

Stages in an online review genre*

MAITE TABOADA

Abstract

Genre, from the systemic functional linguistics point of view, refers to the organization of any speech activity in stages, determined by the overall purpose of the genre and by social conventions. In this paper, the SFL approach to genre and register is applied to the genre of online movie reviews. A corpus analysis shows specific stages in the genre: Descriptive stages (in turn, Subject Matter, Plot, Characters, and Background) and an obligatory Evaluation stage. Each stage is described in detail, in particular its characteristics and placement in the texts. We then turn to lexicogrammatical characteristics of the two main stages, showing that Description and Evaluation can be distinguished from each other using two features: evaluative words and connectives. Evaluation stages contain significantly more evaluative words. In terms of connectives, Description was shown to contain more temporal markers than Evaluation, whereas Evaluation contains more causal markers, indicating a basic distinction between narration (which tends to necessitate more temporal relations) and comment (which makes more use of cause, result, concession, condition, and contrast relations).

Keywords: genre; register; systemic functional linguistics; movie reviews; discourse markers.

1. The genre of movie reviews

Most of us are adept at recognizing what a piece of text is about, where it might have been uttered or printed, and who the likely speaker/writer and hearer/reader are. This knowledge is knowledge of different genres, which we use in everyday life. My purpose in this paper is to investigate what characteristics of a particular text readers use in order to identify the text's genre. The first step in that investigation is to define genre, a definition that I present in Section 2,

1860-7330/11/0031-0247
Online 1860-7349
© Walter de Gruyter

Text & Talk 31-2 (2011), pp. 247-269
DOI 10.1515/TEXT.2011.011

1 based on research in systemic functional linguistics. Section 3 presents the
2 corpus used in this study, and the general genre of online movie reviews, which
3 is analyzed in terms of component stages in Section 4. The study focuses on
4 reviews written by amateurs and posted online, on Web sites devoted to re-
5 views. The genre differs, in formality and structural characteristics, from that
6 of critical reviews written by professional movie critics, of the type that one
7 can find in a newspaper. The generic analysis is supported by the analysis of
8 two lexicogrammatical properties that were found to help distinguish stages in
9 this genre: evaluative words and connectives (Section 5). Finally, Section 6
10 provides concluding remarks.

13 2. Defining genre

15 Most definitions of genre establish a connection with Mikhail Bakhtin's work.
16 For Bakhtin (1986), language is realized through individual concrete utter-
17 ances by participants in the various areas of human activity:

18 Each separate utterance is individual, of course, but each sphere in which language is
19 used develops its own relatively stable types of these utterances. These we may call
20 speech genres. (Bakhtin 1986: 60)

22 In the Hallidayan tradition, this relationship between human activity and lan-
23 guage is portrayed as one between context and text. The idea of a relationship
24 between context and text was first formalized in the concept of *register*. Hal-
25 liday, MacIntosh, and Strevens used register to refer to "a variety according to
26 use in the sense that each speaker has a range of varieties and chooses between
27 them at different times" (Halliday et al. 1964: 77).

28 A register is constituted by the linguistic features which are typically associ-
29 ated with a configuration of situational features, classified in values of the field,
30 mode, and tenor of the text's context of situation. *Field* refers to what is going
31 on; the area of operation of the language activity. It describes the inherent fea-
32 tures of the situation and the event taking place, with an emphasis on institu-
33 tional areas of activity. *Tenor* refers to the relations among the participants, to
34 the extent that they affect and determine features of the language. In the cate-
35 gory of tenor we include degrees of formality, the roles played by the partici-
36 pants and the focus of the activity. *Mode* of discourse is the function of the text
37 in the event. Mode typically describes the channel of communication (spoken
38 or written), the degree of spontaneity between extempore and prepared, to-
39 gether with the amount and type of feedback possible.

40 In summary, register captures aspects of the language that are defined by the
41 situation—what is taking place, who is taking part, and what part the language
42 is playing—along with the words and structures used in the realization of

1 those meanings. The three elements that realize context are linked to the lin-
 2 guistic system in the Hallidayan model. Field, tenor, and mode have direct re-
 3 alizations through the metafunctions of language: ideational, interpersonal,
 4 and textual. Thus, field is realized through the ideational metafunction, tenor
 5 through the interpersonal metafunction, and mode through the textual meta-
 6 function (Halliday 1994; Halliday and Hasan 1976; Halliday et al. 1964).

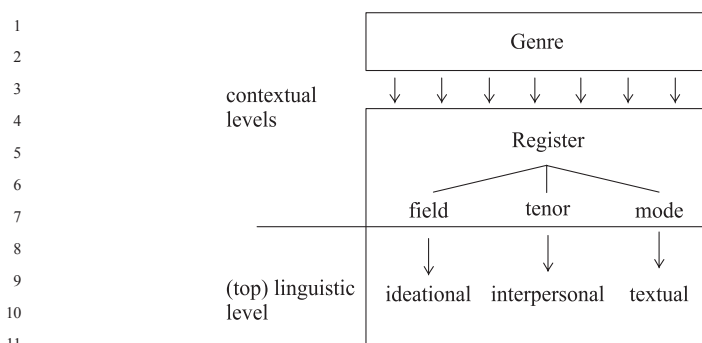
7 Register places emphasis on the context of situation, as defined by the field,
 8 tenor, and mode variables. It does not account for the relationship of language
 9 to the context of culture, which is the realm of genre. The widely quoted defini-
 10 tion by Martin (1984: 25) is that genre is “a staged, goal-oriented, purposeful
 11 activity in which speakers engage as members of our culture.”

12 The study of genre within systemic functional linguistics has concentrated
 13 on structural characterizations through genre staging. Stages are the constitu-
 14 tive elements of a genre, which follow each other in a predetermined fashion,
 15 specific to each genre. The most basic structure of a genre is its division into
 16 beginning, middle, and end (Eggins 1994; Stenström 1994). Eggins (1994: 37)
 17 characterizes the staging, or schematic structure of a genre, as a description of
 18 the parts that form the whole, and how the parts relate to each other. This is
 19 achieved following both formal and functional criteria.

20 The definition of genre that I follow here is one where genre is primarily a
 21 structurally determining characteristic of texts. A given text is perceived as
 22 belonging to a genre because of its structural characteristics, that is, its staging.
 23 For that recognition to happen there must be established consensus that certain
 24 texts develop in a certain series of stages. The staging appropriate for a text is
 25 a result of the function of the text in a given situation. The broad term “func-
 26 tion” encompasses two different aspects: the communicative purpose of the
 27 text and its social function. This is not a novel definition, nor a groundbreaking
 28 reformulation of the concept, but an operational definition, which has proven
 29 useful in the analysis of task-oriented dialogues (Taboada 2003, 2004a;
 30 Taboada and Lavid 2003) and of posts in electronic bulletin boards (Taboada
 31 2004b).

32 The relationship between the genre (organization) and the register (tenor,
 33 field, and mode) in a text can be characterized in different ways. Figure 1,
 34 taken from Taboada (2004a), represents my own conceptualization of the rela-
 35 tionship of genre and register to linguistic realization. Genre is a separate layer
 36 of context above everything else, but with elements that percolate into the lan-
 37 guage through the gap that separates them. The language is composed of a
 38 contextual level and a purely linguistic level. The contextual level of register is
 39 subdivided in values of field, tenor, and mode. These values are realized lin-
 40 guistically in the three metafunctions of the language.

41 Martin and others in the systemic functional tradition have represented this
 42 relationship of metafunctions, register, and genre as concentric circles (Eggins



12 Figure 1. *Relationship of genre, register, and language*

13

14

15 and Martin 1997; Martin 1992; Martin and Rose 2008). The representation
16 proposed here is not fundamentally different. It only advances a looser connec-
17 tion between genre and register than the one between register and metafunctions.

18 As we see in Figure 1, genre and register have an influence in the lexico-
19 grammatical choices that speakers make. Genre has an influence on the type of
20 choices that speakers make for one particular genre, as opposed to other related
21 genres. But each of the stages in a genre tends to have its own lexicogrammatical
22 characteristics. Rothery and Stenglin (1997), for instance, show different transi-
23 tivity structures in the different stages of story genres.

24 It is these two aspects of genre, the staging and the lexicogrammatical char-
25 acteristics of stages, that I will explore in this paper. I first provide a charac-
26 terization of the stages in the movie review genre, which arise as a result of the
27 specific functions of this particular genre: inform and entertain at the same
28 time, combined with a desire to share personal experiences that is pervasive in
29 the current use of new Internet technologies (blogs, review sites, Facebook,
30 etc.). At the same time, I study some of the lexicogrammatical properties of
31 each stage. Lexicogrammatical characteristics explored are the numbers of
32 evaluative words and the proportion of temporal versus causal connectives.
33 Other examples of genre analysis following this model have explored Theme–
34 Rheme relations, rhetorical relations, and cohesion (Taboada 2000, 2004a;
35 Taboada and Lavid 2003).

36

37

38 3. The movie review genre and the corpus

39

40

41 To illustrate the framework for genre analysis described above, I carried out an
42 analysis of movie reviews posted online. The review genre is well established

1 in the form of literary reviews, traditionally published in print. Once movies
2 became popular, many of the conventions of the literary review genre were
3 adopted by the movie review genre, still appearing in print, and written by
4 professional movie critics. More recently, a slightly different version of the
5 genre has appeared online. The online movie review is typically written by a
6 non-professional, with the intention of providing information to an audience
7 presumably made up of peers. The reviews can be found in a number of sites,
8 among them RottenTomatoes or Epinions.¹

9 This type of movie review is also related to reviews of different types and
10 mediums of art, including literature, film, and other forms of visual art. Baud
11 (2003) considers movie reviews in newspapers as a subgenre of reviews, in
12 turn part of the broad newspaper discourse. Critical reviews, however, are
13 common outside of newspapers. School-age children are often asked to pro-
14 vide some form of critique of stories or books that they have read. These cri-
15 tiques tend to have a strong personal content, containing high levels of affec-
16 tive reaction to the story. Martin and Rose (2008: 93–94), following Rothery
17 and Stenglin (1997), characterize the school-based review as consisting of
18 three main stages: Context of the story, Description, and Judgment.

19 In the construction of the online movie review genre, then, it is likely that all
20 these other review genres are brought to bear. The characteristics of this par-
21 ticular movie review genre are that it is produced for an audience of peers and
22 with the intention of being helpful. The latter is probably also true of reviews
23 in newspapers and magazines. The difference lies in the audience: whereas a
24 newspaper critic is considered a professional, and therefore different and dis-
25 tant from his or her readers, online authors write for each other, and emotional
26 content and personal experience play an important role, just as they do in
27 school-based reviews. A major difference with professionally written reviews
28 is the spontaneity of the writing. Whereas reviews in the printed media are
29 typically checked by a copy editor, and revised by the author himself or her-
30 self, online reviews are likely produced without revisions, and posted without
31 mediation.

32 The corpus described in this paper consists of 50 reviews posted on the
33 Epinions site and collected between the end of 2003 and the beginning of 2004.
34 They are part of a larger corpus collected to develop a system to analyze opin-
35 ion automatically (Taboada et al. 2006; Taboada and Grieve 2004). Reviewers
36 in Epinions always provide a final recommendation on the product (“recom-
37 mended” or “not recommended”), plus a value in a 5-star system. Movies may
38 range between 1 and 5 stars in the reviewer’s opinion. For the corpus, we col-
39 lected 25 “recommended” reviews, and 25 “not recommended.” Movies dis-
40 cussed include those recently released at the time: *Bad Santa*, *Calendar Girls*,
41 *The Cat in the Hat*, *Elf*, *Gothika*, *The Haunted Mansion*, *The Last of the Samu-
42 rai*, and *Mona Lisa Smile*.

1 The reviews contain several fields that reveal their online origin. They all
2 have a title, a posting date, an author (typically only the user name on Epinions),
3 and a star rating. In that sense, they are similar to bulletin-board posts,
4 which I describe as a genre in Taboada (2004b). In this paper, I concentrate on
5 the body of the review itself.

6 The reviews vary in length from 55 words to 2,139, with an average of 660
7 words per review. The corpus contains, in total, 33,005 words. Negative reviews
8 are slightly shorter: They have an average length of 638.84 words,
9 whereas positive reviews are 681.36 words long on average. This is, of course,
10 a very small corpus to analyze an entire genre, but I hope to provide a preliminary
11 overview of the genre and its characteristics. The next section describes
12 the analysis in terms of genre and the stages found in the reviews.

13

14

15 **4. Stages in movie reviews**

16

17 Movie reviews in general are not overly complicated in structure. Leggett
18 (2005: 5) claims that “[t]he movie review is clearly one of the least complex
19 forms of description and evaluation.” They tend to describe and evaluate a
20 movie along predictable lines: plot, director, character, and other characteristics
21 (cinematography, sets, sound). Hsu and Podolny (2004), in a survey of
22 movie reviews from *The New York Times* and *Variety*, found that three dimensions
23 were most frequently described by professional reviewers: plot, screenplay,
24 and subject matter.

25 An analysis of the 50 reviews reveals that they tend to contain two obligatory
26 stages: a general summary of the plot and an evaluation. The general plot
27 summary could be sometimes described as the movie’s subject matter, in Hsu
28 and Podolny’s (2004) description, although here I will make a distinction between
29 detailed descriptions of the plot and a more general account of the subject
30 matter.

31 Only three of the reviews consisted of a single stage: an overall evaluation
32 of the movie. These three reviews were also among the shortest of the 50, one
33 of them a mere 55 words, reproduced below.² Although the review contains
34 some information about the movie’s subject matter, it is difficult to separate
35 plot description from evaluation, and I classified the entire text as consisting of
36 a single evaluation stage.

37

38 (1) This movie portrays the the children’s story “The Cat in the Hat” in a very
39 colorful and original manner. The children are adorable and the cat is
40 very amusing. I especially enjoyed thing one and thing two, with their
41 over the wall antics. This is a truly original movie, which brings a cartoon
42 to life.

1 Before we explore how stages are ordered, and which ones are obligatory and
 2 optional, I provide below a description of the stages found in a typical review.
 3 In addition to Subject matter, Plot, and Evaluation described above, two other
 4 stages are frequent. The first one is a description of the Characters, and maybe
 5 of the actors that portray them (without evaluation; that is, merely description).
 6 The other stage commonly found is Background, an explanation of facts or
 7 events outside the movie proper that help interpret the current movie.

10 4.1. *Subject matter*

11
 12 The Subject Matter stage is a general summary of the movie's content. It is
 13 different from the Plot stage in that it paints a very general outline, and does
 14 not necessarily follow a temporal sequence in the description of events. Some-
 15 times it also serves a classification function, pegging the movie into a particular
 16 genre (action, comedy, children's, etc.). In example (2), we see the beginning
 17 of a review, which starts with a Subject Matter stage. In square brackets, I in-
 18 clude my own classification of stages. The reviewer has, in addition, provided
 19 his or her own heading ("Synopsis").³ In most cases, the Subject Matter stage
 20 can indeed be classified as a synopsis, or is described by the authors them-
 21 selves as the movie's premise. This was distinct from a more extended, chron-
 22 ological description of the plot.

24 (2) [Subject matter]

25 Synopsis: Sally and Conrad learn to set limits on their misadventure, with
 26 a little help from Dr Seuss' (Theodor S. Geisel) *Cat in the Hat* (1957).

27
 28 The Subject Matter stage is sometimes similar to an Orientation stage, present
 29 in most types of stories or recounts (Labov and Waletzky 1967; Rothery and
 30 Stenglin 1997), which Rothery and Stenglin describe as a contextualizing
 31 stage, one that creates "a context for understanding what is to follow in the
 32 subsequent stages of the genre" (Rothery and Stenglin 1997: 236), besides
 33 providing an introduction to characters and establishing a physical setting.
 34 Gerot and Wignell (1994) also propose an Orientation stage for reviews. In the
 35 movie reviews, this stage is more specific than a general orientation, in that it
 36 provides a very general summary of the content, and maybe a genre classifica-
 37 tion (thriller, action, romantic comedy, etc.).

38 Of the 50 reviews, 5 positive and 7 negative reviews contained a Subject
 39 Matter stage. In all but two cases, Subject Matter is presented after an initial
 40 overall Evaluation stage. In the other two cases where Subject Matter does not
 41 follow Evaluation, Subject Matter is the first stage of the review, as in example
 42 (2) above.

1 4.2. *Plot*

2 The plot description is typically the longest stage in reviews, although it is not
 3 present in all of them. It provides a chronological summary of the events in the
 4 movie. The chronology corresponds to the timeline in which events are por-
 5 trayed in the movie, not necessarily the chronology in actual order of occur-
 6 rence in the world of the movie. The description is sometimes brief, but it can
 7 extend to a few paragraphs when all the events are described in detail. In ex-
 8 ample (3), the author outlines the events in the movie, including at the same
 9 time some comparison with other movies (and how the plot owes much to
 10 them).
 11

12 (3) You probably have a good guess at the story based on the comparisons
 13 I've made, and you can't be far off. Captain Nathan Algren (Tom Cruise),
 14 veteran of the Civil War, and many skirmishes with Indians, is hired to go
 15 to Japan and train an army. He learns that he is there to put down a certain
 16 Samurai, Katsumoto (Ken Watanabe), and his followers. Pressured to
 17 lead his new troops before they're ready, he is captured by Katsumoto in
 18 the eventual miserable rout his 'army' suffers. He spends a long winter
 19 with Katsumoto and his family in a small village, because Katsumoto
 20 wants to 'know his enemy'. Once we get beyond how Algren finds his
 21 way into the Samurai world, 'Shogun' takes over, complete with a Japa-
 22 nese woman he can grow to love, and surprise night attack by Ninja.
 23 From here we mix equal parts 'Dances' and 'Shogun', choosing those
 24 elements that best serve the scenario we've created, and we have our plot.
 25

26 Plot descriptions can be found in 25 of the 50 movie reviews (14 in positive
 27 reviews, and 11 in negative ones).⁴ It is surprising that not all reviewers thought
 28 it necessary to provide a summary of the plot. The 25 reviews that do not con-
 29 tain Plot description may contain a Subject Matter or Background stage, but, in
 30 most cases, they consist entirely of Evaluation. In this sense, the online movie
 31 review genre is different than the more formal newspaper reviews. The online
 32 writers see it as their mission to provide opinion, and not always to provide
 33 detailed information.

34 Plot stages tend to be the second stage in the review, after either a Back-
 35 ground or Evaluation stage. In some cases, they appear after Background,
 36 Evaluation, and Character description.
 37

38 4.3. *Characters*

39
 40 Descriptions of characters can be found in the Plot stage, but they may also be
 41 a stage on their own. These often occur after the main plot has been presented,
 42 and add further information about what characters do and why they do it. Such

1 is the case in example (4), where the Characters stage follows a description of
 2 the plot (not shown here). In the Characters stage, each character is analyzed in
 3 detail, mixing in some evaluation of the actors themselves (which would be a
 4 different stage, as we will see below).

5
 6 (4) [Characters]

7 But her students, four of whom we focus on in particular, have their own
 8 stories. Joan could get accepted to Yale, but she's not sure she wants to
 9 put off the "home life" where tradition would have her be. Betty gets mar-
 10 ried right away, and starts to miss classes, but things only get worse at
 11 home too. Giselle lives with a torrid past. And Constance is just trying to
 12 make friends.

13 Julia Stiles (Joan) is easy on the eyes, even if she does act 10 years
 14 older than she is. Her accent was not too shabby. Meanwhile, the "other"
 15 Julia (Roberts) struts her usual stuff. She's not terrific, but not terrible
 16 either. I think she may just be having a little too much fun playing miser-
 17 able roles (falling on the ice comes to mind) when in real life, she is
 18 anything but. But enough about that. Ginnifer Goodwin (Constance) was
 19 just a cute girl playing a cute sideplot.

20 Kirsten Dunst (Betty) is just too damn pretty to be defiant. You don't
 21 want to see her upset, 'cause then you get upset yourself. She actually did
 22 a decent job b!tchin' it up here. I kinda liked her hair too. Speaking of
 23 hair, who knew Maggie Gyllenhaal (Giselle) had so much of it? I thought
 24 that stuff was gonna avalanche right out into the auditorium.

25
 26 Only six of the 50 reviews contained a pure Character description stage (in
 27 other cases, the character description is mixed with appraisal of the actors'
 28 performance, which was classified as Evaluation). As with plot, the reviewers
 29 do not see it as their mission to provide description of all aspects of the movie,
 30 including characters.

31
 32 4.4. *Background*
 33

34 This stage takes on many different forms, but in all of them the purpose is to
 35 provide information that the author deems necessary to understand either the
 36 movie or the review. The information may be about the reviewer himself or
 37 herself. For example, a reviewer explains that he has seen the cartoon version
 38 of *The Cat in the Hat* numerous times. This is presumably necessary to under-
 39 stand why he is qualified to evaluate the movie version. In (5), the reviewer
 40 seems to present a caveat: He didn't find *Gothika*, the movie under review,
 41 scary, and the reason could be either that he is jaded, or that horror movies tend
 42 to be too similar to each other.

- 1 (5) One of these days I'm going to learn that ghost movies just don't scare
 2 me like they used to, and I should stop wasting my time on them in the
 3 theatres. I'm not sure if I just got over them, or if it's just because they are
 4 all the same. The Ring creeped me out, but lost me towards the end.
 5 [. . .]

6 The Background stage is most commonly found at the beginning of the review
 7 (in 24 of the 30 cases where a Background stage is present), but it may appear
 8 elsewhere, if the author decides to provide background information about par-
 9 ticular aspects as they are discussed, or prefers to start out the review with
 10 some facts about the movie.
 11

12 4.5. *Evaluation*

14 The Evaluation stage is the main point of the reviews, and all of them con-
 15 tained some Evaluation, in varying lengths. Since it is such an important stage,
 16 I classified the different aspects of the movie that can undergo evaluation:
 17 overall (of the movie as a whole), script, director, actors, and other. The "other"
 18 category includes all other aspects of the production, from cinematography and
 19 sound track to costumes, art direction, and production.

20 The overall evaluation of a movie tends to be short and to the point: The
 21 reviewer either did or did not like it. A few reasons may be offered, but, typi-
 22 cally, when reasons are presented, overall evaluation changes into an evalua-
 23 tion of specific aspects of the movie. Example (6) presents the whole text of a
 24 review, which is composed entirely of Evaluation (that is, there is no descrip-
 25 tion of subject matter, plot, or characters). The evaluation starts with a general
 26 valuation ("overwrought and overdone"), and a justification for it, continues
 27 with an assessment of the art direction (which is assessed positively), and
 28 moves onto the script, the worst part of the movie, in the reviewer's opinion.
 29 Finally, a summary of the quality of the movie in general is presented, classify-
 30 ing it as a good candidate for a rental.

- 31 (6) [Evaluation (overall)]

32 The movie is overwrought and overdone. The plot is not the book's. I
 33 know that movies are not supposed to be fully like the book but when
 34 practically every child (as well as adult) in America has read the Dr. Seuss
 35 books, this is unforgivable. The movies don't need to be fleshed out with
 36 over analytical information about why the Cat is who he is or with the
 37 history of their lives, but give it a rest.
 38

- 39 [Evaluation (other)]

40 The good stuff . . . the visual production itself with its ultra-stylized
 41 appearance. It looks nice, but did the budget of a third world nation need
 42 to be spent to create this film?

1 [Evaluation (script)]

2 The plot has added a bunch of new things to it . . . and who cares. This is
3 a short book which should have remained a cartoon classic on tv. [Evalu-
4 ation (other)] With the holidays upon us and the mass merchandising, the
5 movie is sure to be a hit . . . too bad as there are some other films that
6 deserve to be seen.

7 At less than 90 minutes, this movie is definitely too long. You'll prob-
8 ably have screaming kids who want to see this film . . . it is on steroids the
9 way it runs all over the place but they may be entertained. Parents have
10 two choices: lie and say the theatre went out of business. Or give in to the
11 children and put up with their disappointment. Stale popcorn would be
12 better than this movie.

13 [Evaluation (overall)]

14 Somehow I think this movie will be better on video as seeing it on the
15 smaller screen may make it appear to be less over produced.

16
17 Every single review in the corpus contained a clearly identifiable Evaluation
18 stage. Half of the 50 reviews started with an overall evaluation (the other half
19 open with a Background or Subject Matter stage, but contain evaluation later
20 on).

21 22 4.6. *Schematic structure for movie reviews*

23
24 A summary of the observations on each of the stages above can be presented in
25 the form of a schematic structure, the sequencing of stages. The idea of analyz-
26 ing genres as consisting of stages (potential or realized) goes back to work by
27 Hasan (Halliday and Hasan 1985; Hasan 1984) and has been elaborated on by
28 Martin, Eggins, and others (Eggins and Martin 1997; Eggins and Slade 1997;
29 Martin 1985). The schematic structure for a genre is an outline of the obliga-
30 tory and optional stages, plus their ordering, which is both derived from in-
31 stances of existing texts and applicable to new texts in the genre. In the present
32 case, the schematic structure for movie review is derived from the texts ana-
33 lyzed, and the prediction is that most texts in this genre can be accounted for
34 with the following formula, where the caret sign indicates sequence, and the
35 brackets optionality.

36 (7) (Subject matter) ^ (Background)/Evaluation ^ (Subject matter)/(Plot)/
37 (Background) ^ Evaluation ^ (Characters) ^ Evaluation
38

39 There are three possible placements for Evaluation in the formula, but not all
40 texts have three different Evaluation stages. The formula merely indicates that
41 an Evaluation stage is obligatory, and it can be present in one or more of those
42 three positions.

Table 1. *Number and placement of stages*

| | Beginning | Middle | End | Total |
|----------------|-----------|--------|-----|-------|
| Subject matter | 3 | 9 | 0 | 12 |
| Plot | 1 | 26 | 0 | 27 |
| Characters | 0 | 6 | 0 | 6 |
| Background | 24 | 10 | 0 | 34 |
| Evaluation | 23 | 12 | 43 | 78 |

Table 1 summarizes the numbers for each stage, and their typical placement. The beginning and end positions represent the very first and last stages in the text. The middle position is more broad, and it can be the second stage (for instance, Background after Subject Matter) or the third or fourth stage in a multiple-stage text. The table helps interpret the schematic structure formula in (7). The initial stages may be Subject Matter, Plot, Background, or Evaluation, but they are all optional as initial stages. The final stage (sometimes the only one) is always an Evaluation.

In broader terms, the genre can be summarized in two stages, which can be labeled as Evaluation versus Description, or Comment versus Describe stages, as Bieler et al. (2007) do for German movie reviews and Taboada et al. (2009) for English. The Evaluation stage is obligatory and presents an assessment of the movie. The Description stages are optional and present factual information about various aspects of the film, the reviewer, or the film's background.

Using the basic distinction between Evaluation and Description, the next section presents some of the lexicogrammatical differences across the two general types of stages.

5. Lexicogrammatical evidence for stages

Studies in genre analysis often couple structural characteristics with lexicogrammatical aspects, to provide a full characterization of how genre and lexicogrammar go hand in hand. Stages often determine the types of lexical organization and grammatical structures that will occur in each of the stages, and lexical and grammatical information can also serve as factors to identify stages and their boundaries. For instance, in Taboada (2000), I show how stages in task-oriented conversation can be identified by tracking lexical chains across the conversation: A new lexical chain signals the beginning of a new stage. This two-way dependency between stages and lexicogrammar has often been noted in systemic functional analyses of genre, but is also part of a long tradition in genre studies in other frameworks as well. The classic Labov and Waletzky (1967) paper on narrative includes observations on the lexical and grammatical

1 structures to be found in different stages of narratives, such as the presence of
2 distal deictics (*that, there, those*) in the Coda part or stage of the narrative.

3 Register characteristics of particular genres have a bearing on the lexico-
4 grammar. The informal nature of online reviews (low interpersonal distance)
5 results in use of informal vocabulary across the entire review (*it rips off other*
6 *great films, the good stuff, a bunch of new things*). Within stages, however, the
7 most informal and emotionally laden characterizations tend to occur in the
8 Evaluation stages.

9 In this section, I discuss two aspects of the reviews that distinguish Evalua-
10 tion stages from the other stages (Subject Matter, Plot, Characters, and Back-
11 ground), which can all be characterized as Description stages. First of all, I
12 examine the proportion of evaluative words to all other words, showing that
13 Evaluation stages contain more evaluative and subjective words. The second
14 aspect concerns temporal and causal connectives, where the results show that
15 Description stages contain more temporal connectives, whereas Evaluation
16 stages contain more causal-type connectives (including conditional and con-
17 cessive connectives).

18 19 5.1. *Evaluative words in Description and Evaluation stages*

20
21 It is fair to assume that Evaluation stages in the reviews would contain more
22 evaluative or subjective words and expressions than what I have characterized
23 as Description stages, i.e., all other stages that describe the content of the
24 movie, the plot, the characters, or the background within which the review's
25 author thinks the movie should be interpreted. To test whether this assumption
26 is correct, I counted the numbers of evaluative words and phrases in the two
27 types of stages, and indeed conclude that the assumption holds. In this section,
28 I describe how evaluative words were identified, and the method to test levels
29 of significance across the two types of stages.

30 Research in content analysis, sentiment extraction, and appraisal theory has
31 established both that individual words carry evaluative content, and that the
32 evaluative content of individual words needs to be established in context. As
33 part of a project on automatic extraction of sentiment (the positive or negative
34 opinion in a text), we have created a series of dictionaries for each open part of
35 speech (adjectives, nouns, verbs, and adverbs). Using those dictionaries as
36 starting points, we have developed a system, the Semantic Orientation CALcu-
37 lator (SO-CAL), that determines the polarity of a text. A full explanation of the
38 workings of SO-CAL can be found elsewhere (Brooke et al. 2009; Taboada
39 et al. 2006, forthcoming). In addition to individual words, SO-CAL also takes
40 a narrow form of context into account, searching for negation of the words in
41 question, and a few forms of intensification.⁵ The following are some of the
42 words and phrases extracted from the corpus being analyzed.

Table 2. *Evaluative words and phrases in different stages (raw counts)*

| | Description | Evaluation |
|------------------------|-------------|------------|
| Adjectives/AdjPs | 501 | 1,062 |
| Nouns/NPs | 240 | 455 |
| Verbs/VPs | 186 | 333 |
| Adverbs/AdvPs | 79 | 165 |
| Total evaluative words | 1,006 | 2,015 |
| Total words | 12,321 | 20,634 |
| Sentences | 683 | 1,232 |

- (8) Adjectives/AdjPs: *terrible, consistently believable, not scary*
 Nouns/NPs: *masterpiece, plot holes, not have a problem*⁶
 Verbs/VPs: *sparkles, completely enjoyed, not detract*
 Adverbs/AdvPs: *peculiarly, rather well, not enough*

SO-CAL's dictionaries contain, in their current version, 2,257 adjectives, 1,142 nouns, 903 verbs, and 745 adverbs, plus a dictionary of negation terms and a list of 177 intensifying words and phrases. The dictionaries were built first automatically (extracting all adjectives from a 400-text review corpus), then enhanced with words from other subjective dictionaries, revised by a human expert, and finally checked for accuracy and consistency by a committee of three linguistics experts.

In order to determine how many of these evaluative words and phrases were present in the two types of stages, Descriptive and Evaluative stages for the entire corpus were collected into two separate files. Then SO-CAL analysis was performed on each of the two files. The results are shown in Table 2. Total number of words was calculated using the statistics feature in Microsoft Word. Sentence counts are approximate and are based on SO-CAL's pre-processing.

The first thing to note in Table 2 is the fact that there are more words and sentences in Evaluation stages than in Description. In other words, the reviews contain more evaluation than anything else: About twice as many sentences (but not quite twice the number of words) can be found in Evaluation stages.

From a quick inspection of the numbers, it does seem that evaluative words are more frequent in Evaluation stages: 501 adjectives (out of 12,312 words) in Description versus 1,062 (out of 20,634) in Evaluation. To adjust for the differences in number of words, log-likelihood ratios were calculated for different aspects of the corpus. Log-likelihood provides information on whether a particular aspect (often a word) is more frequent than expected in one corpus than in another. In this case, the calculations referred to number of words which have subjective content. For the calculations, Paul Rayson's excellent Web site

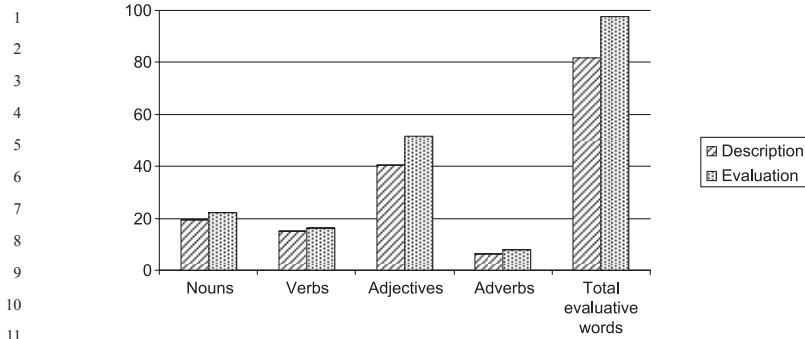


Figure 2. *Evaluative words per 1,000 words in Description and Evaluation stages*

was used (see also Dunning 1993; Rayson and Garside 2000; Sokal and Rohlf 1995).⁷ Results of log-likelihood ratio tests (the G^2 statistic) show that Description and Evaluation are indeed different with respect to the total number of evaluative words present in the two types of stages ($G^2 = 21.91$; $P < 0.0001$).

To narrow down the contribution of evaluative words and phrases by part of speech, I calculated log-likelihood ratios for each, showing that adjectives are the main contributors to the difference ($G^2 = 19.41$; $P < 0.0001$). That is, Evaluation can be distinguished from Description because the former contains more evaluative words in general, and significantly more evaluative adjectives.

Figure 2 summarizes the differences between Description and Evaluation from the point of view of evaluative words (presented in words per 1,000 words). Nouns, Verbs, etc. labels refer to both the part of speech and the corresponding phrase (i.e., both nouns and noun phrases).

5.2. *Temporal and causal connectives in Description and Evaluation stages*

Another lexicogrammatical aspect that distinguishes Description from Evaluation stages is the types of relations most commonly found. Since Description stages tend to narrate a sequence of events (especially the plot description stage), they contain more temporal relations. Evaluation stages, given that they are more argumentative in nature, will tend to contain more relations of a causal type, including cause, result, purpose, condition, and concession relations. As a cover term, I am using the label “causal” for the latter type. This includes two main types under Quirk et al.’s (1985) classification: “Condition, concession, and contrast” on the one hand, and “Reason” on the other. The two-way classification is in line with Martin’s (1992) distinction between

1 Table 3. *Temporal and causal connectives*

| 2 Temporal | 3 Causal |
|--|---|
| 4 <i>after, all the while, as, as soon as,</i> 5 <i>before, by the time, meanwhile,</i> 6 <i>now (that), since, then, till,</i> 7 <i>until, when, whenever, while,</i> 8 <i>whilst</i> | 4 <i>after all, albeit, although, as, as long as, as if, as though,</i> 5 <i>because, but, cause, considering (that), despite (the fact</i> 6 <i>that), even if, even though, even when, however, if, if</i> 7 <i>ever; in order to, lest, nevertheless, on the other hand,</i> 8 <i>only if, or else, otherwise, since, so, so that, still, then,</i> 9 <i>therefore, though, thus, unless, whether, while, whilst, yet</i> |

11
12 consequential and temporal relations (in addition to additive and comparative,
13 which are not of interest here). The papers in Couper-Kuhlen and Kortmann
14 (2000) also suggest a grouping of cause, condition, concession (and contrast,
15 not included here), and discuss the role of such relations in indicating view-
16 point, subjectivity, and epistemic stance. The hypothesis, then, was that the
17 Evaluation stages, given their heavier subjective load, would contain higher
18 numbers of the broadly defined causal relations, whereas the Description
19 stages, given their emphasis on temporal description of plot, would contain
20 more temporal relations.

21 A full analysis of all the relations found in the stages is beyond the scope of
22 this paper. As an approximation, I counted the number of temporal and causal
23 connectives in the two types of stages. This type of analysis, relating stages and
24 coherence relations, has already been illustrated in previous work (Taboada
25 2004a; Taboada and Lavid 2003).⁸

26 It has been shown in previous research that connectives and discourse
27 markers are but one of the many ways in which coherence relations are sig-
28 naled (Taboada 2006, 2009). Even at the sentence level, where marking of rela-
29 tions is more common, it is still the case that many adverbial clauses have no
30 subordinating marker. Biber et al. (1999, section 10.2.8) note that non-finite
31 adverbial clauses are more commonly used without subordinators. On the
32 other hand, there is no evidence to suggest that the level of marking is different
33 for the two types of relations considered here (temporal versus causal). Thus,
34 counting markers will likely give an overall indication of how frequent the
35 relations are in the respective stages, even if the frequency is an underestimate
36 of the total number of relations.

37 Full lists of connectives were compiled from different sources, including
38 Knott and Dale's taxonomy (Knott 1996; Knott and Dale 1994) and standard
39 grammars of English (Biber et al. 1999; Quirk et al. 1985). The lists in Table 3
40 show those that were found in the corpus.

41 I conducted a search through the texts, using the words in Table 3. To make
42 sure that the connectives were used as relational markers (and not sentence-

Table 4. Frequency of temporal and causal markers in stages

| | Description | Evaluation |
|---------------------------|-------------|------------|
| Temporal, total | 119 | 98 |
| Temporal, per 1,000 words | 9.66 | 4.75 |
| Causal, total | 165 | 364 |
| Causal, per 1,000 words | 13.39 | 17.64 |
| Total words in the stages | 12,321 | 20,634 |

internal adverbs), I examined every instance that was extracted. This also allowed the categorization of connectives that are ambiguous between temporal and causal uses (such as *since*). For connectives such as *after* or *before*, which may introduce both adverbial clauses and prepositional phrases, the connective was only considered as such when it introduced a clause, whether non-finite or not (*after he's died*; *after getting over their initial fears*), but disregarded when it introduced a prepositional phrase (*after years of not fitting in*).

The results show that there are clear differences in the use of temporal and causal connectives in the corpus. In Table 4, we can see that there are more temporal markers (per 1,000 words) in Description than in Evaluation stages. Conversely, there are more causal-type markers, both overall and per 1,000 words, in Evaluation stages. (Full lists of connectives and their frequencies are included in the appendix.) Log-likelihood calculations indicate that the differences are statistically significant for both; temporal markers have an over-representation in Description stages ($G^2 = 27.13$; $P < 0.0001$), whereas causal markers are over-represented in Evaluation stages ($G^2 = 8.90$; $P < 0.01$).

In summary, the second lexicogrammatical characteristic that we observed, the types of markers present in each stage, also helps differentiate stages that contain mostly description from those that are evaluative in nature. These differences are related to small differences in register aspects across stages. Although tenor and mode are constant across the two main types of stages, there is a small change in the field, if we consider field in a narrow sense as a change in the topic, from describing content to evaluating impact.

6. Conclusion

This study of online movie reviews started with an overview of genre in general, and the steps involved in analyzing any instance of language as a genre. Taking the perspective of systemic functional linguistics, I have outlined the main aspects of a genre-based analysis. In the second part of the paper, I examine in detail a particular type of genre, that of movie reviews posted in online

1 forums or Web portals. Using a corpus of 50 movie reviews, I show that they
2 can be characterized in terms of a few stages. All of the reviews in the corpus
3 contained an obligatory Evaluation stage. The other stages present in the corpus
4 can be characterized, overall, as Description. They are either a summary
5 of the movie's subject matter (an equivalent to the Orientation found in narra-
6 tives and other genres), a description of the plot and characters, or background
7 information that would help the reader understand the author's opinion of the
8 movie.

9 The stages are defined from a functional point of view, that is, I classified
10 them according to the main purpose of each stage. There are, in addition, lin-
11 guistic aspects that distinguish one genre from another, and stages within one
12 genre from each other. In the paper, I focused on two aspects: the frequency of
13 evaluative words, and the frequency of temporal versus causal connectives.

14 For the first characteristic, I counted the number of evaluative words (adjec-
15 tives, nouns, verbs and adverbs, including both individual words and entire
16 phrases or groups) and calculated their frequency per 1,000 words. The results
17 of a log-likelihood analysis show a statistically significant difference between
18 Description and Evaluation stages, with the latter containing more evaluative
19 words and phrases, in particular adjectives.

20 For the other aspect, the analysis of temporal versus causal markers in the
21 stages, I analyzed the frequency of temporal markers, as indicators of temporal
22 relations, which were hypothesized to be more frequent in the Description
23 stages. The cover term "causal markers" refers to markers of cause, result,
24 condition, concession, and contrast, hypothesized to be more frequent in Eval-
25 uation stages, due to their argumentative nature. The analysis shows that, in-
26 deed, temporal markers are significantly overrepresented in Description, and
27 causal markers in Evaluation.

28 The analysis presented here is but one of the possibilities offered once we
29 have classified the genre in terms of its stages. We could extend the same types
30 of analyses to the individual Description stages, and we would probably find
31 differences among those. The higher frequency of temporal markers in De-
32 scription overall is probably due to their presence in the Plot description stage,
33 for instance. Another type of analysis could consider differences between re-
34 views that express a positive or a negative opinion toward the movie being
35 reviewed. Work in progress is combining the genre analysis with an analysis of
36 the texts following appraisal theory (Martin and White 2005).

37 There are many applications of the analysis in terms of genres and lexico-
38 grammatical characteristics of stages. One that we are exploring is the auto-
39 matic extraction of opinion from texts. In such a context, most analyses focus
40 on extracting positive and negative words and averaging them across the cor-
41 pus. This leads to wrong results when the positive or negative words refer to,
42 for instance, the characters or the plot, but not the movie itself. Being able to

1 distinguish the descriptive stages, which do contain evaluative words, but may
 2 not contribute to the overall opinion that the text conveys, from evaluative
 3 stages, will naturally help such a system. We show a preliminary implementa-
 4 tion of this idea in Taboada et al. (2009).

5 In summary, the paper shows how genre can be characterized, how the conce-
 6 pt is applied to corpus analysis, and how stages can be shown to be distinc-
 7 tive in terms of the lexical or grammatical structures that they contain.

8

9

10

11 **Appendix: Frequency of connectives**

12

13 *Temporal connectives in Description and Evaluation*

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

| | Description | Evaluation |
|-----------------------|-------------|------------|
| <i>after</i> | 13 | 7 |
| <i>all the while</i> | 0 | 1 |
| <i>as</i> | 13 | 5 |
| <i>as soon as</i> | 1 | 2 |
| <i>before</i> | 7 | 5 |
| <i>by the time</i> | 1 | 1 |
| <i>meanwhile</i> | 5 | 1 |
| <i>now</i> | 2 | 1 |
| <i>now that</i> | 1 | 2 |
| <i>once</i> | 1 | 1 |
| <i>since</i> | 4 | 1 |
| <i>then</i> | 18 | 7 |
| <i>till</i> | 0 | 1 |
| <i>until</i> | 7 | 5 |
| <i>when</i> | 38 | 47 |
| <i>whenever</i> | 1 | 0 |
| <i>while</i> | 7 | 10 |
| <i>whilst</i> | 0 | 1 |
| Total | 119 | 98 |
| Total per 1,000 words | 9.66 | 4.75 |

1 *Causal connectives in Description and Evaluation*

2

3

4

| | Description | Evaluation |
|----|--------------------------------|------------|
| 5 | <i>after all</i> | 2 |
| 6 | <i>albeit</i> | 0 |
| 7 | <i>although</i> | 3 |
| 8 | <i>as</i> | 11 |
| 9 | <i>as long as</i> | 1 |
| 10 | <i>as if</i> | 1 |
| 11 | <i>as though</i> | 1 |
| 12 | <i>because</i> | 15 |
| 13 | <i>but</i> | 52 |
| 14 | <i>cause</i> | 1 |
| 15 | <i>considering (that)</i> | 0 |
| 16 | <i>despite (the fact that)</i> | 1 |
| 17 | <i>even if</i> | 2 |
| 18 | <i>even though</i> | 2 |
| 19 | <i>even when</i> | 0 |
| 20 | <i>however</i> | 11 |
| 21 | <i>if</i> | 17 |
| 22 | <i>if ever</i> | 1 |
| 23 | <i>in order to</i> | 3 |
| 24 | <i>lest</i> | 0 |
| 25 | <i>nevertheless</i> | 1 |
| 26 | <i>on the other hand</i> | 0 |
| 27 | <i>only if</i> | 0 |
| 28 | <i>or else</i> | 1 |
| 29 | <i>otherwise</i> | 1 |
| 30 | <i>since</i> | 5 |
| 31 | <i>so</i> | 15 |
| 32 | <i>so that</i> | 3 |
| 33 | <i>still</i> | 0 |
| 34 | <i>then</i> | 0 |
| 35 | <i>therefore</i> | 1 |
| 36 | <i>though</i> | 1 |
| 37 | <i>thus</i> | 1 |
| 38 | <i>unless</i> | 2 |
| 39 | <i>whether</i> | 2 |
| 40 | <i>while</i> | 7 |
| 41 | <i>whilst</i> | 1 |
| 42 | <i>yet</i> | 1 |
| | Total | 165 |
| | Total per 1,000 words | 13.39 |
| | | 364 |
| | | 17.64 |

39

40

41

42

Notes

- * This work was supported by a Discovery Grant from the Natural Sciences and Engineering Research Council of Canada (261104-2008), by grants from the Spanish Ministry of Science and Innovation (HUM2007-62220, PI: M. A. Gómez-González; FFI2008-03384, PI: J. Lavid; FFI2010-19380, PI: M. A. Gómez-González), and from the Xunta de Galicia, Spain (INCITE09 204 155PR, PI: M. A. Gómez-González).
1. www.rotentomatoes.com, www.epinions.com.
 2. The examples are reproduced verbatim, including any typos and spelling mistakes.
 3. Although some reviewers provide a link to their own Web pages in their profile, from which gender information can be extracted, I assume we do not know their gender.
 4. There are a total of 27 plot stages in the corpus (see Table 1), because two of the reviews contained multiple plot stages.
 5. Current research aims at further exploring the contribution of the wider context (Taboada et al. 2009).
 6. *not have a problem* is properly a verb phrase. It is listed as a noun phrase because the word in question is *problem*, which is negated by the *not* that accompanies *have*.
 7. <http://lingo.lancs.ac.uk/llwizard.html>. Last accessed on 29 November 2010.
 8. I owe the idea of contrasting temporal and causal relations in the two types of stages to Manfred Stede.

References

- Bakhtin, Mikhail. 1986. *Speech genres and other late essays*, Vern W. McGee (trans.). Austin: University of Texas Press.
- Baud, Dorothee. 2003. Analyse de genre: La critique de cinéma dans la presse quotidienne britannique. *ASp: La revue du GERAS* 39/40. 37–45.
- Biber, Douglas, Stig Johansson, Geoffrey Leech, Susan Conrad & Edward Finegan. 1999. *Longman grammar of spoken and written English*. Harlow, Essex: Pearson Education.
- Bieler, Heike, Stefanie Dipper & Manfred Stede. 2007. Identifying formal and functional zones in film reviews. In *Proceedings of the 8th SIGdial Workshop on Discourse and Dialogue*, 75–78. Antwerp, Belgium.
- Brooke, Julian, Milan Tofiloski & Maite Taboada. 2009. Cross-linguistic sentiment analysis: From English to Spanish. In *Proceedings of the 7th International Conference on Recent Advances in Natural Language Processing*, 50–54. Borovets, Bulgaria.
- Couper-Kuhlen, Elizabeth & Bernd Kortmann (eds.). 2000. *Cause, condition, concession, contrast: Cognitive and discourse perspectives*. Berlin & New York: Mouton de Gruyter.
- Dunning, Ted. 1993. Accurate methods for the statistics of surprise and coincidence. *Computational Linguistics* 19. 61–74.
- Eggs, Suzanne. 1994. *An introduction to systemic functional linguistics*. London: Pinter.
- Eggs, Suzanne & James R. Martin. 1997. Genres and registers of discourse. In Teun A. van Dijk (ed.), *Discourse as structure and process. Discourse studies: A multidisciplinary introduction*, 230–256. London: Sage.
- Eggs, Suzanne & Diana Slade. 1997. *Analysing casual conversation*. London: Cassell.
- Gerot, Linda & Peter Wignell. 1994. *Making sense of functional grammar*. Cammeray, NSW: Antipodean Educational Enterprises.
- Halliday, Michael A. K. 1994. *An introduction to functional grammar*, 2nd edn. London: Arnold.
- Halliday, Michael A. K. & Ruqaiya Hasan. 1976. *Cohesion in English*. London: Longman.

- 1 Halliday, Michael A. K. & Ruqaiya Hasan. 1985. *Language, context, and text: Aspects of language*
2 *in a social-semiotic perspective*. Oxford: Oxford University Press.
- 3 Halliday, Michael A. K., Angus MacIntosh & Peter Strevens. 1964. *The linguistic sciences and*
4 *language teaching*. London: Longman.
- 5 Hasan, Ruqaiya. 1984. The nursery tale as genre. *Nottingham Linguistics Circular* 13. 71–102.
- 6 Hsu, Greta & Joel M. Podolny. 2004. Critiquing the critics: An approach for the comparative
7 evaluation of critical schemas. *Social Science Research* 34. 189–214.
- 8 Knott, Alistair. 1996. *A data-driven methodology for motivating a set of coherence relations*.
9 Edinburgh: University of Edinburgh Ph.D. dissertation.
- 10 Knott, Alistair & Robert Dale. 1994. Using linguistic phenomena to motivate a set of coherence
11 relations. *Discourse Processes* 18(1). 35–62.
- 12 Labov, William & Joshua Waletzky. 1967. Narrative analysis: Oral versions of personal experience.
13 In June Helm (ed.), *Essays on the verbal and the visual art: Proceedings of the 1996 Annual*
14 *Meeting of the American Ethnological Society*, 12–44. Seattle, WA: University of Washington
15 Press.
- 16 Leggett, B. J. 2005. Convergence and divergence in the movie review: *Bonnie and Clyde*. *Film*
17 *Criticism* 30(2). 1–23.
- 18 Martin, James R. 1984. Language, register and genre. In Frances Christie (ed.), *Children writing:*
19 *Reader*, 21–30. Geelong, Victoria: Deakin University Press.
- 20 Martin, James R. 1985. Process and text: Two aspects of human semiosis. In James Benson
21 & William Greaves (eds.), *Systemic perspectives on discourse*, 248–274. Norwood, NJ:
22 Ablex.
- 23 Martin, James R. 1992. *English text: System and structure*. Amsterdam & Philadelphia: John
24 Benjamins.
- 25 Martin, James R. & David Rose. 2008. *Genre relations: Mapping culture*. London: Equinox.
- 26 Martin, James R. & Peter R. R. White. 2005. *The language of evaluation*. New York: Palgrave.
- 27 Quirk, Randolph, Sidney Greenbaum, Geoffrey Leech & Jan Svartvik. 1985. *A comprehensive*
28 *grammar of the English language*. London: Longman.
- 29 Rayson, Paul & Roger Garside. 2000. Comparing corpora using frequency profiling. In *Proceed-*
30 *ings of the Workshop on Comparing Corpora, 38th Annual Meeting of the Association for Com-*
31 *putational Linguistics*, 1–6. Hong Kong.
- 32 Rothery, Joan & Maree Stenglin. 1997. Entertaining and instructing: Exploring experience through
33 story. In Frances Christie & James R. Martin (eds.), *Genre and institutions: Social processes in*
34 *the workplace and school*, 231–263. London: Pinter.
- 35 Sokal, Robert R. & F. James Rohlf. 1995. *Biometry: The principles and practice of statistics in*
36 *biological research*, 3rd edn. New York: W. H. Freeman.
- 37 Stenström, Anna-Brita. 1994. *An introduction to spoken interaction*. London: Longman.
- 38 Taboada, Maite. 2000. Cohesion as a measure in generic analysis. In Alan Melby & Arle Lommel
39 (eds.), *The 26th LACUS Forum*, 35–49. Chapel Hill, NC: The Linguistic Association of Canada
40 and the United States.
- 41 Taboada, Maite. 2003. Modeling task-oriented dialogue. *Computers and the Humanities* 37(4).
42 431–454.
- 43 Taboada, Maite. 2004a. *Building coherence and cohesion: Task-oriented dialogue in English and*
44 *Spanish*. Amsterdam & Philadelphia: John Benjamins.
- 45 Taboada, Maite. 2004b. The genre structure of bulletin board messages. *Text Technology* 13(2).
46 55–82.
- 47 Taboada, Maite. 2006. Discourse markers as signals (or not) of rhetorical relations. *Journal of*
48 *Pragmatics* 38(4). 567–592.
- 49 Taboada, Maite. 2009. Implicit and explicit coherence relations. In Jan Renkema (ed.), *Discourse,*
50 *of course*, 127–140. Amsterdam & Philadelphia: John Benjamins.

- 1 Taboada, Maite & Jack Grieve. 2004. Analyzing appraisal automatically. In *Proceedings of AAAI*
2 *Spring Symposium on Exploring Attitude and Affect in Text (AAAI Technical Report SS-04-07)*,
158–161. Stanford, CA: Stanford University.
- 3 Taboada, Maite & Julia Lavid. 2003. Rhetorical and thematic patterns in scheduling dialogues: A
4 generic characterization. *Functions of Language* 10(2). 147–179.
- 5 Taboada, Maite, Caroline Anthony & Kimberly Voll. 2006. Creating semantic orientation diction-
6 aries. In *Proceedings of 5th International Conference on Language Resources and Evaluation*
7 *(LREC)*, 427–432. Genoa, Italy.
- 8 Taboada, Maite, Julian Brooke & Manfred Stede. 2009. Genre-based paragraph classification for
9 sentiment analysis. In *Proceedings of the 10th Annual SIGDIAL Meeting on Discourse and Dia-*
10 *logue*, 62–70. London.
- 11 Taboada, Maite, Julian Brooke, Milan Tofiloski, Kimberly Voll & Manfred Stede. Forthcoming.
Lexicon-based methods for sentiment analysis. *Computational Linguistics*.

12 Maite Taboada is Associate Professor in the Department of Linguistics at Simon Fraser University,
13 in Canada. She works in the areas of discourse analysis, systemic functional linguistics, and com-
14 putational linguistics, concentrating on centering theory, coherence relations, and subjectivity in
15 text. Address for correspondence: Department of Linguistics, Simon Fraser University, 8888 Uni-
16 versity Dr., Burnaby, B.C. V5A 1S6, Canada <mtaboada@sfu.ca>.

17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42