		upscaled (1, 2, 3 & 4)	Cinderella's dress	Narrator
Description Cinderella – a bright diamond	298- <i>Oh, she looked like a <u>diamond</u></i> .		t, +valuation	t, +AFFECT	upscaled	Cinderella	narrator
	299- she <u>was so bright</u> .		+ quality		upscaled	Cinderella	narrator
Event Cinderella going to the ball and	300- Anyway, Cinderella got into the coach						
	301- and off she rode.						
	302- <i>'Oh, Cinderella!'</i>			t, -AFFECT			

¹²⁸ The storyteller suffered a slip of the tongue and interchanged 'pumpkin' and 'coach'.

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
listening to the godmother	303- She stuck her head out the						
Problem Godmother's warning	304- 'Don't forget!						
	305- You need to be back before midnight.'						
Reaction Cinderella – confident not to forget	306- <i>'Yes, fairy godmother. I won't forget.</i>			t, confidence		Leaving the ball before 12	Cinderella
	307- Buh-bye!'						
Event Cinderella entering the palace – beautiful	308- And clippety-clop, clippety-clop, clippety-clop, clippety-clop.						
	309- And again, Cinderella got to the palace						
	310- and there she went up the stairs.						
	311- And again , as she walked in, even more beautiful than before.		+quality		upscaled	Cinderella	narrator
	312- and the man on the door said, 'Cinderella!'						
	313- But everybody heard, 'Princess Crystal.'						
Reaction Guests - amazed	314- They looked around						
	315- and there she was.						
	316- And everybody went, 'Wow!'			perturbance	upscaled	Cinderella	Guests
Event Prince – interested	317- Now, <i>as soon as she got there, the prince was at the bottom of the stairs</i>			t, +AFFECT		Cinderella	Prince
	318- <i>and he walked <u>straight up to her</u>,</i>			t, +AFFECT		Cinderella	Prince
	319- <i>he took her hand</i>			t, +AFFECT		Cinderella	Prince
	320- <i>and he spent the <u>whole</u> night talking to her.</i>			t, +AFFECT	upscaled	Cinderella	Prince
Reaction Prince looking after Cinderella – in love	321- And when the meal came, <i>he made sure that she was sat <u>right next to him</u>.</i>			t, +AFFECT	upscaled	Cinderella	Prince
	322- And he looked after her so well, you would've thought he was a waiter.			affection		Cinderella	Prince
	323- 'Can I get you a drink?	t, +propriety				Prince	narrator
	324- <i>Would you like (1) some <u>more food</u>?' (2)</i>	t, +propriety (2)		desire (1)		Food (1) Prince (2)	Cinderella (1) Narrator (2)

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
	325- Oh, he had really fallen in love .			affection	upscaled	Cinderella	prince
Reaction Cinderella - in love	326- And Cinderella, <u>I think</u> , had fallen in love with him too.			affection	downscaled	Prince	Cinderella
Reflection Cinderella knowing she is a servant	327- But <i>she knew that really</i> , <i>she was only a servant</i> .			t, - AFFECT	upscaled		Cinderella
Event Dancing time	328- Anyway, it was time for the dancing,						
	329- and the prince took her to the dance floor						
	330- and they danced <u>the night away</u> .			+AFFECT	upscaled		Cinderella and Prince
Complication 2 – true love search							
Problem Cinderella apologising and trying to leave	331- Now, the clock struck eleven thirty.						
	332- ‘Oh, um, um, I’m so sorry , Prince.			misery	upscaled		Cinderella
	333- I should really go.’						
Result Prince asking her to stay	334- ‘No, no, no, I tell you what.						
	335- Just stay for one more dance						
	336- and then I’ll let you go.’						
Reflection Cinderella accepting one more dance	337- ‘Just one more dance, then,’ said Cinderella.						
Event Cinderella and Prince dancing	338- And <u>they danced</u>			+AFFECT	upscaled		Cinderella and Prince
	339- <u>and they danced</u>			+AFFECT	upscaled		Cinderella and Prince
	340- <u>and they danced</u> <u>for one more and then another one</u> .			+AFFECT	upscaled		Cinderella and Prince
Problem Cinderella hearing the clock striking 12	341- Then, the clock started to strike twelve.						
	342- Dong! Dong! Dong!						
	343- Cinderella heard the dongs.						
	344- ‘Uh, sorry , Prince, I’ve really got to go!’			misery		Leaving the party	Cinderella

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Reaction Cinderella running away	345- And <i>she ran up the stairs and down the stairs on the other side</i> , heading towards the coach, but as the clock struck twelve			t, fear		The magic ending	Cinderella
Comment	346- luckily <u>nobody</u> saw this –	+normality			upscaled	Cinderella	Teller
Problem Cinderella's clothes – rags Slipper falling off	347- but <u>all</u> her clothes turned to rag s.		-quality		upscaled	Cinderella's clothes	Narrator
	348- And she started-						
	349- As she came down the stairs, one of her slippers fell off onto the stair						
Reflection Cinderella thinking about picking it up	350- and she thought, ' <i>Oh, no, I've got no time to pick it up.</i> '			t, - AFFECT		No time to pick up the slipper	Cinderella
Solution Cinderella running home	351- So <i>she kept running</i>			t, fear		Someone seeing her	Cinderella
	352- and when she got to the coach, it was just a pumpkin, a rat and some mice and a lizard.						
	353- Well, <i>she kept running through the palace grounds all the way home.</i>			t, fear	upscaled	Someone seeing her	Cinderella
Reaction Cinderella – misery	354- And when she got to the kitchen table, she sobbed and sobbed and sobbed .			misery	upscaled		Cinderella
Evaluation 2							
Reaction Prince - confused	355- Now, the prince was confused .			disquiet			Prince
Reflection	356- 'Uh, excuse me.						
	357- Did anybody see where, um, Princess Crystal went?'						
	358- 'Er, no, no. I- All I've seen is a, a little girl, well, not a little girl but a, a lady just in rag s		-quality			Cinderella's clothes	Guards
	359- and um, she sort of just went that way.						

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Guards' impression of Cinderella	360- Yes, that's all I've seen.						
	361- Some sort of maid, I would've thought.'						
Reaction Prince – extremely confused	362- 'Oh,' said the prince.			t, -AFFECT			
	363- 'Thank you, guard.			pleasure			Prince
	364- Yes, now, um-'						
	365- The prince was beside himself .			disquiet	upscaled		Prince
	366- He didn't know where she had disappeared.			t, disquiet			Prince
Event Prince finding the slipper	367- But then, as he looked outside in the garden, the steps that go down to the carriages,						
	368- he saw the glass slipper.						
	369- He picked it up.						
Reaction Prince – surprise	370- 'Oh, wow!			perturbance	upscaled	The slipper	Prince
	371- Such tiny feet.						
	372- This, this is Princess Crystal's glass slipper.'						
	373- <i>He thought about it for a whole day.</i>			t, interest	upscaled	The slipper	prince
Resolution – new order of affairs							
Event Prince's declaration He would marry the lady whose feet fit the slipper	374- And then, that afternoon, he made a declaration .			confidence			Prince
	375- 'Whoever fits this slipper shall be my wife.						
	376- Go on, then.						
	377- <i>Tell everyone, tell everyone!</i>			t, interest	upscaled	Everyone knowing	Prince
	378- So he sent all his servants out into the town, telling them that the prince was going to come round and [make-] find out who wore the glass slipper.						
Problem No foot fit	379- It took at least two weeks.						
	380- Everywhere that Prince went trying on the slipper, nobody['s] foot would fit.						

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
	381- All the ladies in all the town.						
Event Prince coming to Cinderella's house	382- Suddenly, he came to Cinderella's house						
	383- and knocked upon the door.						
	384- Knock! Knock! Knock!						
Reflection Stepmother - excited	385- <i>'Oh! Girls, girls!'</i> said the stepmother.			t, interest	upscaled	Prince's arrival	Stepmother
	386- <i>'Quickly! Quickly!'</i>			t, interest	upscaled		stepmother
	387- He's here.						
	388- It's our turn to try on the slipper.						
	389- Yes, I've just realised I have married to Cinderella's father						
	390- so I won't be trying it on, of course,' said the stepmother.						
	391- 'But girls, girls, would you like to try on the slipper[s]?'			desire		try on the slipper	Stepsisters
Reaction Stepsister – desire	392- 'Oh, yes, I'd love to try on the slipper,' said the youngest.			desire		Trying on the slipper	Stepsister
	393- '[...]' said the oldest sister.						
Event Stepsisters welcoming the prince	394- The sisters welcomed the prince			affection		Prince	stepsisters
	395- and they gave him tea and cake.						
Description Cinderella in rags Prince not seeing her	396- And <i>Cinderella was serving <u>all</u> this</i>	t, +capacity			upscaled	Cinderella	narrator
	397- but she was dressed in rags ,		-quality			Cinderella's clothes	narrator
	398- so the prince didn't notice her at first.						
Event Stepsisters trying on the slipper	399- the oldest sister tried the shoe on.						
	400- And she squeezed it in,						
	401- but it didn't even fit her big toe.						
	402- Her feet were so big.						
Reaction Stepsister – confident	403- So, the youngest sister came.						
	404- 'It'll fit me, Princey.						
	405- I'm sure !'			confidence			Stepsister (youngest)

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Event Stepsister trying to fit the slipper and failing	406- And she put her foot in and-						
	407- But however hard she tried to put her foot into that slipper.	+tenacity				Stepsister	narrator
	408- Did it fit?						
	409- No.						
Problem Prince leaving Cinderella appearing	410- The prince was just about to walk out the door when Cinderella said, 'Excuse me.'						
Solution Cinderella trying on the slipper The slipper fitting perfectly	411- The prince turned.						
	412- He recognised that voice.						
	413- 'Hello,' he said.						
	414- 'Would you mind if I tried on the slipper?'	t, +propriety				Cinderella	narrator
	415- 'Why, <u>of course,</u> ' said the prince.	t, +propriety			upscaled	Prince	Narrator
	416- And he knelt down						
	417- and he put the slipper onto Cinderella's foot.						
	418- It fit perfectly .		+balance		upscaled	The slipper	narrator
	419- And all of a sudden, the dress appeared						
	420- and there was Cinderella.						
	421- She was now the princess that the prince had fallen in love with.			affection		Cinderella	prince
	422- <i>He knelt down at once.</i>			t, affection	upscaled	Cinderella	Prince
	423- 'Um, Cinderella?						
	424- Princess Crystal?						
	425- <i>Would you marry me?</i>			t, desire		Marrying	Cinderella
	426- <i>'Yes, of course,' said Cinderella.</i>			t, affection	upscaled	Prince	Cinderella
Problem Prince – angry at steps	427- Now, the prince was a bit angry (1) with the two ugly (2) sisters for treating Cinderella so appallingly (3)	-propriety (3)	-quality (2)	displeasure (1)	downscaled (1) upscaled (3)	Stepsisters (1, 2 & 3)	Prince (1) Narrator (2 & 3)
	428- and he was about to sort of put them in prison,						
Reaction	429- when Cinderella said, 'No, no, no, no.'						

Richard Stages & Phases ¹²⁷	Transcription in monomodal messages (inscribed appraising terms highlighted , invocations <i>in italics</i> and graduating resources <u>underlined</u>)	ATTITUDE & GRADUATION				Attitudinal target (appraised)	Attitudinal source (appraiser)
		JUDGEMENT	APPRECIATION	AFFECT	GRADUATION		
Cinderella – defending the steps	430- Please don't. 431- They're not <u>really, really bad.</u> '	-propriety			downscaled	Stepsisters	Cinderella
Solution Cinderella convincing the Prince to let the sisters live with them	432- And so, <i>Cinderella convinced the prince that [this] ugly (1) sisters should live with them in the palace (2).</i>	t, + propriety (2)	- quality (1)			Stepsisters (1) Cinderella (2)	Narrator (1 & 2)
Mediation	433- And do you know what?						
Description Stepsisters – ashamed nicer warmer Stepmother- a bit nicer	434- Her sisters were <u>so ashamed</u> (1 & 2) of the way they had treated Cinderella for <u>all</u> <u>those years</u> that they changed and became <u>nicer</u> and <u>warmer hearted</u> (3) people.	t, -propriety (2) +propriety (3)		misery (1)	upscaled (1 & 2)	Stepsisters (2 & 3)	Stepsisters (1) narrator (2 & 3)
	435- Now, <u>even</u> the stepmother got <u>a bit</u> <u>nicer</u> .	+propriety			downscaled	stepmother	narrator
Mediation	436- So as you can see						
Reaction Everyone - happy	437- at the end of our story, <u>everybody really</u> <u>did live happily ever after.</u>			cheer	upscaled		everybody
Closing							
Mediation	438- I <u>hope</u> (1) you <u>enjoyed</u> (2) today's tale.			desire (1) cheer (2)		Audience's enjoyment (1)	Storyteller (1) Audience (2)
	439- See you later.						
	440- Buh-bye!						

Appendix B - Storytellers' vocal and facial baselines

Section 1 – Vocal baseline

For each SEMOGENIC VOCAL QUALITY (hereafter, SVQ) discussed in this thesis, a background norm was obtained for the storytellers whose performances were examined, via the following steps.

1. A sample of text not coded for inscribed or invoked ATTITUDE or GRADUATION was extracted from the performances of each storyteller:

Emotionally charged stretches of the readings were avoided for this sample because the baselines were intended to depict typical use of the features during speech produced in an emotionally uncharged manner. The resulting extracts consisted of at least a clause each (clause boundaries were marked with double vertical lines (||) where necessary), as shown below.

- (1) “So down the kitchen they went and || they explained to Cinderella || that the courtier was here || to try the slipper on her foot.” (Christine)
- (2) “There once was a widower || who married for the second time”. (Lindy)
- (3) “Once upon a time, there was a young woman || whose father remarried.” (Jill)
- (4) “Once upon a time, there lived a girl.” (Maria)
- (5) “Hello, I'm Cath Edwards, this is Cinderella.” (Cath)
- (6) “The story of Cinderella.” (Richard)
- (7) “Once, there was a little girl.” (Chris)
- (8) “Once upon a time, there was a man.” (Storyteller 8)

2. Each extract was then perceptually analysed for each of the SVQ member systems and the results were organised in a table for each storyteller. A perceptual impression was obtained of each storyteller for each feature.

3. To improve the reliability of the perceptual analysis, each baseline was also calculated based on acoustic measurements of frequency and intensity using Praat software version 6.1.38 (Boersma & Weenink, 2021). The Praat pictures included below (See Figures) have been extracted using the software option Praat Picture. **Figure Appendix B.1** includes labels that name the different sections in the Praat picture: the pitch contour line in blue, the

spectrogram background, the waveform and the tier names (verbiage, frequency in Hz and intensity).

Table Appendix B.1 - Perceptual analysis speaker baseline – Christine. Click [here](#) to listen to the audio file.

Extract from Christine	tone units (TU)	PITCH HEIGHT	PITCH RANGE	TEMPO STRETCHES	TEMPO SYLLABLES	LOUDNESS	PRECISION	PROMINENCE TRANSITION	VOICE QUALITY	RESTS	VOICE QUALIFICATION
So down the kitchen they went and they explained to Cinderella that the courtier was here to try the slipper on her foot	TU1: 3 <i>down</i> the / <i>kitchen</i> they / went	low	narrow	medium	average	moderate	standard	default	clear	- (fused)	- (plain)
	TU 2: // 4 ^ and they ex / plained to / Cinder / <i>ella</i>	mid	medial	medium	average	moderate	standard	default	clear	- (fused)	- (plain)
	TU 3: // 1 ^ that the / courtier was / <i>here</i>	mid	medial	medium	average	moderate	standard	default	clear	- (fused)	- (plain)
	TU 4: // 1 ^ to / <i>try</i> the / slipper	mid	narrow	medium	average	moderate	standard	default	clear	- (fused)	- (plain)
	TU 5: // 1 <i>on</i> her / foot	low	narrow	medium	average	soft	standard	default	clear	- (fused)	- (plain)

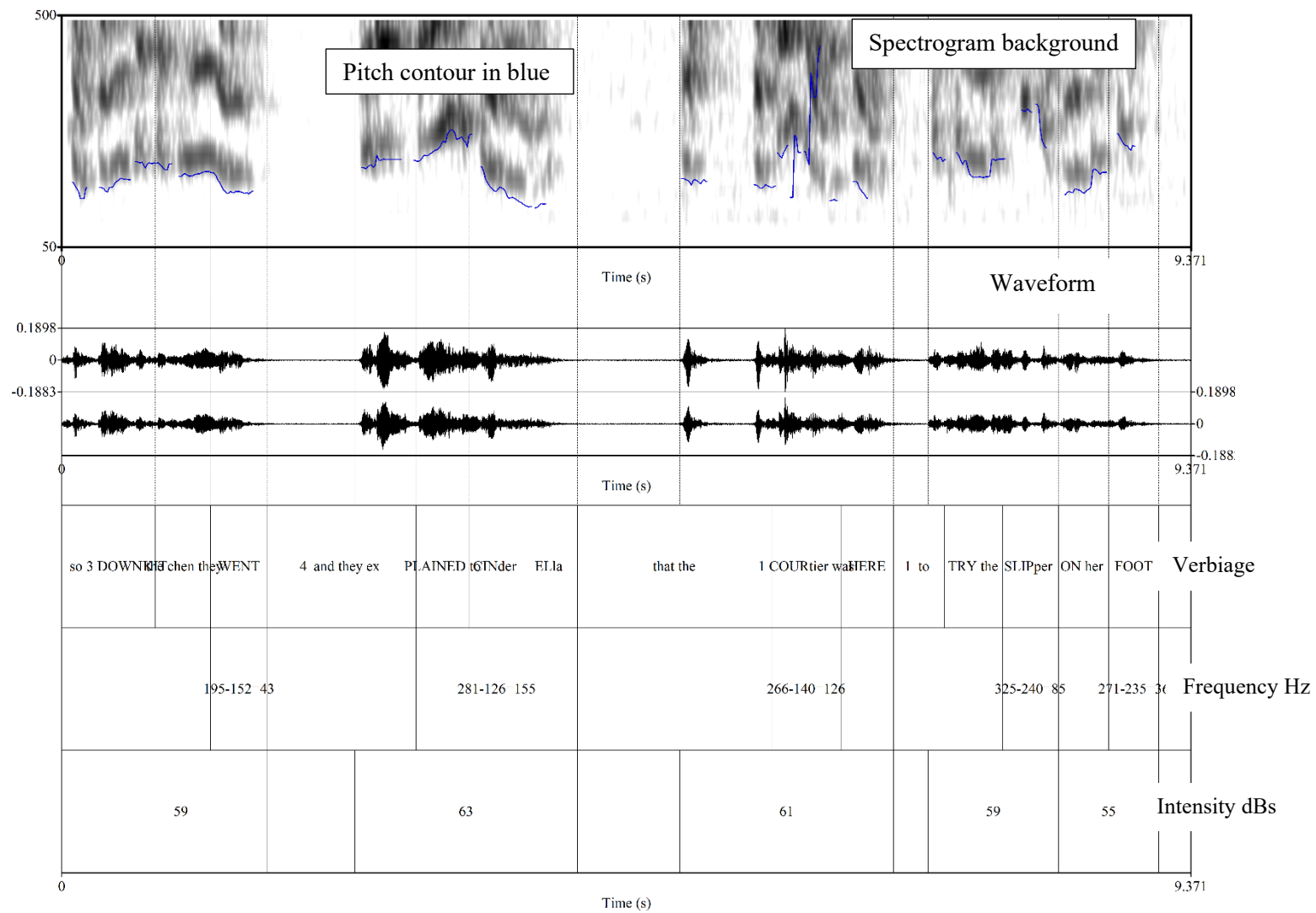


Figure Appendix B.1 – Praat picture for Christine’s baseline extract. Click [here](#) to listen to the audio file.

Table Appendix B.2 - Perceptual analysis speaker baseline – Lindy. Click [here](#) to listen to the audio file.

Extract from Lindy	tone units (TU)	PITCH HEIGHT	PITCH RANGE	TEMPO STRETCHES	TEMPO SYLLABLES	LOUDNESS	PRECISION	PROMINENCE TRANSITION	VOICE QUALITY	RESTS	VOICE QUALIFICATION
There once was a widower who married for the second time	TU 1: // 3 ^ there / <i>once</i> was a / widower	mid	medial	medium	average	moderate	standard	default	clear	- (fused)	- (plain)
	TU 2: // 1 ^ who / <i>married</i> for the / <i>second</i> / time	low	narrow	slow	average	moderate	standard	default	clear	- (fused)	- (plain)

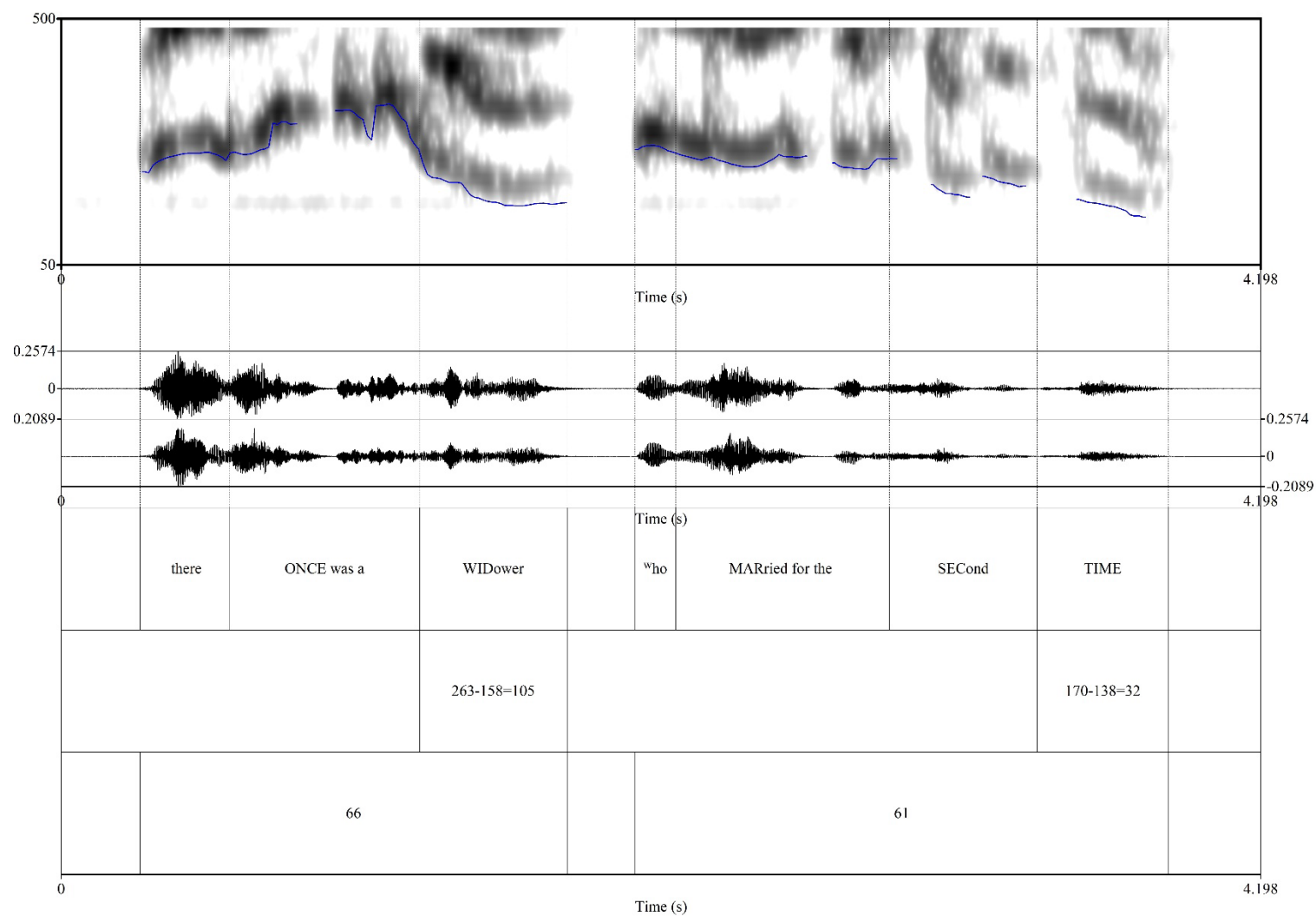


Figure Appendix B.2 – Praat picture for Lindy’s baseline extract. Click [here](#) to listen to the audio file.

Table Appendix B.3 - Perceptual analysis speaker baseline – Jill. Click [here](#) to listen to the audio file.

Extract from Jill	tone units (TU)	PITCH HEIGHT	PITCH RANGE	TEMPO STRETCHES	TEMPO SYLLABLES	LOUDNESS	PRECISION	PROMINENCE TRANSITION	VOICE QUALITY	RESTS	VOICE QUALIFICATION
Once upon a time, there was a young woman whose father remarried.	TU 1: // 3 <i>once</i> upon a / <i>time</i>	low	medial	medium	average	moderate	standard	default	clear	– (fused)	– (plain)
	TU 2: // 1 ^ there was a / <i>young</i> / <i>woman</i>	low	medial	medium	average	moderate	standard	default	clear	– (fused)	– (plain)
	TU 3: // 1 ^ whose / <i>father</i> / <i>re</i> / <i>married</i>	mid	medial	medium	average	moderate	standard	default	clear	– (fused)	– (plain)

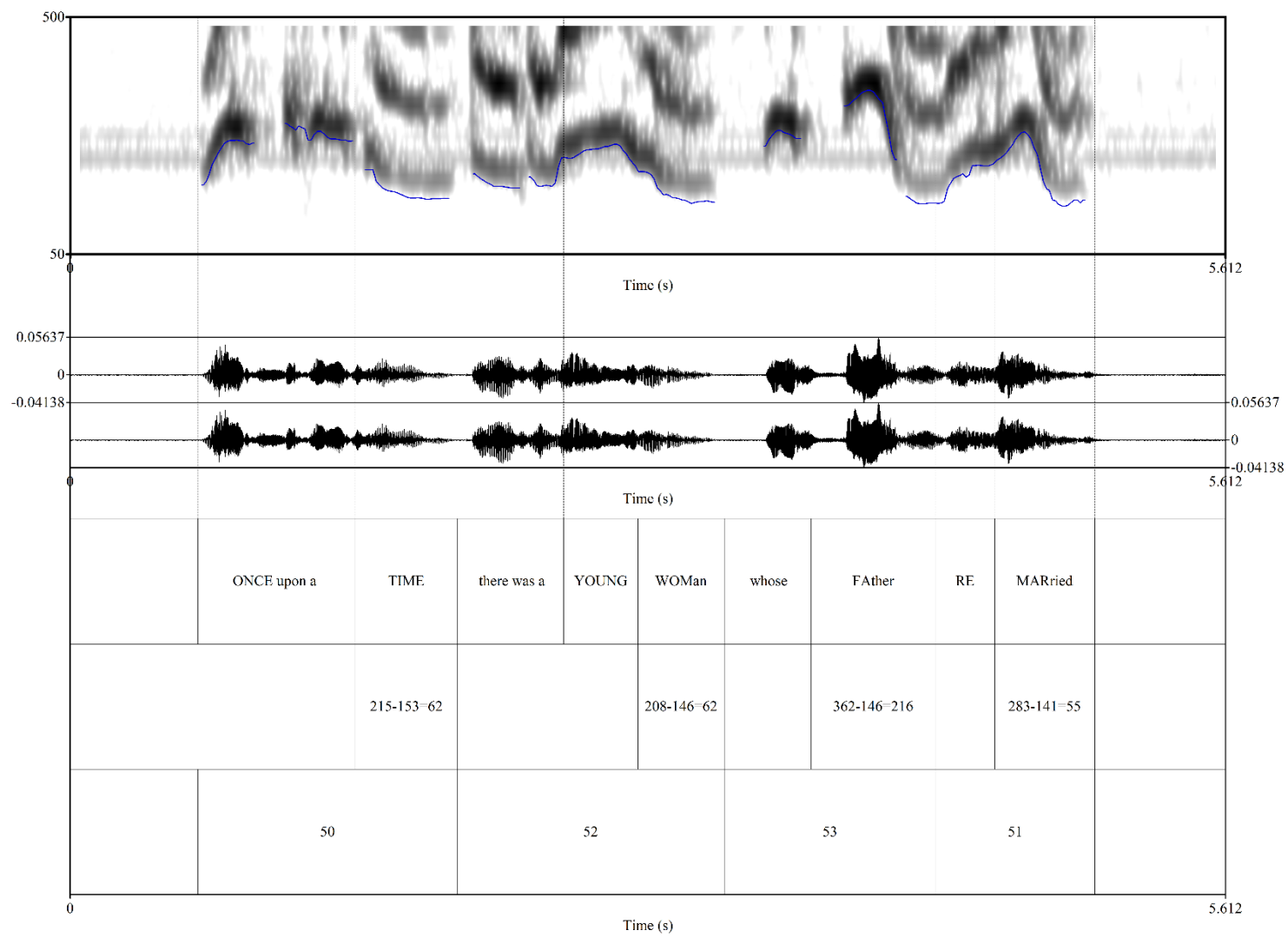


Figure Appendix B.3 – Praat picture for Jill’s baseline extract. Click [here](#) to listen to the audio file.

Table Appendix B.4 - Perceptual analysis speaker baseline – Maria. Click [here](#) to listen to the audio file.

Extract from Maria	tone units (TU)	PITCH HEIGHT	PITCH RANGE	TEMPO STRETCHES	TEMPO SYLLABLES	LOUDNESS	PRECISION	PROMINENCE TRANSITION	VOICE QUALITY	RESTS	VOICE QUALIFICATION
Once upon a time, there lived a girl.	TU 1: // 1 once u	mid	medial to wide	slow	average	moderate	standard	default	clear	– (fused)	– (plain)
	TU 2: // 1 <i>pon</i> a / time	mid	medial	medium	average	moderate	standard	default	clear	– (fused)	– (plain)
	TU 3: // 1 ^ there / <i>lived</i> a / girl	low	medial	medium to slow	drawled	moderate	standard	default	clear	– (fused)	– (plain)

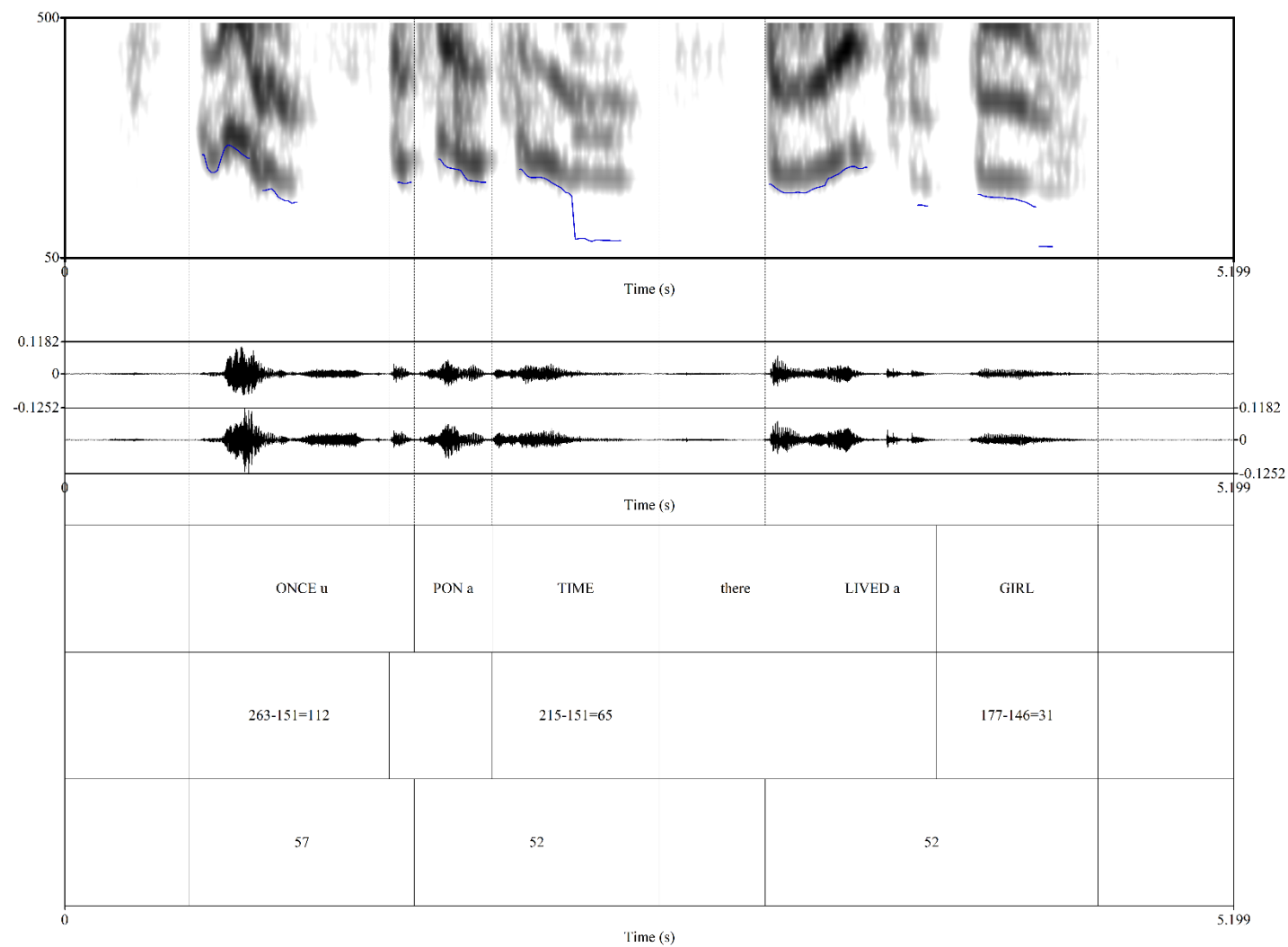


Figure Appendix B.4 – Praat picture for Maria’s baseline extract. Click [here](#) to listen to the audio file.

Table Appendix B.5 - Perceptual analysis speaker baseline – Cath. Click [here](#) to listen to the audio file.

Extract from Cath	tone units (TU)	PITCH HEIGHT	PITCH RANGE	TEMPO STRETCHES	TEMPO SYLLABLES	LOUDNESS	PRECISION	PROMINENCE TRANSITION	VOICE QUALITY	RESTS	VOICE QUALIFICATION
Hello, I'm Cath Edward. This is Cinderella.	TU 1: // 1 ^ hel / lo / ^	mid	medial to narrow	medium	average	moderate	standard	default	clear	silent ^	– (plain)
	TU 2: // 3 ^ I'm / <i>Cath</i> / Edwards	mid	medial	medium	average	moderate	standard	default	clear	– (fused)	– (plain)
	TU 3: // 1 <i>This</i> / ^ is / <i>Cinder</i> / ella	mid	medial	medium to slow	drawled	moderate	standard	default	clear	– (fused)	– (plain)

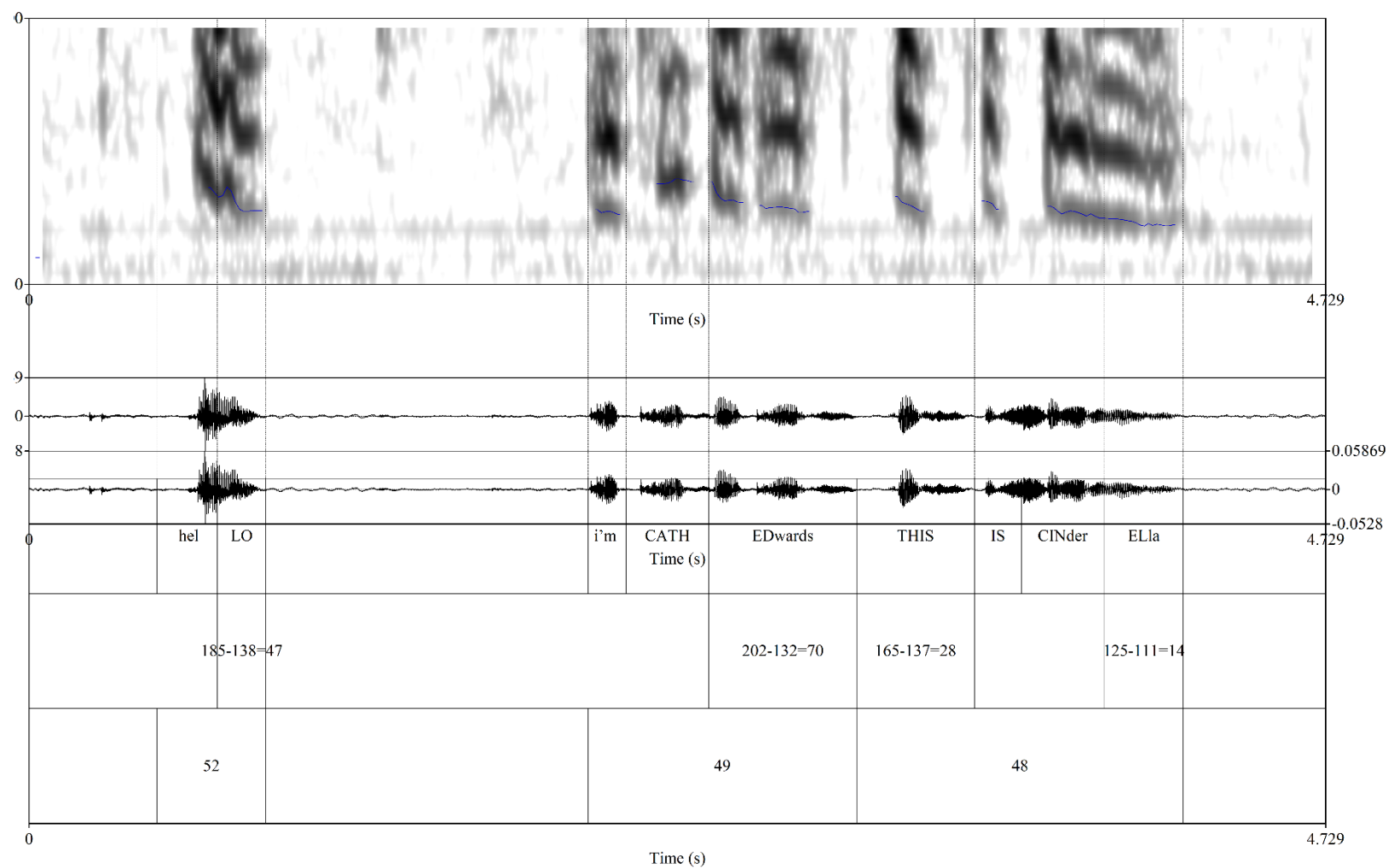


Figure Appendix B.5 – Praat picture for Cath’s baseline extract. Click [here](#) to listen to the audio file.

Table Appendix B.6 - Perceptual analysis speaker baseline – Richard. Click [here](#) to listen to the audio file.

Extract from Richard	tone units (TU)	PITCH HEIGHT	PITCH RANGE	TEMPO STRETCHES	TEMPO SYLLABLES	LOUDNESS	PRECISION	PROMINENCE TRANSITION	VOICE QUALITY	RESTS	VOICE QUALIFICATION
The story of Cinderella.	TU 1: // 1 ^ the / story of / Cinder / <i>ella</i>	low	narrow	slow	average	moderate	standard	default	creaky vibration setting (indexical)	- (fused)	- (plain)

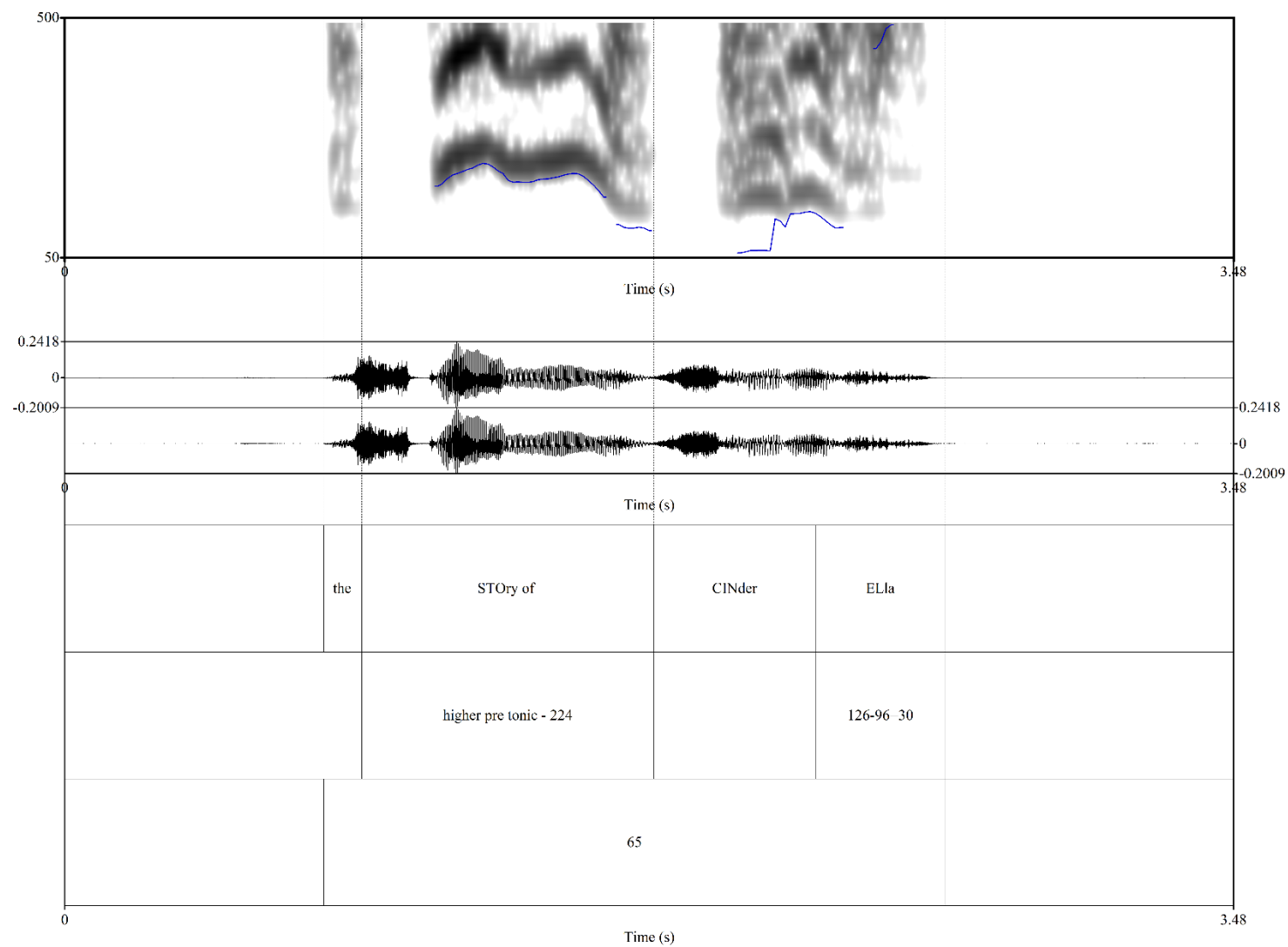


Figure Appendix B.6 – Praat picture for Richard’s baseline extract. Click [here](#) to listen to the audio file.

Table Appendix B.7 - Perceptual analysis speaker baseline –Chris. Click [here](#) to listen to the audio file.

Extract from Chris	tone units (TU)	PITCH HEIGHT	PITCH RANGE	TEMPO STRETCHES	TEMPO SYLLABLES	LOUDNESS	PRECISION	PROMINENCE TRANSITION	VOICE QUALITY	RESTS	VOICE QUALIFICATION
Once, there was a little girl.	TU 1: // 1 once	mid	medial	medium	average	moderate	standard	default	clear	- (fused)	- (plain)
	TU 2: // 1 <i>there</i> was a / <i>little</i> / girl / ^	mid	medial	medium	average	moderate	standard	default	clear	^ silent	- (plain)

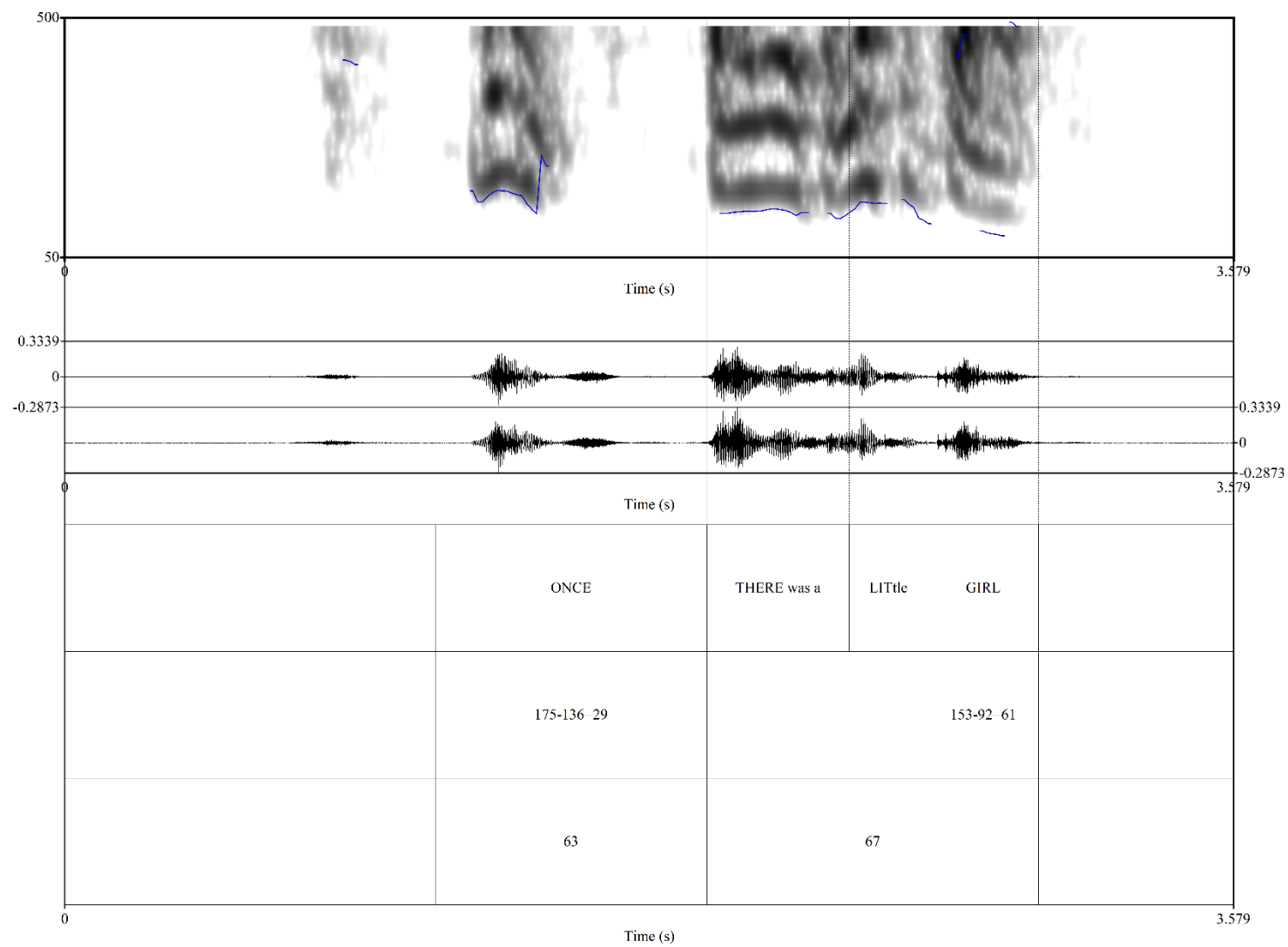


Figure Appendix B.7 – Praat picture for Chris’ baseline extract. Click [here](#) to listen to the audio file.

Table Appendix B.8 - Perceptual analysis speaker baseline – Storyteller 8. Click [here](#) to listen to the audio file.

Extract from Storyteller 8	tone units (TU)	PITCH HEIGHT	PITCH RANGE	TEMPO STRETCHES	TEMPO SYLLABLES	LOUDNESS	PRECISION	PROMINENCE TRANSITION	VOICE QUALITY	RESTS	VOICE QUALIFICATION
Once upon a time, there was a man.	TU 1: // 3 <i>once</i> upon a / <i>time</i>	mid	narrow	medium	average	moderate	standard	default	clear	– (fused)	– (plain)
	TU 2: // 1 ^ there was a / <i>man</i>	low	narrow	medium	average	moderate	standard	default	clear	– (fused)	– (plain)

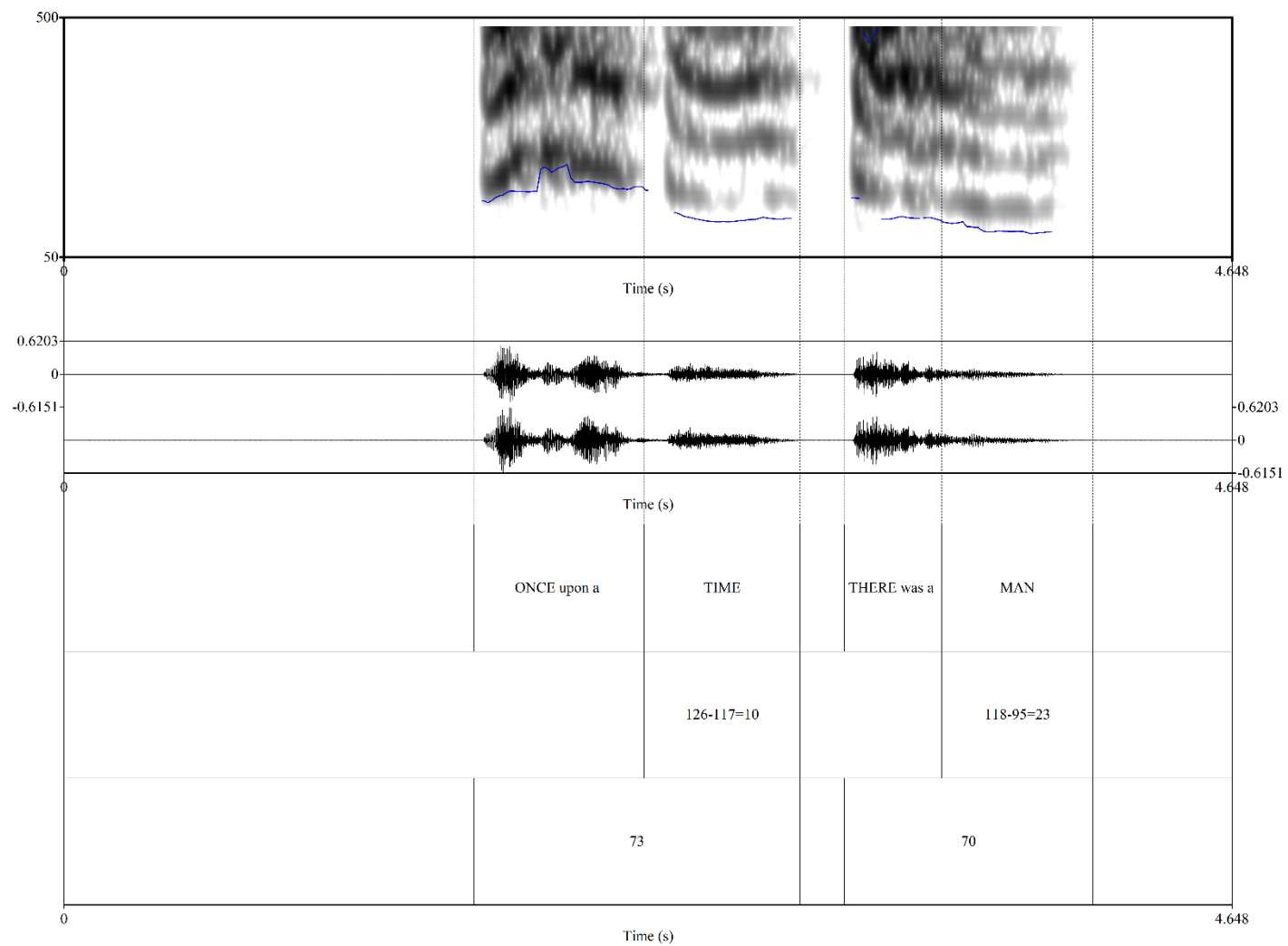


Figure Appendix B.8 – Praat picture for Storyteller 8’s baseline extract. Click [here](#) to listen to the audio file.

Section 2 – Facial baseline

A facial baseline was obtained for each storyteller and presented as screenshots from the videos recordings below in Table **Appendix B.9**. Due to the expressive nature of storytelling, it was very difficult to capture the storytellers with an emotionally uncharged facial expression. The following pictures are the closest to uncharged observed.

Table Appendix B.9

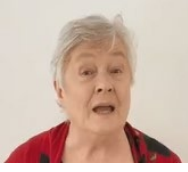
Storyteller	Facial baseline
Christine	 A portrait of an older woman with short, wavy grey hair. She is wearing a red jacket over a black top. Her expression is neutral, looking slightly off-camera.
Lindy	 A portrait of a woman with shoulder-length brown hair and glasses. She is wearing a colorful, patterned top and a floral headband. Her expression is neutral, looking directly at the camera.
Jill	 A portrait of a woman with shoulder-length blonde hair. She is wearing a floral top. Her expression is neutral, looking directly at the camera.
Maria	 A portrait of a woman with curly brown hair. She is wearing a dark, patterned top. Her expression is neutral, looking directly at the camera.

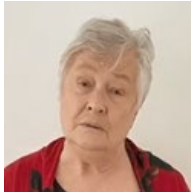
Cath	
Richard	
Chris	
Storyteller 8	

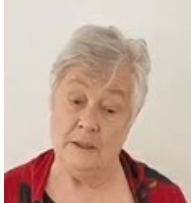
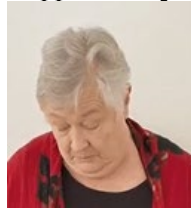
Appendix C – Genre and attitudinal analyses of four storytelling performances.

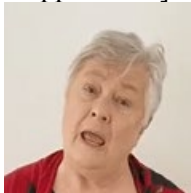
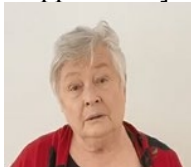
Storyteller 1: Christine. Click on the word ‘timespan’ to access the video and find the example.

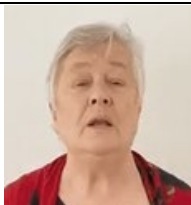
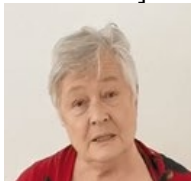
Stages & phases	Tone unit analysis – timespan : 0:51-2:50 (Christine)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Complication 1 Problem	Well, it came one day that the prince of the township had said					
	// ‘13 I / want to / give the / <i>people</i> of the / <i>town</i>			[prince ≤desire≥ a ball] 	Verbal full Vocal full Facial full	Convergent
	// 1 ^ a / <i>ball</i> , / ^			[prince ≤desire≥ a ball] 	Verbal full Vocal full Facial full	Convergent
	// 4 not for / <i>one</i> day,	[prince ≤desire≥ a ball]	[prince ≤desire≥ a ball]	[prince ≤desire≥ a ball] 	Verbal full Vocal full Facial full	Convergent
	// 1 ^ but for / <i>two</i> days.’ / ^			[prince ≤desire≥ a ball] 	Verbal full Vocal full Facial full	Convergent

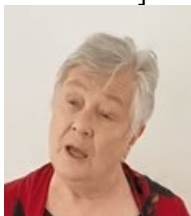
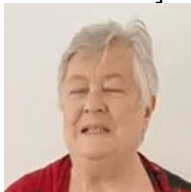
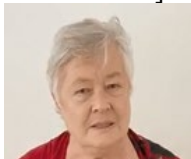
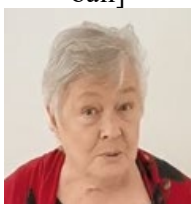
Stages & phases	Tone unit analysis – timespan : 0:51-2:50 (Christine)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Reaction	// 5 ^ the / <i>whole</i> / township was / <i>so ex</i> / <i>cited</i>	[township ≤ interest ≥ the ball]	[township ≤ interest ≥ the ball]	[township ≤ interest ≥ the ball] 	Verbal full Vocal full Facial full	Convergent
	// 4 <i>and</i> of / <i>course</i> / ^				Verbal lack Vocal full Facial full	divergent
	// 3 <i>Cinderella's</i> / <i>father</i>				Verbal lack Vocal full Facial full	divergent
	// 3 ^ and / <i>Cinderella's</i> / <i>stepmother</i>				Verbal lack Vocal full Facial full	divergent
	// 4 ^ and / <i>Cinderella's</i> / <i>two</i> / <i>stepsisters</i>			[township ≤ interest ≥ the ball]  (screenshot on ' <i>vit</i> ' but configuration held for the 5 TUs)	Verbal lack Vocal full Facial full	divergent
	// 1 ^ were in / <i>vited</i> .				Verbal lack Vocal full Facial full	divergent
Reflection	// 1 ' <i>Oh</i> ,	[stepsisters ≤t,+affect≥ invitation]	[stepsisters ≤ interest ≥ invitations]	[stepsisters ≤ pleasure ≥ invitations]  Configuration held for the 3 TUs	Verbal partial Vocal full Facial full	divergent
	// 1 <i>Cinder</i> / <i>ella</i> ,				Verbal partial Vocal full Facial full	divergent
	// 1 <i>look</i> .				Verbal partial Vocal full Facial full	divergent

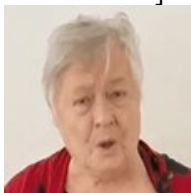
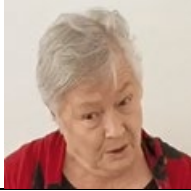
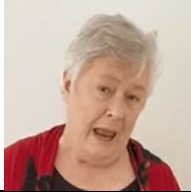
Stages & phases	Tone unit analysis – timespan : 0:51-2:50 (Christine)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 5 ^ We've / <i>got</i> an / <i>invi</i> / <i>tation</i> .		[stepsisters ≤ interest ≥ invitations]	[stepsisters ≤ pleasure ≥ invitations] 	Verbal lack Vocal full Facial full	divergent
	// 1 ^ Oh, / <i>how</i> / wonderful !	[stepsisters ≤t,+affect ≥ invitation] [stepsisters ≤+ quality ≥ invitation]	[stepsisters ≤ interest ≥ invitations]	[stepsisters ≤ pleasure ≥ invitations] 	Verbal partial Vocal full Facial full	divergent
	// 1 I can't / wait to / <i>meet</i> the <i>prince</i> .'	[Stepsister ≤ t, interest ≥ meeting the prince]	[stepsister ≤ interest ≥ meeting the prince]	[stepsister ≤ pleasure ≥ meeting the prince] 	Verbal full Vocal full Facial full	divergent
	And Cinderella thought,					
	// 1 'I'd like to / <i>meet</i> the / <i>prince</i> / too .	[Cinderella ≤desire ≥ meeting the prince]	[Cinderella ≤desire ≥ meeting the prince]	[Cinderella ≤misery] 	Verbal full Vocal full Facial full	divergent

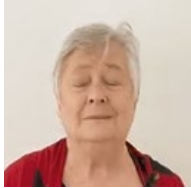
Stages & phases	Tone unit analysis – timespan : 0:51-2:50 (Christine)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 3 ^ I / <i>don't</i> sup / <i>pose</i>	[Cinderella ≤t, - affect ≥ meeting the prince]	[Cinderella ≤desire ≥ meeting the prince]	[Cinderella ≤misery] 	Verbal partial Vocal full Facial full	divergent
	// 1 I could / <i>ever</i> meet the / <i>prince</i> .			[Cinderella ≤misery] 	Verbal partial Vocal full Facial full	divergent
	// 1 <i>Look</i> at me.		[Cinderella ≤misery ≥ her appearance]	[Cinderella ≤ misery/perturbance ≥ her appearance] 	Verbal lack Vocal full Facial full	divergent
	// 1 ^ I'm / <i>full</i> of / <i>ash</i>			[Cinderella ≤perturbance ≥ her appearance] 	Verbal lack Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 0:51-2:50 (Christine)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 4 ^ and my / <i>clothes</i> are / <i>so</i> / <i>dirty</i> and / <i>raggedy</i> .'	[Cinderella ≤- quality ≥ Cinderella's clothes]	[Cinderella ≤misery ≥ her appearance]	[Cinderella ≤ misery ≥ her appearance] 	Verbal lack Vocal full Facial full	divergent
	// 13 ' <i>Oh</i> ,' said / <i>Cinder</i> / <i>ella</i> .	[Cinderella ≤ t, - affect ≥ her appearance]	[Cinderella ≤misery ≥ her appearance]	[Cinderella ≤ misery ≥ her appearance] 	Verbal partial Vocal full Facial full	divergent
Event	Well, it so happened that that day came, and the ball was that night					
	// 4 <i>And</i> the / <i>stepsisters</i> / <i>got</i> the most / <i>beautiful</i> / <i>clothes</i>	[narrator ≤+quality ≥ stepsisters' clothes]		[teller ≤ perturbation ≥ stepsisters' clothes] 	Verbal lack Vocal lack Facial full	divergent
	and they got all their face made up.					
	'// 1 <i>Oh</i> , / <i>Cinder</i> / <i>ella</i>	[Stepsisters ≤ t, desire ≥	[Stepsisters ≤ disquiet ≥ their hair]	[Stepsisters ≤ disquiet ≥ their hair]	Verbal full Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 0:51-2:50 (Christine)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 1 <i>Do</i> my / hair ,	Cinderella doing their hair] [stepsisters $\leq +$ capacity $\geq$ Cinderella]		 Configuration held throughout	Verbal full Vocal full Facial full	divergent
	You're the // 1 <i>only</i> / <i>person</i> that could / do it.				Verbal full Vocal full Facial full	divergent
	// 1 Do it! (Do- oh, don't-')				Verbal full Vocal full Facial full	divergent
	And so // 3 ^And / <i>so</i> / <i>Cinder</i> / ella	[narrator $\leq t$, + capacity/tenacity $\geq$ Cinderella]		[teller $\leq$ perturbation $\geq$ Cinderella's situation]  (screenshot on 'stepsisters' but configuration held for the 4 TUs)	Verbal lack Vocal lack Facial full	divergent
	// 3 <i>brushed</i> / <i>all</i> their / hair ,				Verbal lack Vocal lack Facial full	divergent
	// 3 ^ the / step mother				Verbal lack Vocal lack Facial full	divergent
	// 3 ^ and the / <i>two</i> / stepsisters .				Verbal lack Vocal lack Facial full	divergent
Evaluation 1 Reaction	// 3 dear ,' said / <i>Cinder</i> / ella ,	[Cinderella $\leq t$, - affect $\geq$ going to the ball]	[Cinderella $\leq$ desire $\geq$ going to the ball]	[Cinderella $\leq$ desire $\geq$ going to the ball] 	Verbal partial Vocal full Facial full	divergent

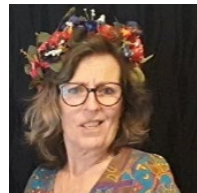
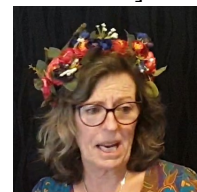
Stages & phases	Tone unit analysis – timespan : 0:51-2:50 (Christine)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 3 ^ 'I / <i>wish</i> / I could / <i>go to the</i> / <i>ball</i> .'	[Cinderella ≤ desire ≥ going to the ball]		[Cinderella ≤ desire ≥ going to the ball] 	Verbal full Vocal full Facial full	convergent
	// 13 <i>Oh</i> , / <i>don't be</i> / silly , / <i>Cinder</i> / ella !'	[stepsisters ≤ t, - affect ≥ Cinderella] [stepsisters ≤ - capacity ≥ Cinderella]	[Stepsisters ≤ antipathy ≥ Cinderella] [Stepsisters ≤ antipathy ≥ Cinderella]	[Stepsisters ≤ antipathy ≥ Cinderella] 	Verbal partial Vocal full Facial full	divergent
	said // 3 <i>one</i> of the / stepsisters .			[Stepsisters ≤ antipathy ≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent
	// 13 ' You / <i>can't go</i> to the / ball .	[stepsisters ≤ t, - capacity ≥ Cinderella]		[Stepsisters ≤ perturbation ≥ Cinderella's desire to go the ball] 	Verbal lack Vocal full Facial full	divergent

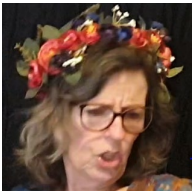
Stages & phases	Tone unit analysis – timespan : 0:51-2:50 (Christine)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 1 Look at you.			[Stepsisters ≤ antipathy ≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent
	// 1 <i>You are / so / dirty</i>	[stepsisters ≤- propriety ≥ Cinderella]		[Stepsisters ≤ antipathy ≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent
	and // 1 <i>look</i> at your / clothes ,		[stepsisters ≤ perturbance ≥ Cinderella's clothes]	[stepsisters ≤ perturbance ≥ Cinderella's clothes] 	Verbal lack Vocal full Facial full	divergent
	// 1 <i>all / raggedy</i> .	[stepsisters ≤- quality ≥ Cinderella's clothes]	[Stepsisters ≤ antipathy ≥ Cinderella]	[Stepsisters ≤ antipathy ≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent

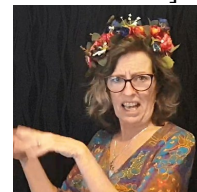
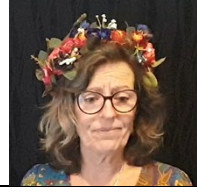
Stages & phases	Tone unit analysis – timespan : 0:51-2:50 (Christine)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 1 $\triangle$ [nasal exhale]			[stepsisters $\leq$ pleasure $\geq$ Cinderella's unlikely idea] 	Verbal lack Vocal full Facial full	divergent
	// 1 $\wedge$ The / very i / <i>dea!</i> '			[stepsisters $\leq$ pleasure $\geq$ Cinderella's unlikely idea] 	Verbal lack Vocal full Facial full	divergent

Storyteller 2: Lindy. Click on the word ‘timespan’ to access the video and find the example.

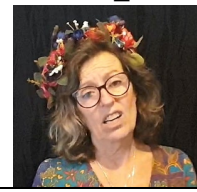
Stages & phases	Tone unit analysis – timespan : 2:15 – 4.11 (Lindy)	Verbiage attitude	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Complication Problem	Now, one day,					
	// 5 ^ an / invi / <i>tation</i>			[teller ≤interest> invitation] 	Verbal lack Vocal full Facial full	divergent
	// 1 ^ a / rived at the / <i>house.</i>		[teller ≤interest> invitation]	[teller ≤interest> invitation] 	Verbal lack Vocal full Facial full	divergent
Reaction	<u>It</u> // 1 caused / great ex / <i>citement.</i>	[narrator ≤+impact> invitation] [t, household ≤interest> invitation]	[teller/household ≤interest> invitation]	[teller/household ≤interest> invitation] 	Verbal full Vocal full Facial full	convergent

Stages & phases	Tone unit analysis – timespan : 2:15 – 4.11 (Lindy)	Verbiage attitude	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Event	// 1 ^ The / <i>King's</i> / son ,		[announcer ≤ confidence]	[prince ≤ confidence  (possible)] (Screenshot on 'prince' but facial configuration held on 3 TUs)	Verbal lack Vocal full Facial full	divergent
	// 1 ^ the / prince ,				Verbal lack Vocal full Facial full	divergent
	// 1 ^ was / <i>holding</i> a / ball .				Verbal lack Vocal full Facial full	divergent
Reaction	Well					
	// ^ 3 these / <i>two</i> / stepsisters	[t, stepsisters ≤ interest ≥ 'the royal ball and the prince']	[stepsisters ≤ disquiet ≥ ball dress]	[stepsisters ≤ disquiet ≥ 'ball dress'] 	Verbal full Vocal full Facial full	divergent
	im // 1 <i>mediately</i> went to their / <i>cupboards</i> and be/ gan					
	// 3 <i>pulling</i> / <i>everything</i> / out			[stepsisters ≤ disquiet ≥ 'ball dress'] 	Verbal full Vocal full Facial full	divergent

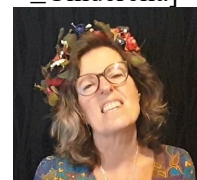
Stages & phases	Tone unit analysis – timespan : 2:15 – 4.11 (Lindy)	Verbiage attitude	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
					Facial full	
	// 4 <i>just</i> / looking			[stepsisters ≤ disquiet ≥ ‘ball dress’] 	Verbal full Vocal full Facial full	divergent
	// 1 ^ for the / <i>perfect</i> / dress	[t, stepsisters ≤ interest ≥ ‘the royal ball and the prince’] [narrator ≤ +quality ≥ dress]		[stepsisters ≤ disquiet ≥ ‘ball dress’] 	Verbal full Vocal full Facial full	divergent
	// 4 ^ to / <i>catch</i> the / <i>prince's</i> / eye .		[stepsisters ≤ interest ≥ prince’s interest]	[stepsisters ≤ interest ≥ prince’s interest] 	Verbal full Vocal full Facial full	convergent

Stages & phases	Tone unit analysis – timespan : 2:15 – 4.11 (Lindy)	Verbiage attitude	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Comment	Well, as if Cinderella didn't have enough work all right, already					
Reaction	// 3 <i>they</i> were / <i>like</i>	[narrator ≤t, -propriety ≥ stepsisters]	[teller ≤ antipathy ≥ stepsisters' behaviour]	[teller ≤ antipathy ≥ stepsisters' behaviour] 	Verbal lack Vocal full Facial full	divergent
	// 1 'Cinder / ella / wash / <i>this</i> ,	[narrator ≤t, -propriety ≥ stepsisters]	[stepsisters ≤ antipathy ≥ Cinderella]	[stepsisters ≤ antipathy ≥ Cinderella]  (Screenshot on first 'this' but configuration held for the 4 TUs)	Verbal lack Vocal full Facial full	divergent
	// 1 Cinder / ella / iron / <i>that</i> ,				Verbal lack Vocal full Facial full	divergent
	// 1 Cinder / ella / mend / <i>this</i> ,				Verbal lack Vocal full Facial full	divergent
	// 1 Cinder / ella / mend / <i>that</i> . / ^				Verbal lack Vocal full Facial full	divergent
Comment/mediation	// 13 <i>Poor</i> / Cinder / ella. ^	[narrator/teller ≤ -normality ≥ Cinderella]	[teller ≤ misery ≥ Cinderella]	[teller ≤ misery ≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 2:15 – 4.11 (Lindy)	Verbiage attitude	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Event	Well, at last the day of the ball arrived					
	// 3 <i>Cinder</i> / <i>ella</i> / worked from	[narrator ≤t, +tenacity ≥ Cinderella]	[teller/ Cinderella ≤ disquiet ≥ all the work to be done]	[teller/ Cinderella ≤ misery ≥ all the work to be done]  (Screenshot on ‘ball’ but configuration held on the 5 TUs)	Verbal lack Vocal full Facial full	divergent
	// 1 <i>dawn</i> till / dusk ,				Verbal lack Vocal full Facial full	divergent
	// 1 ^ pre / paring				Verbal lack Vocal full Facial full	divergent
	// 1 ^ her / <i>two</i> / sisters				Verbal lack Vocal full Facial full	divergent
	// 1 ^ for the / ball . / ^				Verbal lack Vocal full Facial full	divergent
Reaction	// 3 ^ And / <i>as</i> she / <i>was</i> / buttoning them / up and		[teller/ Cinderella ≤ disquiet ≥ all the work to be done]	[teller/ Cinderella ≤ misery]  (Screenshot on ‘up’ but configuration held on the 3 TUs)	Verbal lack Vocal full Facial full	divergent
	// 3 <i>doing</i> their / laces they				Verbal lack Vocal full Facial full	divergent
	// 3 said ,				Verbal lack Vocal full Facial full	divergent
	^ // 4 <i>Cinder</i> / <i>ella</i> , / ^	[Cinderella ≤ desire ≥ ball]	[stepsisters ≤pleasure ≥]	[stepsisters ≤pleasure]	Verbal full Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 2:15 – 4.11 (Lindy)	Verbiage attitude	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 2 <i>wouldn't / you / like to / go to the / ball?</i>		'Cinderella not going to the ball']	 (Screenshot on '^' but configuration held on the 3 TUs)	Verbal full Vocal full Facial full	divergent
	// 2 ^ they / <i>teased.</i> / ^	[narrator ≤ - propriety ≥ stepsisters]		[Stepsisters ≤ antipathy ≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent
Reflection	// 1 ' <i>Oh</i>	[Cinderella ≤ t, - affect]	[Cinderella ≤ misery]	[Cinderella ≤ misery] 	Verbal partial Vocal full Facial full	divergent
	// 3 ^ the <i>ball</i> is / <i>not</i>	[Cinderella ≤ - normality ≥ Cinderella]		[Cinderella ≤ desire ≥ going to the ball]	Verbal lack Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 2:15 – 4.11 (Lindy)	Verbiage attitude	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
			[Cinderella ≤ misery]			
	// 5 ^ for <i>one</i> such as / I !	[Cinderella ≤ - normality ≥ Cinderella]		[Cinderella ≤ desire ≥ going to the ball] 	Verbal lack Vocal full Facial full	divergent
Reaction	// 3 ^^ / ‘As if / <i>you</i> could / go to the / ball / ^^	[t, stepsister ≤ antipathy ≥ Cinderella]	[stepsisters ≤ antipathy ≥ ‘Cinderella’]	[stepsisters ≤ antipathy ≥ Cinderella] 	Verbal full Vocal full Facial full	convergent
	// 3 <i>you</i> and your / <i>dirty</i> / clothes and your	[stepsisters ≤ - quality ≥ Cinderella’s clothes]	[stepsisters ≤ antipathy ≥ ‘Cinderella’]	[stepsisters ≤ antipathy ≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent

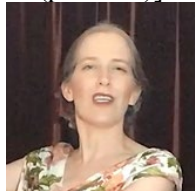
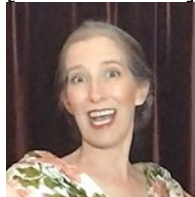
Stages & phases	Tone unit analysis – timespan : 2:15 – 4.11 (Lindy)	Verbiage attitude	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 1 <i>dirty</i> / face .	[stepsisters ≤ - quality ≥ Cinderella's face]	[stepsisters ≤ antipathy ≥ 'Cinderella']	[stepsisters ≤ antipathy ≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent
	// 1 <i>Everybody'd just / laugh / Cinder / ella, / laugh.</i> / ^ ^	[everybody ≤ antipathy ≥ 'Cinderella's appearance']	[stepsisters ≤ antipathy ≥ 'Cinderella']	[stepsisters ≤ antipathy ≥ Cinderella] 	Verbal full Vocal full Facial full	convergent
	// 1 <i>you could / never / go to a / ball.'</i>	[stepsister ≤ t, antipathy ≥ Cinderella]	[stepsisters' character ≤ antipathy ≥ Cinderella]	[stepsisters ≤ antipathy ≥ Cinderella] 	Verbal full Vocal full Facial full	convergent
Mediation ^				[teller ≤ misery ≥ previous phase] 	Verbal lack Vocal lack Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 2:15 – 4.11 (Lindy)	Verbiage attitude	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Event	// 5 ^ Well, / <i>even</i> after they / <i>treated</i> her / <i>so</i> / <i>meanly</i>	[narrator ≤ - propriety ≥ stepsisters]	[teller ≤ perturbance ≥ Cinderella's kindness]	[teller ≤ perturbance ≥ Cinderella's kindness] 	Verbal lack Vocal full Facial full	divergent
	// 5 ^ she / <i>did</i> their / <i>hair</i>			[Cinderella ≤ affection ≥ stepsisters] 	Verbal lack Vocal full Facial full	divergent
	// 1 ^ in / <i>beautiful</i> bouf // 1 <i>fants</i>	[narrator ≤+quality ≥ bouffants]		[Cinderella ≤ affection ≥ stepsisters] 	Verbal lack Vocal full Facial full	divergent
Mediation	// 3 <i>But</i> per	[teller & audience ≤ t, antipathy ≥ stepsisters]	[teller ≤ antipathy ≥ stepsisters]		Verbal full Vocal full Facial full	convergent
	// 4 <i>haps</i> / <i>you</i> and / <i>I</i>				Verbal full Vocal full Facial full	convergent

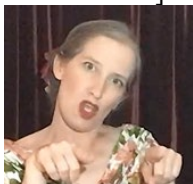
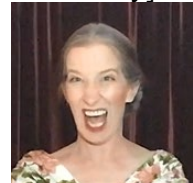
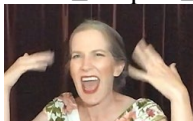
Stages & phases	Tone unit analysis – timespan : 2:15 – 4.11 (Lindy)	Verbiage attitude	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 5 <i>might</i> have been / <i>tempted</i> to / <i>put</i> / bugs in their / <i>hair</i> .			[teller ≤ antipathy ≥  stepsisters] (Screenshot on ‘bugs’ but configuration held on the 3 TUs)	Verbal full Vocal full Facial full	convergent
Description	// 3 ^ Well at / <i>last</i> , the / <i>sisters</i> were / ready .	[narrator ≤+capacity≥ stepsisters]			Verbal lack Vocal lack Facial lack	convergent
Event	// 3 <i>And</i> / <i>Cinder</i> / <i>ella</i> / stood	[narrator ≤t, +propriety≥ Cinderella]	[Cinderella ≤ misery]	[Cinderella ≤ misery]  (screenshot on ‘stood’ but configuration held on the 4 TUs)	Verbal lack Vocal full Facial full	divergent
	// 3 on the / step and				Verbal lack Vocal full Facial full	divergent
	// 1 waved				Verbal lack Vocal full Facial full	divergent
	// 1 <i>good</i> / bye .				Verbal lack Vocal full Facial full	divergent
Evaluation Reaction	// 1 ^ And / <i>then</i> she / sat	[Cinderella ≤ t, misery]	[Cinderella ≤ misery]	[Cinderella ≤ misery]	Verbal full Vocal full Facial full	convergent
	// 3 down				Verbal full Vocal full	convergent

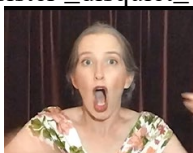
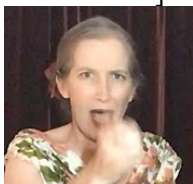
Stages & phases	Tone unit analysis – timespan : 2:15 – 4.11 (Lindy)	Verbiage attitude	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
					Facial full	
	// 1 ^ and / <i>cried</i> .	[Cinderella ≤misery]	[Cinderella ≤ misery]	[Cinderella ≤ misery] 	Verbal full Vocal full Facial full	convergent

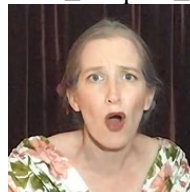
Storyteller 3: Jill. Click on the word ‘timespan’ to access the video and find the example.

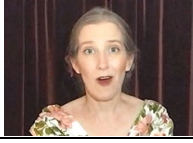
Stages & phases	Tone unit analysis – timespan : 3:15 - 5:46 (Jill)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Complication Problem	But one day,					
	// 1 ^ an an / nouncement / <i>came</i> . ^ [omonatopaea trumpet]	[narrator≤ confidence]	[teller ≤ interest≥ announcement]	[teller ≤cheer] 	Verbal full Vocal full Facial full	divergent
	// 3 ^ “The / <i>son</i> of the / king is going to	[announcer≤ + valuation ≥ ball]	[announcer ≤confidence]	[prince/king ≤confidence (possible)] 	Verbal lack Vocal full Facial full	divergent
	// 4 <i>have</i> a / <i>grand</i> / ball			(Screenshot on ‘king’ but configuration held on the 2 TUs)	Verbal lack Vocal full Facial full	divergent
	// 1 ^ and / <i>all</i> the / <i>fine</i> / ladies of the / <i>land</i> are in	[narrator ≤+ propriety≥ ladies]		[teller ≤interest] 	Verbal lack Vocal full Facial full	divergent
	// 1 vited .”			(Screenshot on ‘vited’ but configuration held on the 2 TUs)	Verbal lack Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 3:15 - 5:46 (Jill)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Reaction	// 1 “Oh.	[stepsisters ≤t, +affect≥ being invited to the ball]	[stepsisters ≤perturbance≥ being invited to the ball]	[stepsisters ≤perturbance≥ being invited to the ball] 	Verbal partial Vocal full Facial full	divergent
	// 4 <i>All the / fine / ladies?</i>	[stepsisters ≤+ propriety≥ ladies]	[stepsister ≤disquiet≥ being a fine lady invited to the ball]	[stepsister ≤perturbance≥ being invited to the ball] 	Verbal lack Vocal full Facial full	divergent
	// 1 <i>That / means / me!</i> ”	[stepsisters ≤t,+ propriety≥ ladies]		[stepsisters ≤perturbance≥ being invited to the ball] 	Verbal lack Vocal full Facial full	divergent
	// 4^ /“ <i>Or it / means / me!</i>			[stepsisters ≤perturbance≥ being invited to the ball] 	Verbal lack Vocal full Facial full	divergent
	// 1 ^ / <i>Well it / means / us.</i>			[stepsisters ≤confidence (possible)]	Verbal lack Vocal full Facial full	divergent

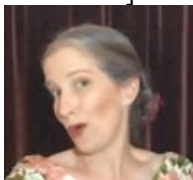
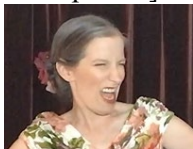
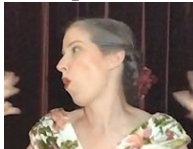
Stages & phases	Tone unit analysis – timespan : 3:15 - 5:46 (Jill)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
						
	//13 It / <i>doesn't</i> / <i>mean</i> / <i>you</i> , / Cinder / <i>ella</i> .	[stepsisters ≤t, - propriety≥ Cinderella]	[stepsisters ≤antipathy≥ Cinderella]	[stepsisters ≤antipathy≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent
	// 13 ^ It / <i>means</i> / <i>us</i> , / <i>though</i> .	[stepsisters ≤t,+ propriety≥ stepsisters]	[stepsister ≤disquiet≥ being a fine lady]	[stepsister ≤disquiet≥ being a fine lady] 	Verbal lack Vocal full Facial full	divergent
Reaction	// 1 Oh, / <i>what</i> am I gonna / <i>wear</i> ?	[stepsister ≤t, disquiet≥ ball hair]		[stepsister ≤disquiet≥ dress] 	Verbal full Vocal full Facial full	convergent
	// 5 ^ / <i>How</i> am I gonna / <i>do</i> my / <i>hair</i> ? / ^			[stepsister ≤disquiet≥ hair] 	Verbal full Vocal full Facial full	convergent

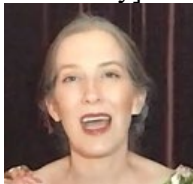
Stages & phases	Tone unit analysis – timespan : 3:15 - 5:46 (Jill)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 1 ^ I / know , // 1 ^ [inhale] I / know .	[stepsister ≤t, desire ≥ dress]	getting ready for the ball]	[stepsister ≤disquiet ≥ hair] 	Verbal lack Vocal full Facial full	divergent
	// 1 I'm gonna have a / ^ a / purrrple / dress.			[stepsister ≤disquiet ≥ dress] 	Verbal full Vocal full Facial full	divergent
	// 2 ^ I'm gonna have a / purple / dress , // 1 yes .			[stepsister ≤disquiet ≥ dress] 	Verbal full Vocal full Facial full	divergent
	// 3 ^ A purple / dress with // 3 uh ... // orange / on it.			[stepsister ≤disquiet ≥ dress] 	Verbal full Vocal full Facial full	divergent
Event	// 4 ^ / Cinder / ella ! // 4 ^ / Cinder / ella ! // 4 ^ / Cinder / ella ,		[stepsister ≤disquiet ≥ getting ready for the ball]	[stepsisters ≤displeasure ≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent
	// 2 go to the / dressmaker // 1 right a / way			[stepsisters ≤displeasure ≥ Cinderella]	Verbal lack Vocal full	divergent

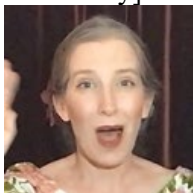
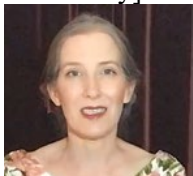
Stages & phases	Tone unit analysis – timespan : 3:15 - 5:46 (Jill)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling	
		[narrator ≤t, - propriety≥ stepsisters]	[stepsister ≤disquiet≥ getting ready for the ball]		Facial full		
	//1 <i>put</i> our / order / <i>in</i> .			[stepsister ≤disquiet≥ dress] 	Verbal lack Vocal full Facial full	divergent	
	// 1 Quick!			[stepsister ≤disquiet≥ dress] 	Verbal lack Vocal full Facial full	divergent	
	// 1 Everyone's gonna be / going to the / <i>dressmaker</i> .			[stepsister ≤disquiet≥ dress] 	Verbal lack Vocal full Facial full	divergent	
Reflection	// 1 <i>Hurry</i> , / <i>hurry</i> , / <i>hurry</i> ,/ hurry! ”			[stepsister ≤disquiet≥ dress] 	Verbal lack Vocal full Facial full	divergent	

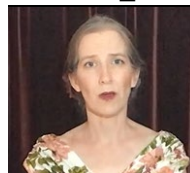
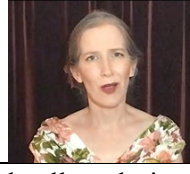
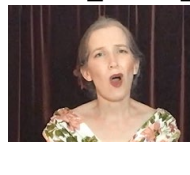
Stages & phases	Tone unit analysis – timespan : 3:15 - 5:46 (Jill)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 1 ^ “ <i>Oh</i> , / ^ / <i>yeah</i> , / ^ / <i>yeah</i> . // 1 <i>Put</i> / <i>my</i> / <i>order</i> in // 1 <i>too</i> .	[stepsisters ≤t, - affect≥ Cinderella]	[stepsister ≤disquiet≥ ball dress]	[stepsister ≤disquiet≥ dress] 	Verbal partial Vocal full Facial full	divergent
	// 1 <i>Yellow</i> and / <i>blue</i> . // 1 <i>Yellow</i> and / <i>blue!</i> ”			[stepsister ≤disquiet≥ dress] 	Verbal lack Vocal full Facial full	divergent
Mediation	Hmm, I wonder what colours you would have in your ball outfit.					
Description	// 1 ^ / <i>Well</i> , // 1 <i>Cinder</i> / <i>ella</i> ,	[narrator ≤+tenacity≥ Cinderella]	[teller ≤displeasure≥ Cinderella’s situation]	[teller ≤affection≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent
	// 4 <i>where</i> she was / <i>working</i> / <i>hard</i> be / <i>fore</i> ,			[teller ≤affection≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent
	// 2 <i>now</i> she was // 5 <i>working</i> / <i>twice</i> as / <i>hard</i> .			[teller ≤disquiet≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent

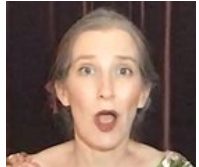
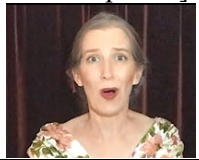
Stages & phases	Tone unit analysis – timespan : 3:15 - 5:46 (Jill)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Events	// 4 ^ / <i>Not / only / doing</i> her / <i>own / ordinary / jobs</i> ,	[narrator ≤- impact ≥ jobs]		[teller ≤disquiet ≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent
	// 1 <i>but / now</i> ,	[narrator ≤t,- normality ≥ Cinderella]	[teller ≤displeasure ≥ stepsisters’ behaviour causing Cinderella’s situation]	[teller ≤disquiet ≥ Cinderella]  (Screenshot on ‘hair’ but configuration held on the 9 Tus)	Verbal lack Vocal full Facial full	divergent
	// 4 ^ she / <i>also / had to</i>				Verbal lack Vocal full Facial full	divergent
	// 2 <i>pin up their / dresses</i> as they				Verbal lack Vocal full Facial full	divergent
	// 1 <i>made their ad /</i> <i>justments.</i>				Verbal lack Vocal full Facial full	divergent
	// 1 <i>And</i>				Verbal lack Vocal full Facial full	divergent
	// 1 <i>brush, / brush, /</i> <i>brush their</i>				Verbal lack Vocal full Facial full	divergent
	// 1 <i>hair.</i>				Verbal lack Vocal full Facial full	divergent
	// 1 ^ And / <i>tie a / ribbon</i> round / <i>this</i>				Verbal lack Vocal full Facial full	divergent

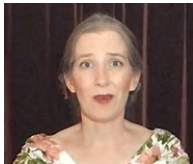
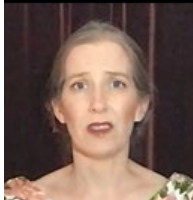
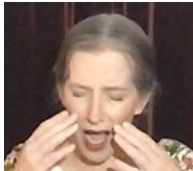
Stages & phases	Tone unit analysis – timespan : 3:15 - 5:46 (Jill)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 1 ^ and / <i>tie</i> a ribbon round / <i>that</i> ,	[narrator ≤t,- propriety ≥ stepsisters]		[stepsisters ≤interest ≥ their looks]  (Screenshot on 'looks' but configuration held on the 3 Tus)	Verbal lack Vocal full Facial full	divergent
	// 1 ^ / <i>as they</i> / <i>practiced</i> their / <i>looks</i>				Verbal lack Vocal full Facial full	divergent
	// 1 ^ and / <i>tried</i> on / <i>new</i> / <i>outfits</i> / ^				Verbal lack Vocal full Facial full	divergent
	// 1 <i>for</i> the / <i>ball</i> . / ^				Verbal lack Vocal full Facial full	divergent
Event	Finally, the day of the ball arrived					
Reaction	// 3 ^ “ <i>My</i> / <i>hair</i> is / <i>taller</i> than	[stepsisters ≤ +quality ≥ ball hair] [narrator ≤t, - propriety ≥ stepsisters]	[stepsisters ≤displeasure ≥ other stepsister]	[stepsisters ≤displeasure ≥ other stepsister]  (Screenshot on first 'hair' but configuration held on the 2 Tus)	Verbal lack Vocal full Facial full	divergent
	// 4 <i>your</i> / <i>hair</i> !”				Verbal lack Vocal full Facial full	divergent
	// 1 ^ “Well, / <i>my</i> hair is / <i>wider</i> than / <i>your</i> hair,			[stepsisters ≤displeasure ≥ other stepsister] 	Verbal lack Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 3:15 - 5:46 (Jill)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 1 ^ and / <i>wide</i> hair is / good hair.”			[stepsisters ≤ confidence (possible)] 	Verbal lack Vocal full Facial full	divergent
	// 2 ^ / “ <i>Tall</i> / <i>hair</i> is / good hair!” // ^ ^			[stepsisters ≤displeasure≥ other stepsister] 	Verbal lack Vocal full Facial full	divergent
Mediation	^ ^			[teller ≤pleasure≥ her own performance] 		
Event	They squeezed their way into their little carriage and gabbed off to the ball.					
Evaluation Result	And // 1 <i>Cinder/ ella</i>	[narrator ≤t, +propriety≥ Cinderella]	[Cinderella ≤affection≥ her family]	[Cinderella ≤affection≥ her family] 	Verbal lack Vocal full Facial full	divergent
	// 1 <i>stood</i> at the / gate ^				Verbal lack Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 3:15 - 5:46 (Jill)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
				(Screenshot on ‘gate’ but configuration held for the 2 TUs)		
	// 1 <i>waving</i> good / <i>bye</i> ,			[Cinderella ≤affection≥ her family] 	Verbal lack Vocal full Facial full	divergent
	and // 1 <i>watching</i> them as they	[narrator ≤t, +propriety≥ Cinderella]	[Cinderella ≤affection her family]	[Cinderella ≤affection her family] 	Verbal lack Vocal full Facial full	divergent
	// 1 <i>disap</i> / <i>peared</i> into the			(Screenshot on ‘distance’ but configuration held for the 3 TUs)	Verbal lack Vocal full Facial full	divergent
	//1 <i>distance</i> .				Verbal lack Vocal full Facial full	divergent
Reaction	// 1 ^ It was / <i>only</i> / <i>then</i> ^		[teller/ Cinderella ≤misery]	[Cinderella ≤affection] 	Verbal lack Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 3:15 - 5:46 (Jill)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	that she // 1 <i>had</i> a / <i>moment</i> to / stop . / ^ ^ ^ —		[Cinderella ≤misery]	[Cinderella ≤misery] 	Verbal lack Vocal full Facial full	divergent
	// 1 <i>And</i> it was / then that she		[Cinderella ≤misery]	[Cinderella ≤misery] 	Verbal lack Vocal full Facial full	divergent
	// 5 <i>realized</i> / ^ ^ ^ —			Verbal lack Vocal full Facial full	divergent	
	// 5 she was / <i>so</i> / sad . / ^	[Cinderella ≤misery]	[Cinderella ≤misery]	[Cinderella ≤misery] 	Verbal full Vocal full Facial full	convergent
	// 5 And / <i>so</i> a / lone . / ^	[Cinderella ≤misery]		[Cinderella ≤misery] 	Verbal full Vocal full Facial full	convergent
	// 1 <i>How</i> she / longed to	[Cinderella ≤ desire≥ ball]	[Cinderella ≤ desire≥ ball]	[Cinderella ≤ desire≥ ball] 	Verbal full Vocal full Facial full	convergent
	// 1 <i>go</i> to / <i>that</i> / ball !				Verbal full Vocal full Facial full	convergent
	//5 <i>How</i> she / wondered what the	[Cinderella ≤ interest≥ ball]	[Cinderella ≤interest≥ ball]	[Cinderella≤interest≥ ball]	Verbal full Vocal full	convergent

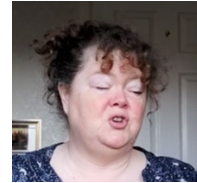
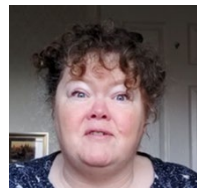
Stages & phases	Tone unit analysis – timespan : 3:15 - 5:46 (Jill)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
					Facial full	convergent
	// 5 <i>in</i> / side of a				Verbal full Vocal full Facial full	
	// 5 palace / <i>might</i> be / <i>like</i> !				Verbal full Vocal full Facial full	convergent
	// 5 <i>How</i> she-/ ^ / <i>how</i> she was / curious	[Cinderella ≤interest≥ ball]	[Cinderella ≤interest≥ ball]	[Cinderella ≤interest≥ ball] 	Verbal full Vocal full Facial full	convergent
	// 1 ^ and <i>dying</i> to / know !	[Cinderella ≤interest≥ ball]		[Cinderella ≤+ interest≥ ball] 	Verbal full Vocal full Facial full	convergent
	// 1 <i>Wouldn't</i> it be / <i>wonderful</i> to / <i>go</i> to the / ball and	[Cinderella ≤t, desire≥ the prince] [Cinderella ≤+ impact≥ going to the ball & meeting the prince]	[Cinderella ≤ interest≥ the ball and the prince]	[Cinderella ≤ interest≥ the ball and the prince] 	Verbal full Vocal full Facial full	divergent
	// 1 ^ / <i>maybe</i> / <i>even</i> / meet	[Cinderella ≤+ valuation ≥ prince]		[Cinderella ≤interest≥ the ball and the prince] 	Verbal full Vocal full Facial full	divergent
	// 1 ^ a / <i>real</i> / <i>life</i> / prince ? ^ ^	[Cinderella ≤t, desire≥ prince]			Verbal full Vocal full Facial full	divergent

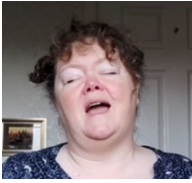
Stages & phases	Tone unit analysis – timespan : 3:15 - 5:46 (Jill)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 1 But in / <i>stead</i> , she had to / <i>stay</i> at / home and ^	[Cinderella ≤ t, misery]	[Cinderella ≤ misery]	[Cinderella ≤ misery] 	Verbal full Vocal full Facial full	convergent
	// 1 <i>do</i> / work , ^			[Cinderella ≤ misery] 	Verbal full Vocal full Facial full	convergent
	// 4 and / <i>sleep</i> on the / stones . ^^^			[Cinderella ≤ misery] 	Verbal full Vocal full Facial full	convergent
	// 3 ^ She / started // 3 ^ to / cry . / ^	[Cinderella ≤ misery]	[Cinderella ≤ misery]	[Cinderella ≤ misery] 	Verbal full Vocal full Facial full	convergent
	// 3 ^ And she / cried ,			[Cinderella ≤ misery] 	Verbal full Vocal full Facial full	convergent

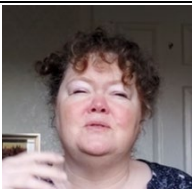
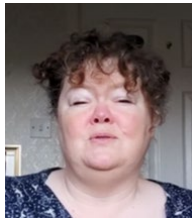
Stages & phases	Tone unit analysis – timespan : 3:15 - 5:46 (Jill)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 1 ^ and she / <i>cried</i> .			[Cinderella ≤ misery] 	Verbal full Vocal full Facial full	convergent

Storyteller 4: Maria. Click on the word ‘timespan’ to access the video and find the example.

Stages & phases	Tone unit analysis – timespan : 2:26.8-3:39.2 (Maria)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Complication 1 Problem	There came a time when the prince and the king of the land held a ball.					
	And the ball was a huge great affair, with every one of any importance invited along.					
Reaction	// 4 ^And when the / <i>invitations</i> ar / <i>rived</i> for the / <i>two</i> / <i>ugly</i> / <i>sisters</i>	[stepsisters and stepmother ≤pleasure≥ invitations]	[stepsisters ≤pleasure≥ invitations]	[stepsisters ≤pleasure≥ invitations] 	Verbal full Vocal full Facial full	convergent
	// 1 ^ and the / <i>stepmother</i> ,		[stepmother ≤pleasure≥ invitations]	[stepmother ≤pleasure≥ invitations] 	Verbal full Vocal full Facial full	convergent

Stages & phases	Tone unit analysis – timespan : 2:26.8-3:39.2 (Maria)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 1 <i>they</i> were de/ <i>lighted</i> . / ^		[stepsisters/stepmother ≤pleasure≥ invitations]	[stepsisters/stepmother ≤pleasure≥ invitations] 	Verbal full Vocal full Facial full	convergent
Event	// 4 ^ But / <i>when</i> the / <i>invit</i> / <i>ation</i> ar / <i>rived</i> for / <i>Cinder</i> / <i>ella</i> ,	[narrator ≤t, - propriety≥ stepsisters/stepmother]	[uncharged]	[uncharged] 	Verbal lack Vocal lack Facial lack	convergent
	they // 1 <i>took</i> it / <i>from</i> her		[uncharged]	[uncharged] 	Verbal lack Vocal lack Facial lack	convergent
	and they // 1 <i>ripped</i> it into / <i>shreds</i> and / <i>threw</i> it in the / <i>air</i> and it / <i>came</i> down like con / <i>fetti</i> . / ^		[teller ≤perturbance≥ stepsisters/stepmother's behaviour]	[teller ≤perturbance≥ stepsisters/stepmother's behaviour] 	Verbal lack Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 2:26.8-3:39.2 (Maria)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Reaction	// 1 ^ And / <i>poor</i> / <i>Cinder</i> / <i>ella</i> / ^	[narrator ≤-normality≥ Cinderella]	[teller ≤misery]	[teller ≤affection≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent
	// 1 ^ she / <i>wept.</i> / ^^	[Cinderella ≤misery]	[Cinderella ≤misery]	[Cinderella ≤misery] 	Verbal full Vocal full Facial full	convergent
Event	// 3 <i>But</i> / <i>being</i> <i>Cinder</i> / <i>ella</i> , // 4 ^ she still / <i>helped</i> her / <i>stepsisters</i> / ^ // 1 ^ to get / <i>ready</i> for the / <i>ball.</i>	[narrator ≤t, +propriety≥ Cinderella]	[uncharged]	[teller ≤happiness]  (screenshot on 'ball' but configuration held for the 3 TUs)	Verbal lack Vocal lack Facial partial	divergent
	// 3 ^ She / <i>helped</i> them to / <i>put</i> on their / <i>beautiful</i> / <i>gowns</i>	[narrator ≤t, +propriety≥ Cinderella]		[Cinderella ≤ affection ≥stepsisters] 	Verbal lack Vocal full Facial full	divergent
	and she //3 <i>helped</i> them to / <i>do</i> their /			[Cinderella ≤ affection ≥stepsisters]	Verbal lack Vocal full	divergent

Stages & phases	Tone unit analysis – timespan : 2:26.8-3:39.2 (Maria)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	<i>lovely / hair and ar // 1 range it all / beautifully with / feathers and / flowers and / jewels.</i>		[Cinderella ≤ affection ≥ stepsisters]		Facial full	
	<i>// 1 ^ She / helped them to / put on their / necklaces // 1 ^ and their / beautiful / shoes.</i>	[narrator ≤ t, +propriety ≥ Cinderella]	[Cinderella ≤ affection ≥ stepsisters]	[Cinderella ≤ affection ≥ stepsisters] 	Verbal lack Vocal full Facial full	divergent
Event	And then, off they went to the ball					
	and they left her there by the fire in the cinders.					

Storyteller 5: Cath. Click on the word ‘timespan’ to access the video and find the example.

Stages & phases	Tone unit analysis – timespan : 2:40 - 4:11 (Cath)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Complication 1	The king was in the town and he had a son, a prince,					
Reflection	// 1 ^ and the / <i>prince</i> wanted to / <i>find</i> somebody to / <i>marry</i> .	[prince ≤desire≥ marrying]	[prince ≤disquiet≥ marrying]	[uncharged] 	Verbal full Vocal full Facial lack	divergent
Problem	And so he sent people out into the town to say there was going to be a great ball					
	and all the ladies and gentlemen of the town could come.					
Comment	Well, a ball is like a big party					
Description	and there would be musicians playing music so people could dance.					
	There'd be a wonderful meal for everybody to sit down together and eat.					

Stages & phases	Tone unit analysis – timespan : 2:40 - 4:11 (Cath)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Comment	It's just such a lovely evening.					
Result	// 1 ^ Well, the / <i>two</i> / <i>sisters</i>		[teller ≤displeasure≥ stepsisters]	It seems she is thinking about what comes next, uncharged 	Verbal lack Vocal full Facial lack	divergent
	// 3 ^ they / <i>ordered</i> / <i>new</i> / <i>dresses</i> ,		[stepsisters ≤disquiet≥ getting ready for the ball]	[stepsisters ≤disquiet≥ getting ready for the ball] 	Verbal lack Vocal full Facial full	divergent
	// 3 ^ they / <i>had</i> their / <i>hair</i> done,			[stepsisters ≤disquiet≥ getting ready for the ball] 	Verbal lack Vocal full Facial full	divergent
	// 3 ^ they / <i>had</i> their / <i>nails</i> done,			[stepsisters ≤disquiet≥ getting ready for the ball]	Verbal lack Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 2:40 - 4:11 (Cath)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
						
	// 4 ^ they / <i>made</i> / Cinder / <i>ella</i> / ^	[narrator ≤t, - propriety ≥ stepsisters]		[stepsisters ≤disquiet ≥ getting ready for the ball] 	Verbal lack Vocal full Facial full	divergent
	// 1 <i>help</i> them get / <i>dressed</i>			[stepsisters ≤disquiet ≥ getting ready for the ball] 	Verbal lack Vocal full Facial full	divergent
	and // 1 <i>help</i> them put on their / <i>jewelry</i>			[stepsisters ≤disquiet ≥ getting ready for the ball] 	Verbal lack Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 2:40 - 4:11 (Cath)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	and //1 <i>help</i> them do their/ <i>hair</i> . / ^		[stepsisters ≤disquiet≥ getting ready for the ball]	[stepsisters ≤disquiet≥ getting ready for the ball] 	Verbal lack Vocal full Facial full	divergent
Reflection	And one of the sisters said to Cinderella					
	// 5 ‘ <i>Oh</i> , Cinder / <i>ella</i> ,	[Stepsisters ≤t, +affect]	[stepsisters ≤perturbance]	[stepsister ≤ spirit up] 	Verbal partial Vocal full Facial partial	divergent
	// 3 ^ it's / <i>gonna</i> be a / <i>lovely</i> / <i>evening</i> .	[Stepsisters ≤+quality≥ evening]	[Stepsisters ≤+cheer≥ evening]	[stepsister ≤ cheer] 	Verbal lack Vocal full Facial full	divergent
	// 1 <i>Why</i> don't / <i>you</i> come?’		Unclear [low, medial, medium, average, soft, precise, default, fused, rough,	[stepsister ≤antipathy≥ Cinderella] 	Verbal lack Vocal partial Facial full	divergent

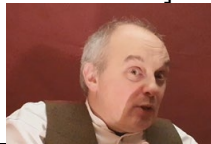
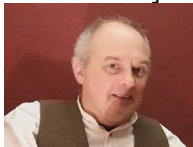
Stages & phases	Tone unit analysis – timespan : 2:40 - 4:11 (Cath)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
			whispered] most characteristics indicate ‘desire’ as if the stepsister was portraying Cinderella’s desire to go to the ball but the slightly [rough] vibration setting has only been found to show displeasure in my data.			
	And the other said					
	// 1 ‘Oh, but she / <i>can't</i> , // 1 <i>can</i> she?	[stepsister ≤t, -affect ≥ Cinderella]	[stepsister ≤antipathy ≥ Cinderella]	[stepsister ≤antipathy ≥ Cinderella] 	Verbal partial Vocal full Facial full	divergent
	// 1 ^ 'Cause / <i>she</i> hasn't got anything / <i>nice</i> to wear.	[stepsister ≤- propriety ≥ Cinderella] [stepsister ≤- quality ≥	[stepsister ≤antipathy ≥ Cinderella]	[stepsister ≤antipathy ≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent

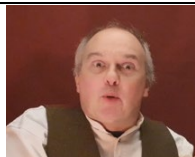
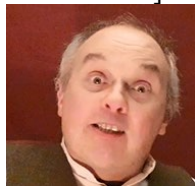
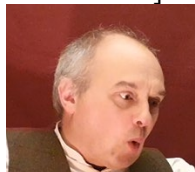
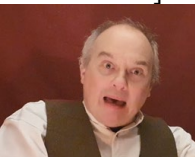
Stages & phases	Tone unit analysis – timespan : 2:40 - 4:11 (Cath)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
		Cinderella's clothes]				
	// 1 <i>What</i> a / shame ,	[stepsister ≤misery≥ Cinderella]	[stepsister ≤misery≥ Cinderella]	[stepsister ≤antipathy≥ Cinderella] 	Verbal full Vocal full Facial full	divergent
Event	And the two of them went off to the ball					
Mediation?	^^ click			[Cinderella ≤ misery] 	Verbal lack Vocal lack Facial full	divergent
Evaluation 1 Reaction	// 5 <i>After</i> they'd / gone , / ^^ _	[Cinderella ≤t, misery]	[Cinderella ≤ misery]	[Cinderella ≤ misery] 	Verbal full Vocal full Facial full	convergent
	//5 ^ she just / <i>sat</i> / down / ^ _			[Cinderella ≤ misery]	Verbal full Vocal full Facial full	convergent

Stages & phases	Tone unit analysis – timespan : 2:40 - 4:11 (Cath)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
						
	// 3 ^ and / <i>tears</i> / ^	[Cinderella ≤ misery]		[Cinderella ≤ misery] 	Verbal full Vocal full Facial full	convergent
	// 1 rolled / down her / <i>cheeks.</i> / ^ ^ ^			[Cinderella ≤ misery] 	Verbal full Vocal full Facial full	convergent

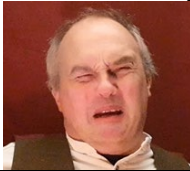
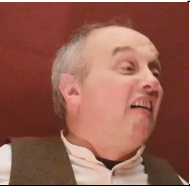
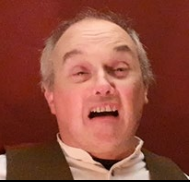
Storyteller 6: Richard. Click on the word ‘timespan’ to access the video and find the example.

Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Complication Problem	Anyway, the post arrived. Ding dong! And Cinderella went to answer the door. ‘Well, hello, Cinderella. I have some posts here for you and your, um, sisters.					
	// 1 <i>Oh, / and your / step / mother and / father, of / course.</i>	[postman $\leq$ t, - affect $\geq$ stepmother & father]	[postman $\leq$ antipathy $\geq$ stepmother & father]	[postman $\leq$ misery] 	Verbal partial Vocal full Facial full	divergent
	And he handed the post to Cinderella.					
Description	// 2 ^ / There,		[Cinderella $\leq$ interest $\geq$ invitations]	[Cinderella $\leq$ interest $\geq$ invitations] 	Verbal lack Vocal full Facial full	divergent

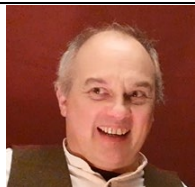
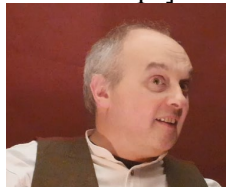
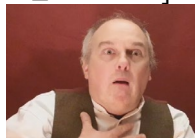
Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// ^ // 13 <i>in her / hands / now,</i>	[narrator ≤ +quality ≥ invitations]		[Cinderella ≤ interest ≥ invitations] 	Verbal lack Vocal full Facial full	divergent
	// 1^ ^ were some / <i>beautiful / invit / ations,</i>		[Cinderella ≤ interest ≥ invitations]	[Cinderella ≤ interest ≥ invitations] 	Verbal lack Vocal full Facial full	divergent
	// 1^ ^ in / <i>beautiful / golden / envelopes.</i>	[narrator ≤ +quality ≥ envelopes] [narrator ≤ +valuation ≥ invitations]	[Cinderella ≤ interest ≥ envelopes]	[Cinderella ≤ interest ≥ invitations] 	Verbal lack Vocal full Facial full	divergent
Event	// ^ 5 <i>mmm</i>		[Cinderella ≤ interest ≥ invitation]	[Cinderella ≤ interest ≥ invitation] 	Verbal lack Vocal full Facial full	divergent
	// ^ 1 She / opened / <i>up her / envelope / quickly</i>	[Cinderella ≤t, interest ≥ invitation]		[Cinderella ≤ interest ≥ invitation]	Verbal full Vocal full Facial full	convergent

Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
			[Cinderella ≤ interest ≥ invitation]			
	// ^ 3 and she / <i>pulled it / out</i>			[Cinderella ≤ interest ≥ invitation] 	Verbal full Vocal full Facial full	convergent
	// ^ 4 and / <i>saw</i>			[Cinderella ≤ interest ≥ invitation] 	Verbal full Vocal full Facial full	convergent
	// 5^ that it was from the / <i>palace</i>			[Cinderella ≤ interest ≥ invitation] 	Verbal full Vocal full Facial full	convergent
	// 5 ^ and that / <i>she</i> was in / vited to the / <i>ball.</i>		[Cinderella ≤ pleasure ≥ being invited]	[Cinderella ≤ pleasure ≥ being invited]	Verbal lack Vocal full Facial full	divergent

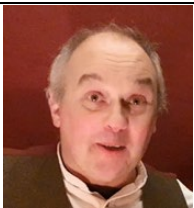
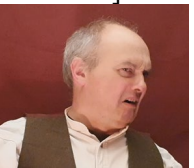
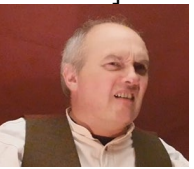
Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
						
Reaction	// 3 ‘ <i>Sisters!</i> //^// 4 <i>Mom!</i> // ^ // 3 <i>Step</i> <i>mom!</i> // ^ // 4 <i>Dad!</i> ’		[Cinderella ≤ interest ≥ invitation]	[Cinderella ≤ interest ≥ invitation] 	Verbal lack Vocal full Facial full	divergent
	//1 <i>Everybody came</i> <i>/ running into the /</i> <i>kitchen.</i>	[everybody ≤t, interest≥ ‘invitation’]	[teller/narrator/everybody ≤ interest ≥ invitation]	[teller/narrator ≤ interest ≥ invitation] 	Verbal full Vocal full Facial full	convergent
	^^ //13 ‘ <i>What / is</i> it, / <i>Cinder / ella?</i> ’said c- // 3 <i>said</i> the/ <i>step</i> mom.		[stepmother ≤displeasure≥ Cinderella]	[stepmother ≤ displeasure≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent
	// 1 ‘ <i>Oh!</i> ’	[stepsister≤ t, - affect ≥ Cinderella’s call]	[stepsister ≤displeasure≥ Cinderella’s call]	[stepsister ≤displeasure≥ Cinderella’s call]	Verbal partial Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
						
	// 4 ^ I was / <i>doing</i> my / <i>beauty</i> / <i>sleep</i> .'		[stepsister ≤displeasure≥ Cinderella's call]	[stepsister ≤displeasure≥ Cinderella's call] 	Verbal lack Vocal full Facial full	divergent
	// 1 ' <i>Oh!</i>	[stepsister ≤ t, - affect ≥ Cinderella's call]	[stepsister ≤displeasure≥ Cinderella's call]	[stepsister ≤antipathy≥ Cinderella's call] 	Verbal partial Vocal full Facial full	divergent
	// 4 ^ and/ I was / <i>just</i> a / <i>bout</i> to / <i>have</i> a / <i>bath</i> .'		[stepsister <-sat : displeasure> Cinderella's call]	[stepsister ≤antipathy≥ Cinderella's call] 	Verbal lack Vocal full Facial full	divergent
Event	// 1 ' <i>Oh</i> , but / <i>sisters</i> ,	[Cinderella ≤t, +affect ≥ invitation]	[Cinderella ≤interest≥ invitation]	[Cinderella ≤ interest≥ invitation]	Verbal partial Vocal full Facial full	divergent

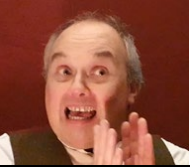
Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
						
	// 1 <i>look</i> at / this. '		[Cinderella ≤interest≥ invitation]	[Cinderella ≤interest≥ invitation] 	Verbal lack Vocal full Facial full	divergent
	And [sister handed-] to her sisters, Cinderella handed the golden envelopes to each one.					
Reaction	// 5 ' Oh! / ^	[stepsister ≤t, +affect ≥ envelope]	[Stepsister ≤perturbance ≥ envelope]	[stepsister ≤interest≥ envelope] 	Verbal partial Vocal full Facial full	divergent
	// 4 <i>This</i> is / pretty, ' // 3 ^ said the / <i>two</i> / sisters.	[stepsisters≤ +quality≥ envelope]	[Stepsister ≤perturbance ≥ envelope]	[Stepsister ≤pleasure ≥ envelope]	Verbal lack Vocal full Facial full	divergent

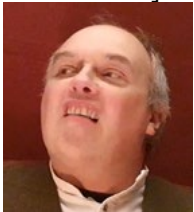
Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
						
	// 5 ^ 'Oh,/ yes ,' said the // stepmom.	[stepmother ≤t, +affect ≥ envelope]	[Stepmother ≤perturbance ≥ envelope]	[Stepmother ≤perturbance ≥ envelope] 	Verbal partial Vocal full Facial full	divergent
Event	They opened up the envelopes.					
Reaction	// 1 ' Oh !	[stepmother ≤t, +affect ≥ invitation]	[Stepmother ≤perturbance ≥ invitation]	[Stepmother ≤perturbance ≥ invitation] 	Verbal partial Vocal full Facial full	divergent
	// 5 ^ We are in /vited to the / royal / ball , / girls. / ^	[stepmother ≤ +valuation ≥ invitation]	[Stepmother ≤pleasure ≥ invitation]	[Stepmother ≤pleasure ≥ invitation] 	Verbal lack Vocal full Facial full	divergent
	//5 Isn't / that / lovely ? / ^		[Stepmother ≤pleasure ≥ invitation]	[stepmother ≤pleasure ≥ invitation]	Verbal lack Vocal full Facial full	divergent

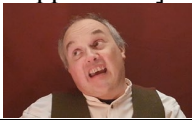
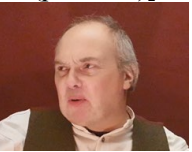
Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
		[stepmother≤ +quality ≥ invitation]				
	^ // 5 ‘ <i>Oh</i> , / <i>yes</i> . // 5 ^ I / <i>like</i> that.’	[stepsisters ≤pleasure≥ invitation]	[stepsister ≤pleasure≥ invitation]	[stepsisters ≤pleasure≥ invitation]  (on ‘yes’)	Verbal full Vocal full Facial full	convergent
	^ //5 ‘ <i>Oh</i> , / <i>yeah</i> . // 4 <i>Me</i> / <i>too</i> .’	[stepsisters ≤pleasure≥ invitation]	[stepsister ≤pleasure≥ invitation]	[stepsisters ≤pleasure≥ invitation]  (on ‘yeah’)	Verbal full Vocal full Facial full	convergent
Reflection	// 1 <i>What</i> we gonna / <i>wear</i> ? / ^		[stepsister ≤pleasure≥ preparing for the ball]	[stepsisters ≤pleasure≥ clothes and hair] 	Verbal lack Vocal full Facial full	divergent
	// 1 <i>How</i> should we / <i>do</i> our / <i>hair</i> ?’				Verbal lack Vocal full Facial full	divergent
	// 1 ‘ <i>I</i> m / going / <i>too</i> ,’		[Cinderella ≤cheer≥ going to the ball]	[Cinderella ≤interest≥ going to the ball]	Verbal lack Vocal full Facial full	divergent

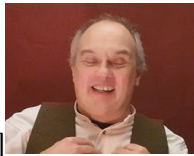
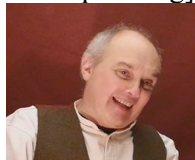
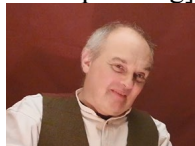
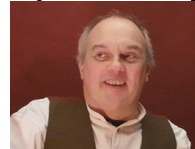
Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
						
	//1 <i>said</i> Cinder / <i>ella</i> .		[Cinderella ≤cheer≥ going to the ball]	[Cinderella ≤cheer≥ invitation to the ball] 	Verbal lack Vocal full Facial full	divergent
	// 13 'You're / <i>what?</i> ' / ^ said the / <i>step</i> mother. / ^		[stepmother ≤displeasure≥ Cinderella's invitation to the ball]	[stepmother ≤displeasure≥ Cinderella's invitation to the ball] 	Verbal lack Vocal full Facial full	divergent
	// 1 ' <i>Yeah</i> . // 4 <i>You're / what?</i> ' // 1 ^ said the / <i>two</i> / <i>ugly</i> / <i>sisters</i> .	[narrator ≤- quality≥ stepsisters]	[stepsister ≤displeasure≥ Cinderella's invitation to the ball]	[stepsister ≤displeasure≥ Cinderella's invitation to the ball]  (Screenshot on 'what' but held for the 3 TUs)	Verbal lack Vocal full Facial full	divergent

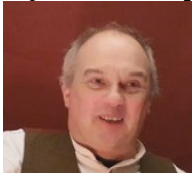
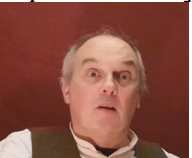
Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 1 ^ ‘I- I’ve / got an / invit / ation / too! ’		[Cinderella ≤cheer≥ invitation]	[Cinderella ≤cheer≥ invitation] 	Verbal lack Vocal full Facial full	divergent

Reaction	// 1 ^ ‘Oh, / goody! ’ said the / oldest / sister.	[stepsister ≤ + quality ≥ Cinderella’s invitation] [stepsister ≤ t, + affect ≥ Cinderella’s invitation]	[stepsisters ≤ pleasure ≥ Cinderella’s invitation]	[stepsisters ≤ pleasure ≥ Cinderella’s invitation] 	Verbal partial Vocal full Facial full	divergent
	// 1 ‘ <u>Let’s</u> / have a / look. ’		[stepsister ≤ interest ≥ Cinderella’s invitation]	[stepsister ≤ interest ≥ Cinderella’s invitation] 	Verbal lack Vocal full Facial full	divergent
Event	And she took the t- the envelope and she opened up the invitation.					
Problem	// 1 ‘Oh, / yes.	[stepsister ≤ t, + affect ≥ Cinderella’s invitation]	[stepsister ≤ perturbation ≥ Cinderella’s invitation]	[stepsister ≤ interest ≥ Cinderella’s invitation]	Verbal partial Vocal full Facial full	divergent
	//1 You / are.				Verbal lack	divergent

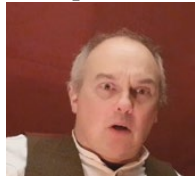
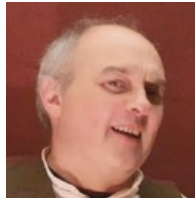
Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
					Vocal full Facial full	
	// 1 <i>Look</i> at / <i>that</i> , / <i>sister</i> .			(screenshot on ‘invitation’ but configuration held on	Verbal lack Vocal full Facial full	divergent
	// 1 ^ She's / <i>got</i> an invit / <i>ation</i>				Verbal lack Vocal full Facial full	divergent
	// 1 <i>too</i> .'				Verbal lack Vocal full Facial full	divergent
	//1 ' <i>Oh</i> ,	[stepsister ≤t,+ affect ≥ Cinderella's invitation]	[Stepsister ≤ antipathy ≥ Cinderella]	[Stepsister ≤ antipathy ≥ Cinderella] 	Verbal partial Vocal full Facial full	divergent
	//1 <i>ain't</i> she / <i>nice</i> ?	[stepsisters ≤+ propriety ≥ Cinderella]			Verbal lack Vocal full Facial full	divergent
	// 1 <i>Ain't</i> she / <i>lucky</i> ?	[stepsisters ≤+normality ≥ Cinderella]	[Stepsister ≤ antipathy ≥ Cinderella]	[Stepsister ≤ antipathy ≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent

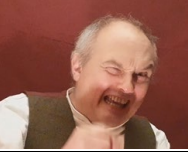
Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 4 'Shame she / hasn't got a / thing to / wear .	[stepsister ≤ misery ≥ Cinderella's appearance]	[Stepsister ≤ antipathy ≥ Cinderella's appearance]	[Stepsister ≤ antipathy & perturbation ≥ Cinderella's appearance] 	Verbal full Vocal full Facial full	divergent
	// 1 Oh, and / what can you / do with that / hair ?'	[stepsister ≤ t, -affect ≥ Cinderella's hair]	[stepsister ≤ antipathy ≥ Cinderella's hair]	[stepsister ≤ antipathy & perturbation ≥ Cinderella's hair] 	Verbal partial Vocal full Facial full	divergent
	// 1 'Oh, / good / point	[stepsister ≤ t, +affect] [stepsister ≤ +valuation ≥ stepsister's comment] [stepsister ≤ t, +capacity ≥ stepsister]	[stepsister ≤ confidence]	[stepsister ≤ confidence (possible)] 	Verbal partial Vocal full Facial full	divergent
	// 1 good / point .	[stepsister ≤ +valuation ≥ stepsister's comment]			Verbal lack Vocal full Facial full	divergent
	Now, give it back to Cinderella, sister.'					
Result	And so the youngest sister handed back the invitation.					

Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Reaction	// 3 <i>Cinder / ella / looked</i> at it.		[Cinderella ≤ interest ≥ invitation]	[Cinderella ≤ interest ≥ invitation] 	Verbal lack Vocal full Facial full	divergent
	// 3 'I / <i>can't</i> be / <i>lieve</i> I've been in // 5 <i>vited</i> .'	[Cinderella ≤ t, perturbation ≥ invitation]	[Cinderella ≤ cheer ≥ invitation]	[Cinderella ≤ cheer ≥ invitation] 	Verbal full Vocal full Facial full	divergent
	// 1 'Neither can / <i>we</i> .'	[stepsisters ≤ t, perturbation ≥ Cinderella's invitation]	[Stepsister ≤ antipathy ≥ Cinderella's invitation]	[Stepsister ≤ pleasure ≥ what she is planning] 	Verbal full Vocal full Facial full	divergent
	// ^ // 1 <i>I</i> think you should // 1 <i>rip</i> it / <i>up</i> .'		uncharged The rather neutral tone of voice and the smile together with the content make the message have a 'weird' vibe. (psycho)	[Stepsister ≤ pleasure ≥ what she is planning] 	Verbal lack Vocal lack Facial full	divergent
	// 1 ' <i>Girls!</i> ' // 1 ^ said the / <i>step</i> mother.		[Stepmother ≤ pleasure ≥ stepsister's idea]	[Stepmother ≤ pleasure ≥ stepsister's idea] 	Verbal lack Vocal full Facial full	divergent

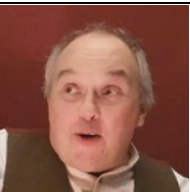
Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 1 ^ 'Oh, / <i>that's</i> / ^ de / <i>lightful</i> !	[stepmother ≤t,+ affect ≥ stepsister's idea] [stepmother ≤ + quality ≥ stepsisters' idea]		[Stepmother ≤pleasure ≥ stepsister's idea] 	Verbal partial Vocal full Facial full	divergent
	// 1 <i>Yes</i> , Cinder / ella.			[Stepmother ≤pleasure ≥ stepsister's idea] 	Verbal lack Vocal full Facial full	divergent
	// 1 <i>Rip</i> / up / your / <i>ticket</i> !			[Stepmother ≤pleasure ≥ stepsister's idea] 	Verbal lack Vocal full Facial full	divergent
	^^^			[Cinderella ≤ perturbation ≥ stepsister's idea] 	Verbal lack Vocal lack Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 2 <i>‘What?’</i>		[Cinderella ≤perturbance≥ stepsisters’ request]	[Cinderella ≤antipathy≥ stepsisters’ request] 	Verbal lack Vocal full Facial full	divergent
	// 1 <i>‘Rip / up / your / ticket!’</i>		[stepmother ≤ displeasure≥ Cinderella’s questioning]	[stepmother ≤displeasure≥ Cinderella’s questioning] 	Verbal lack Vocal full Facial full	divergent
	^^^			[Cinderella ≤fear≥ what the stepmother might do if she doesn’t obey] 	Verbal lack Vocal lack Facial full	divergent
Event	// 4 ^ And the / <i>three / girls-</i> //4 ^ the / <i>stepmom</i> / ^ and the / <i>two / sisters</i>	[narrator ≤- propriety≥ stepsisters & stepmother]	[teller ≤misery≥ Cinderella’s situation]	[teller ≤misery≥ Cinderella’s situation] 	Verbal lack Vocal full Facial full	divergent

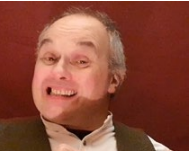
Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// ^ // 1 <i>watched</i>			[stepsisters & stepmother ≤displeasure] 	Verbal lack Vocal full Facial full	divergent
	// 1 ^ as / <i>Cinder</i> / <i>ella</i> was / <i>forced</i> to			[Cinderella≤misery≥ ripping her ticket] 	Verbal lack Vocal full Facial full	divergent
	// 1 <i>rip</i> / <i>up</i> / ^			(Screenshot on ‘^’ but configuration held for the 5 TUs)	Verbal lack Vocal full Facial full	divergent
	// 1 ^ the / <i>tiny</i> / <i>ticket</i> into				Verbal lack Vocal full Facial full	divergent
	// 1 <i>lots</i> and / <i>lots</i> of				Verbal lack Vocal full Facial full	divergent
	// 1 <i>little</i> / <i>pieces</i> of / <i>paper</i> . / ^				Verbal lack Vocal full Facial full	divergent
	^ //2^ <i>Cinder</i> / <i>ella</i> , / ^		[Stepmother ≤pleasure≥ her idea]	[Stepmother ≤pleasure≥ her idea] 	Verbal lack Vocal full Facial full	divergent
	// 2 <i>throw</i> it into the / <i>fire</i> .’				Verbal lack Vocal full Facial full	divergent
	^^			[Cinderella≤misery]	Verbal lack	divergent

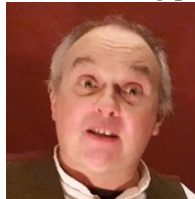
Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
					Vocal lack Facial full	
	//2 ' <i>What?</i> '		[Cinderella ≤perturbance≥ stepmother's request]	[Cinderella ≤perturbance≥ stepmother's request] 	Verbal lack Vocal full Facial full	divergent
	// 1 ' <i>Throw your / invit / ation / into the / fire!</i> '		[stepmother ≤ displeasure≥ Cinderella's questioning]	[stepmother ≤displeasure≥ Cinderella's questioning] 	Verbal lack Vocal full Facial full	divergent
Result	^^			[Cinderella ≤misery≥ throwing invitation in the fire] 	Verbal lack Vocal lack Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// ^ And / <i>so</i> she / did . / ^ ^		[Cinderella ≤ misery ≥ throwing the invitation into the fire]	[Cinderella ≤ misery ≥ Cinderella throwing the invitation into the fire] 	Verbal lack Vocal full Facial full	divergent
	// 3 Cinderella's / invit / ation to the / ball // 1 ^ was / <i>now</i> / gone .		[Cinderella ≤ misery ≥ invitation is gone]	[Cinderella ≤ misery ≥ invitation is gone] 	Verbal lack Vocal full Facial full	divergent
Reaction	^ ^ // 1 Cinder / ella was / <i>so</i> / sad .	[Cinderella ≤ misery]	[Cinderella ≤ misery]	[Cinderella ≤ misery] 	Verbal full Vocal full Facial full	convergent
Reflection	// 13 ^ 'We've / <i>only</i> got a / <i>week</i> to get / ready , / girls ,' said the / <i>step</i> mum.		[stepmother ≤ interest ≥ getting ready]	[stepmother ≤ interest ≥ getting ready] 	Verbal lack Vocal full Facial full	divergent
	// 4 ^ 'I / <i>think</i> we should / go		[stepmother ≤ interest ≥ getting ready]	[stepmother ≤ interest ≥ getting ready]	Verbal lack Vocal full Facial full	divergent

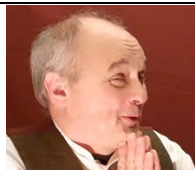
Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
						
	// 1 ^ and / <i>make</i> ourselves / <i>look</i> / <i>beautiful.</i> '	[stepmother ≤ desire ≥ being beautiful]	[stepmother ≤ interest ≥ getting ready]	[stepmother ≤ interest ≥ getting ready] 	Verbal full Vocal full Facial full	divergent
Description	// 1 <i>All</i> that / <i>week</i> , / ^ _	[narrator ≤ -quality ≥ stepsisters]	[teller ≤ dissatisfaction: (ennui?) ≥ stepsisters]	[teller ≤ dissatisfaction: (ennui?) ≥ stepsisters] 	Verbal lack Vocal full Facial full	divergent
	// 3 ^ the / <i>ugly</i> / <i>sisters</i> and the // 3 <i>stepmom</i> // 1 <i>didn't</i> / <i>talk</i> about / <i>anything</i> / <i>else.</i> / ^			[teller ≤ dissatisfaction: (ennui?) ≥ stepsisters] 	Verbal lack Vocal full Facial full	divergent
	// 4 <i>Cinder</i> / <i>ella</i> still had to / <i>cook</i> , /	[narrator ≤	[teller ≤ displeasure ≥ stepsisters]	[teller ≤ displeasure ≥ stepsisters]	Verbal lack Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	<i>clean</i> , / <i>do</i> the / <i>dishes</i> , / ^	t, -propriety ≥ stepsisters]				
	// 4 <i>make</i> everybody's / <i>meals</i> .		[teller ≤ displeasure ≥ stepsisters]	[teller ≤displeasure & perturbation ≥ stepsisters] 	Verbal lack Vocal full Facial full	divergent
	// 5 ^ And as / <i>well</i> as this,/ ^ //1 <i>she</i> would spend / <i>all</i> / <i>night</i> // 1 sewing the / sisters' / <i>dresses</i> / ^	[narrator ≤ t, +tenacity ≥Cinderella]	[teller ≤ displeasure ≥ stepsisters]	[teller ≤displeasure ≥ stepsisters]  (Screenshot on 'dresses' but configuration held throughout)	Verbal lack Vocal full Facial full	divergent
	// 1 ^ and then she / <i>made</i> them / <i>hats</i> and she // 5 sort of made / <i>wigs</i> .	[narrator ≤ t, +capacity ≥Cinderella]	[teller ≤ perturbation ≥ stepsisters]	[teller ≤displeasure & perturbation ≥ stepsisters]	Verbal lack Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
						
Reaction	// 1 ^ She was / <i>very</i> , / <i>very</i> / sad . / ^	[Cinderella ≤misery]	[Cinderella ≤misery]	[Cinderella ≤misery] 	Verbal full Vocal full Facial full	convergent
Description	On the day of the big ball,					
	// 4 <i>Cinder</i> / <i>ella</i> spent / <i>most</i> the day / trying to / squeeze	[narrator ≤ t, +capacity ≥Cinderella] [narrator ≤ -quality ≥ stepsisters]	uncharged	 focus on the experiential	Verbal lack Vocal lack Facial lack	convergent
	// 1 <i>one</i> of the / <i>ugly</i> / <i>sisters</i> / into the / dress . / ^ ^ ^ (onomatopeia)		uncharged	 focus on the experiential	Verbal lack Vocal lack Facial lack	convergent
	They were fat and occasionally, the straps on the back of the dress snapped.					

Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 1 ^ So she / <i>had</i> to buy a / nother strap, // 1 <i>loose</i> them / <i>up</i> and // 1 <i>tighten</i> them up a / gain . / ^ ^ ^ (onomatopeia)	[narrator ≤ t, +tenacity ≥Cinderella]	[teller ≤disquiet]	[teller ≤disquiet] 	Verbal lack Vocal full Facial full	divergent
	// 3 Well , / ^ // 4 ^ e / ventually ,	[narrator ≤ t, +tenacity ≥stepsisters]	[teller ≤affection≥ girls/stepsisters]	[teller ≤perturbance≥ stepsisters looking pretty] 	Verbal lack Vocal full Facial full	divergent
	// 5 <i>both</i> / <i>girls</i> looked / <i>very</i> / pretty .	[narrator ≤ +quality ≥ stepsisters]		[teller ≤perturbance≥ stepsisters looking pretty] 	Verbal lack Vocal full Facial full	divergent
	// 3 ^ They had / <i>beautiful</i> / makeup ,	[narrator ≤ +quality ≥ makeup]		 focus on the experiential	Verbal lack Vocal full Facial lack	divergent

Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 3 ^ their / <i>lashes</i> were / done ;			 focus on the experiential	Verbal lack Vocal full Facial lack	divergent
	// 1 ^ they / <i>all</i> / <i>looked</i> / gorgeous . / ^	[narrator ≤ +quality ≥ stepsisters]		[teller ≤affection≥ girls/stepsisters] 	Verbal lack Vocal full Facial full	divergent
Event	‘Right, we’re off,’ said the stepmom. ‘Come on girls.					
	// 4 ^ let's / <i>go</i> and / <i>introduce</i> / you	[stepmother ≤ desire ≥ one of her daughters marrying the prince]	[stepmother ≤ interest ≥ one of her daughters marrying the prince]	[stepmother ≤ interest ≥ one of her daughters marrying the prince] 	Verbal full Vocal full Facial full	divergent
	// 4 ^ to your / <i>future</i> / husband .’ ^ ^			[stepmother ≤ interest ≥ one of her daughters marrying the prince]	Verbal full Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 0:45 -4:56 (Richard)	Verbiage ATTITUDE	Affectual Vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
						
	With that, the girls went out the door, got into a coach and rode off to the palace.					
Evaluation 1 Reaction	// 3 <i>Cinder / ella</i> sat / <i>down</i> at the / <i>kitchen</i> / <i>table</i>	[Cinderella ≤misery]	[Cinderella ≤misery]	[Cinderella ≤misery] 	Verbal full Vocal full Facial full	convergent
	// 1 ^ and / <i>sighed.</i> / ^			[Cinderella ≤misery] 	Verbal full Vocal full Facial full	convergent

Storyteller 7: Chris. Click on the word ‘timespan’ to access the video and find the example.

Stages & phases	Tone unit analysis – timespan : 2:05 - 3:44 (Chris)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Complication 1 Description	And one day, the prince of the kingdom, he too had grown up and he too now was at an age when the king felt that he ought to get married.					
Problem	//1 ^ ^ And / <i>so</i> the / <i>king</i> an / nounced a // 1 <i>great</i> / ball ,	[the king ≤confidence] [narrator ≤ +quality ≥ ball]	[king ≤ confidence]	[the king ≤ confidence (possible)] 	Verbal full Vocal full Facial full	convergent
	// 3 ^ where / <i>all</i> of the / <i>ladies</i> of the / <i>kingdom</i> would / come // 3 ^ and / <i>meet</i> the / prince so		[teller/king ≤ confidence]	[the king ≤ confidence (possible)] 	Verbal lack Vocal full Facial full	divergent
	he could choose who would be his wife.					
Reaction	// 1 <i>Now</i> , the / <i>two</i> / stepsisters			[stepsisters ≤ interest]	Verbal lack Vocal lack Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 2:05 - 3:44 (Chris)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
						
	// ^ // 1 <i>they</i> got / <i>very</i> ex / <i>cited</i> a / <i>bout</i> / <i>this</i> .	[stepsisters ≤interest≥ 'invitation']	[stepsisters ≤ interest≥ 'invitation']	[stepsisters ≤disquiet≥ 'invitation'] 	Verbal full Vocal full Facial full	divergent
Description	// 1 ^ And / <i>Cinder</i> / <i>ella</i> // 1 ^ would / <i>help</i> them // 1 <i>choose</i> / <i>dresses</i>	[narrator ≤ t, +tenacity & propriety≥ Cinderella]	[teller ≤disquiet]	[teller ≤disquiet] 	Verbal lack Vocal full Facial full	divergent
	// 1 ^ and / <i>try</i> to / <i>make</i> them[selves] / <i>prettier</i> // 1 ^ with / <i>makeup</i> ,	[narrator ≤ t, +tenacity & propriety≥ Cinderella] [narrator ≤- quality≥ stepsisters]	[teller ≤disquiet]	[teller ≤disquiet] 	Verbal lack Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 2:05 - 3:44 (Chris)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 1 ^ al-al / <i>though</i> it / <i>was</i> a / <i>little</i> / difficult .	[narrator ≤ - complexity ≥ making the stepsisters prettier]	[teller ≤ affection]	[teller ≤ affection] 	Verbal lack Vocal full Facial full	divergent
Reflection	And Cinderella said,					
	// 1 'I would / love to / go to the / ball as / well.'	[Cinderella ≤ desire ≥ ball]	[Cinderella ≤ desire ≥ ball]	[Cinderella ≤ desire ≥ ball] 	Verbal full Vocal full Facial full	convergent
	But the // 1 step mother she / <i>said</i> // 1 'Oh, / don't be / so / silly .	[stepmother ≤ t, - affect & -capacity ≥ Cinderella]	[stepmother ≤ displeasure ≥ Cinderella]	[stepmother ≤ displeasure ≥ Cinderella] 	Verbal partial Vocal full Facial full	divergent
	// ^ // 1 You've got / <i>chores</i> to / do / here .		[stepmother ≤ displeasure ≥ Cinderella]	[stepmother ≤ displeasure ≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 2:05 - 3:44 (Chris)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 13 <i>No one / wants to / see / you at the / ball.</i>	[stepmother ≤neg desire≥ Cinderella]	[stepmother≤displeasure≥ Cinderella]	[stepmother≤displeasure≥ Cinderella] 	Verbal full Vocal full Facial full	divergent
	And her stepsisters turned to her and said,					
	// 1 ^ ‘But / any how, Cinder / <i>ella</i> , // ^ // 1 ^ you you/ <i>don’t</i> have a / dress	[stepsisters ≤t, - propriety≥ Cinderella]	[stepsisters ≤misery≥ Cinderella]	[stepsisters ≤misery≥ Cinderella] 	Verbal lack Vocal full Facial full	divergent
	// 1 ^ and and you can’t go like / <i>that</i> .	[stepsisters ≤t, - propriety≥ Cinderella]	[stepsisters ≤misery≥ Cinderella’s situation]	[stepsisters ≤misery≥ Cinderella’s situation] 	Verbal lack Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 2:05 - 3:44 (Chris)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// ^ ^ // 4 <i>Better</i> you stay / <i>here</i> than have / <i>people</i> / <i>laugh</i> at you.' / ^ ^	[people ≤ antipathy ≥ Cinderella]	[stepsisters ≤misery ≥ Cinderella's situation]	[stepsisters ≤misery ≥ Cinderella's situation] 	Verbal full Vocal full Facial full	divergent
Event	Well, the day of the ball came,					
	// 1 ^ and and / <i>Cinder/ ella</i> / ^ she- she / <i>helped</i> her / <i>step</i> sisters;	[narrator ≤ t,+ propriety ≥ Cinderella]	[teller ≤affection]	[uncharged] 	Verbal lack Vocal full Facial lack	divergent
	// 3 ^ she / <i>helped</i> them / <i>get</i> into their / <i>dresses</i> ;	[narrator ≤ t,+ propriety ≥ Cinderella]	[teller ≤affection]	[uncharged] 	Verbal lack Vocal full Facial lack	divergent

Stages & phases	Tone unit analysis – timespan : 2:05 - 3:44 (Chris)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	//3 ^ she / <i>helped</i> them with / <i>all</i> the / <i>makeup</i> .	[narrator ≤ t,+ propriety ≥ Cinderella]	[teller ≤ affection]	[teller ≤ affection] 	Verbal lack Vocal full Facial full	divergent
Evaluation 1 Reaction	But then as her stepsisters and stepmother made their way to the ball					
	// 3 ^ she / <i>sat</i> on her / <i>doorstep</i>	[Cinderella ≤ t, misery]	[Cinderella ≤ misery]	[Cinderella ≤ misery] 	Verbal full Vocal full Facial full	convergent
	// 1 ^ and / <i>she</i> / <i>cried</i> . / ^	[Cinderella ≤ misery]	[Cinderella ≤ displeasure]	[Cinderella ≤ displeasure] 	Verbal full Vocal full Facial full	divergent
Reflection	// 1 ^ She'd / <i>so</i> much / <i>wanted</i> to / <i>go</i> to the / <i>ball</i> .	[Cinderella ≤ desire ≥ ball]	[Cinderella ≤ misery]	[Cinderella ≤ misery] 	Verbal full Vocal full Facial full	divergent

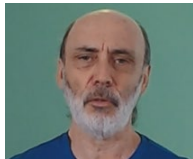
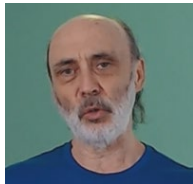
Stages & phases	Tone unit analysis – timespan : 2:05 - 3:44 (Chris)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 1 ^ It seemed / <i>so</i> un/ <i>fair</i> .	[narrator $\leq$ - propriety $\geq$ Cinderella's situation]	[Cinderella $\leq$ misery]	[Cinderella $\leq$ misery] 	Verbal lack Vocal full Facial full	divergent
	// 1 <i>What</i> had / <i>she</i> done?		[Cinderella $\leq$ misery]	[Cinderella $\leq$ misery] 	Verbal lack Vocal full Facial full	divergent
	// 1 ^ She'd / <i>tried</i> so / <i>hard</i> .	[narrator $\leq$ + tenacity $\geq$ Cinderella]	[Cinderella $\leq$ misery]	[Cinderella $\leq$ misery] 	Verbal lack Vocal full Facial full	divergent

Storyteller 8. Click on the word ‘timespan’ to access the video and find the example.

Stages & phases	Tone unit analysis – timespan : 2:09 - 4:15 (Storyteller 8)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Complication 1 Problem	// 4 So / one / day	[prince ≤t, confidence]	Non-congruent in type. It was coded [+affect AVP] as it sounded congruent in vibe but it was not perceived as ‘confidence’ as it was not [expanded, loud, precise, legato]. The [legato] quality was a strong prediction valued for ‘confidence’ with 93% of the tone units coded for it.	[uncharged ¹²⁹] 	Verbal full Vocal partial Facial lack	divergent
	// 3 ^ the / prince of the / kingdom			[uncharged] 	Verbal full Vocal partial Facial lack	divergent
	made a // 1 big an / nouncement . Toot-toot-toot-toot-toot!			[uncharged]  focus on experiential	Verbal full Vocal partial Facial lack	divergent
	He was going to have a fab- a fabulous ball.					
	A fabulous ball.					

¹²⁹ The storyteller’s style is interpreted as ‘a more detached observer stance, rather than a highly empathic one’ (Painter et al., 2013, p. 30) projecting a performance where the audience is also expected to question the story in a sense. If feels as if by deliberately choosing not to engage and project the affectual meanings of the verbal narration, he is telling his audience something like this story and the meanings in it are not to be trusted or replicated.

Stages & phases	Tone unit analysis – timespan : 2:09 - 4:15 (Storyteller 8)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 13 ^ He in / vited / <i>all</i> the / <i>well</i> -to-do / people from the / <i>kingdom</i> ,	[narrator ≤+propriety≥ people & stepsisters]	[prince ≤ desire]	[prince ≤ desire] 	Verbal lack Vocal full Facial full	divergent
	// 1 ^ <u>in</u> /cluding the / <i>stepsisters</i> ,		[teller ≤perturbance≥the stepsisters being considered well-to- do]	[teller ≤perturbance≥the stepsisters being considered well-to-do] 	Verbal lack Vocal full Facial full	divergent
Reaction	and // 5 <i>they</i> were / so ex / <i>cited</i> about it.	[stepsisters ≤interest≥ going to the ball]	[stepsisters ≤interest≥ going to the ball]	[stepsisters ≤interest≥ going to the ball] 	Verbal full Vocal full Facial full	convergent
	// 3 ^ They / <i>knew</i> they could / <i>really</i> dress / <i>up</i> in the / latest / <i>fashion</i> and get their //3 <i>hair</i> done and/ <i>everything</i> ,	[stepsisters ≤t, interest≥ getting ready for the ball]	uncharged	[stepsisters ≤interest≥ getting ready for the ball] 	Verbal full Vocal lack Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 2:09 - 4:15 (Storyteller 8)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	// 1 ^ and they / <i>loved</i> / <i>nothing</i> / <i>more</i> than / <i>that</i> .	[stepsisters ≤pleasure≥ going to the ball]	uncharged	[stepsisters ≤interest≥ getting ready for the ball] 	Verbal full Vocal lack Facial full	divergent
Result	// 3 <i>So</i> , they / <i>check</i> out / <i>Instagram</i> , // 3 <i>see</i> what the Kar/ <i>dashians</i> were / <i>wearing</i> , // 3 what / <i>Taylor</i> / <i>Swift</i> was / <i>doing</i> with her / <i>hair</i> ...	[stepsisters ≤t, interest≥ getting ready for the ball]	uncharged	[teller ≤perturbance≥ the stepsisters' behaviour] 	Verbal full Vocal lack Facial full	divergent
	// 3 ^ <i>And</i> they went to the best / <i>hairdresser</i> , they got the // 3 <i>finest</i> / <i>gowns</i> they could a / <i>fford</i> and that they could // 4 <i>find</i> ,	[stepsisters ≤t, interest≥ getting ready for the ball]	uncharged	[uncharged] 	Verbal full Vocal lack Facial lack	divergent
	// 1 ^ and that's / <i>all</i> they / <i>talked</i> about	[stepsisters ≤t, interest≥ getting ready for the ball]	uncharged	[uncharged] 	Verbal full Vocal lack Facial lack	divergent

Stages & phases	Tone unit analysis – timespan : 2:09 - 4:15 (Storyteller 8)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	//1 <i>for / weeks.</i>			[teller $\leq$ perturbation $\geq$ the stepsisters' behaviour] 	Verbal full Vocal lack Facial full	divergent
Event	And leading up to the ball, in the days leading up to it, they had to talk to Cinderella about it as well.					
Reaction	// 1 $\triangle$ And / <i>she</i> said she / <i>wished</i> / <i>she</i> could / <i>go</i> to the / ball	[Cinderella $\leq$ desire $\geq$ going to the ball]	uncharged	[Cinderella $\leq$ misery] 	Verbal full Vocal lack Facial full	divergent
	and they //1 <i>just / laughed,</i>	[Stepsisters $\leq$ antipathy $\geq$ Cinderella]	[Stepsisters $\leq$ antipathy $\geq$ Cinderella]	[teller $\leq$ perturbation $\geq$ the stepsisters' behaviour] 	Verbal full Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 2:09 - 4:15 (Storyteller 8)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	they // 1 <i>really</i> / LO / L'd on / <i>her</i> .	[Stepsisters ≤ antipathy ≥ Cinderella]		[teller ≤perturbance≥ the stepsisters' behaviour] 	Verbal full Vocal full Facial full	divergent
Reflection	They // 1 <i>thought</i> that was the / <i>funniest</i> / <i>thing</i> they've / ever / heard .	[Stepsisters ≤ t, cheer ≥ Cinderella's desire to go to the ball]	[Stepsisters ≤ cheer ≥ Cinderella's desire to go to the ball]	[Stepsisters ≤ cheer ≥ Cinderella's desire to go to the ball] 	Verbal full Vocal full Facial full	convergent
	// 1 ^ 'As if / <i>you'd</i> ever get in / <i>vited</i> to a / ball! ' / ^ ^	[Stepsisters ≤ t, antipathy ≥ Cinderella]	[Stepsisters ≤ antipathy ≥ Cinderella]	[Stepsisters ≤ antipathy ≥ Cinderella] 	Verbal full Vocal full Facial full	convergent
Description	// 1 ^ But des / <i>pite</i> how / mean they were to / <i>her</i> ,	[narrator ≤ -propriety ≥ stepsisters]	[teller ≤ misery ≥ Cinderella's situation]	[teller ≤ misery ≥ Cinderella's situation] 	Verbal lack Vocal full Facial full	divergent
	she // 5 <i>still</i> / helped them be/cause		[teller ≤perturbance≥	[teller ≤ misery ≥ Cinderella's situation]	Verbal lack Vocal full	divergent

Stages & phases	Tone unit analysis – timespan : 2:09 - 4:15 (Storyteller 8)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
		[narrator ≤ t, + propriety ≥ Cinderella]	Cinderella's helping nature]		Facial full	
	// 5 <i>that's</i> the kind of / <i>person</i> she / <i>was</i> .		[teller ≤ perturbation ≥ Cinderella's helping nature]	[teller ≤ perturbation ≥ Cinderella's nature] 	Verbal lack Vocal full Facial full	divergent
Event	// 3 <i>So</i> , on the / <i>night</i> of the / <i>ball</i> , she // 3 <i>helped</i> them / <i>fix</i> their / <i>hair</i> ,	[narrator ≤ t, + propriety ≥ Cinderella]	uncharged	[teller ≤ perturbation ≥ Cinderella's nature] 	Verbal lack Vocal lack Facial full	divergent
	she // 3 <i>helped</i> them with their / <i>makeup</i> ,	[narrator ≤ t, + propriety ≥ Cinderella]	uncharged	[teller ≤ perturbation ≥ Cinderella's nature] 	Verbal lack Vocal lack Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 2:09 - 4:15 (Storyteller 8)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
	she // 5 <i>even / helped</i> them into their / gowns / ^	[narrator ≤ t, + propriety ≥ Cinderella]	[teller ≤ perturbation ≥ Cinderella's helping them dress]	[teller ≤ perturbation ≥ Cinderella's helping them dress] 	Verbal lack Vocal full Facial full	divergent
	// 1 <i>and their / corsets.</i> / ^ ^	[narrator ≤ t, + propriety ≥ Cinderella]	[teller ≤ perturbation ≥ Cinderella's helping them dress]	[teller ≤ perturbation ≥ Cinderella's helping them dress] 	Verbal lack Vocal full Facial full	divergent
Comment	Now, the corsets were those things ladies used to wear in the old days, around their middle and they had strings across them. They'd pull them really tight to squeeze their bodies into shapes that were fashionable at the time. And you had to tie them up at the back.					

Stages & phases	Tone unit analysis – timespan : 2:09 - 4:15 (Storyteller 8)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
Event	So, Cinderella tied theirs for them.					
Reflection	// 1 <i>They</i> wanted them / <i>really</i> / tight ,	[stepsisters ≤desire≥ tight laces]	uncharged	[teller ≤antipathy≥ stepsisters' desire] 	Verbal full Vocal lack Facial full	divergent
Comment	I think they broke about twelve laces.					
Event	Now Cinderella watched from the upstairs window as her stepsisters went off to the ball and					
Evaluation 1 Reaction	Once they were out of sight,					
	she ^ // 1 <i>just</i> kind of / lost it.	[Cinderella ≤t, -affect]	[teller ≤perturbance≥ Cinderella's reaction]	[teller ≤perturbance≥ Cinderella's reaction] 	Verbal full Vocal full Facial full	divergent
	She // 3 <i>started</i> / crying .	[Cinderella ≤ misery]	The teller seems to mock Cinderella's misery (antipathy?)	[teller ≤perturbance & antipathy≥ Cinderella's reaction]	Verbal full Vocal full Facial full	divergent

Stages & phases	Tone unit analysis – timespan : 2:09 - 4:15 (Storyteller 8)	Verbiage ATTITUDE	Affectual vocal profile	Affectual facial configuration	Affectual commitment	Affectual resonance coupling
						
	// 1 ^ / <i>really</i> / <i>hard</i> to under / <i>stand</i> what she was / <i>saying</i> .	[Cinderella ≤t, -affect] [narrator ≤t, - capacity ≥ Cinderella]	uncharged	[teller ≤perturbance & antipathy ≥ Cinderella's reaction] 	Verbal full Vocal lack Facial full	divergent

Other Supplementary Materials

Storytelling performances video files available on the folder:

Video 1 – Christine
Video 2 – Lindy
Video 3 – Jill
Video 4 – Maria
Video 5 – Cath
Video 6 – Richard
Video 7 – Chris
Video 8 – Storyteller 8

Trimmed audio files:

Table 4.12 – Christine's baseline
Table 6.1 – Pitch height and range – Chris
Table 6.2 – Tempo syllables and stretches – Lindy
Table 6.3 – Loudness – Jill
Table 6.4 – Precision – Richard
Table 6.5 – Prominence transition default staccato – Jill
Table 6.5 – Prominence transition legato – Jill
Table 6.6 – Falsetto Lindy
Table 6.6 – Whispered – Jill
Table 6.7 – Creak – Jill
Table 6.8 – Rough – Jill
Table 6.9 – Glottal attack – Jill
Table 6.10 – Breathy & nasal – Richard
Table 6.11 – Breath in – Christine
Table 6.11 – Click & breath out – Jill
Table 6.11 – Sniff – Maria
Table 6.11 – Sonorant – Jill
Table 6.12 – Perceived length – Lindy
Table 6.13 – Cry – Lindy

Table 6.13 – Laugh – Christine

Table 6.13 – Tremor – Richard

Table 6.13 – Yawn – Lindy

Table 6.15 – fear – Chris

Table 6.15 – desire – Christine

Table 6.15 – cheer – Lindy

Table 6.15 – affection – Maria

Table 6.15 – antipathy – Storyteller 8

Table 6.15 – misery – Richard

Table 6.16 – perturbation – Cath

Table 6.16 – displeasure – Chris

Table 6.16 – interest – Christine

Table 6.16 – pleasure – Jill

Table 6.16 – confidence – Lindy

Table 6.16 – disquiet – Maria

Table 6.17 – norm happy sad – Chris

Table 6.18 – sad instances – Jill

Table 6.18 – you look sad instance – Jill

Table 6.18 - I am sad – Jill

Table 6.18 – ran up the stairs – Richard

Table 6.18 – running kitchen – Richard

Table 6.19 – doorstep cried – Chris

Table 6.19 – cry – Lindy

Table 6.19 – crying – Maria

Table 6.20 – mother died – Cath’s invocation

Table 6.21 – ugly mean matter of fact – Richard

Table 6.21 – kind nasty – Jill

Table 6.21 – cruel – Maria

Table 6.22 – Chris

Table 6.22 – Richard

Table Appendix B.1 – Christine

Table Appendix B.2 – Lindy

Table Appendix B.3 – Jill

Table Appendix B.4 – Maria

Table Appendix B.5 – Cath

Table Appendix B.6 – Richard

Table Appendix B.7 – Chris

Table Appendix B.8 – Storyteller 8